

Council For Interior Design Accreditation Program Analysis Report



Voi Walker Hall & Steven L. Anderson Design Center



Design Studio



Gallery & Critique space



Design Shop



Lecture Hall

FAY



UNIVERSITY OF
ARKANSAS

Fay Jones School
of Architecture + Design

Section 1. Institutional and Program Data

- 1) List the names, titles, phone numbers, and e-mail addresses of administrators who will receive a copy of the final Accreditation Report. CIDA distributes **1 complimentary hard copy** of the Accreditation Report to the first individual listed below (physical address required). Other individuals listed will receive a digital copy of the report. Additional hard copies may be requested for a fee of \$25 per report. Be sure to include the following individuals:

Chancellor, president, provost, or chief academic officer of the university or school <i>*must be a physical address for FedEx delivery</i>	<i>Name and title</i> Joseph E. Steinmetz, Chancellor
	<i>Address</i> ADMN 425
	<i>Address</i> University of Arkansas
	<i>City, State Zip</i> Fayetteville, AR 72701
	<i>Phone</i> 479-575-4140
	<i>E-mail</i> jes@uark.edu
Dean of the college or school	<i>Name and title</i> Peter MacKeith, Dean, Professor
	<i>Phone</i> 479-575-2702
	<i>E-mail</i> mackeith@uark.edu
Associate Dean of the school	<i>Name and title</i> Ethel Goodstein, Associate Dean, Professor
	<i>Phone</i> 479-575-3805
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Head of the interior design department	<i>Name and title</i> Carl Matthews, Head of Interior Design, Professor
	<i>Phone</i> 479-575-4729
	<i>E-mail</i> cwmatthe@uark.edu
Other	<i>Name and title</i>
	<i>Phone</i>
	<i>E-mail</i>
	<i>Name and title</i>
	<i>Phone</i>
	<i>E-mail</i>



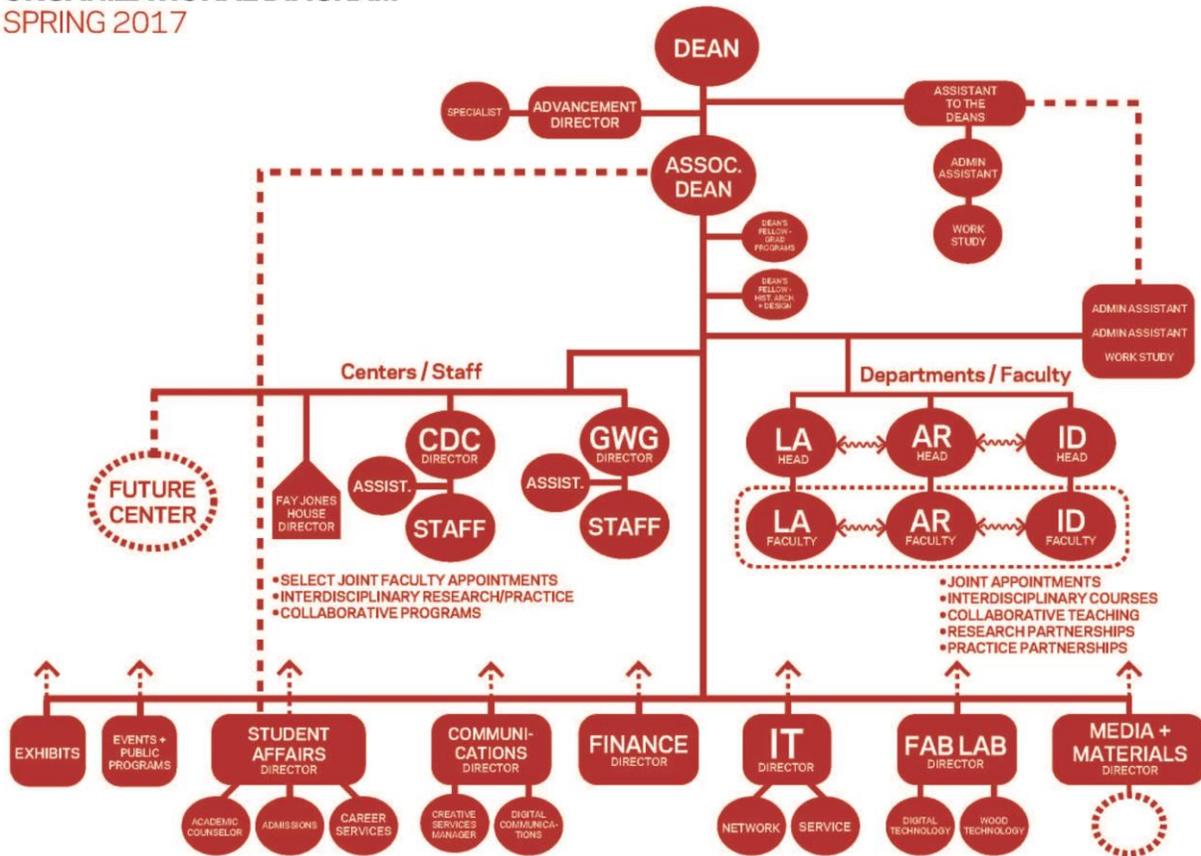
January 5, 2018

Report submitted by (signature and date)

Section 1. Institutional and Program Data

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.

Fay Jones School of Architecture + Design
ORGANIZATIONAL DIAGRAM
 SPRING 2017



Section 1. Institutional and Program Data

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

25,382

Academic year of this report

2018

Current Council for Interior Design
Accreditation status
(Check one)

- Accredited
 Not accredited
 On probation

Check all **institutional** (university/ college)
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)
-

Section 1. Institutional and Program Data

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

Academic unit housing program
(Check one)

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

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

Fay Jones School of Architecture and Design

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

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

Department of Interior Design

Section 1. Institutional and Program Data

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

- _____ Administration
- _____ Facilities
- 3** _____ Faculty
- _____ Finances
- _____ Council for Interior Design Accreditation Standards
- 2** _____ Industry trends
- _____ Societal trends
- _____ Student demographics
- _____ Practitioner feedback
- _____ Research
- _____ Advisory Board
- 1** _____ 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

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)

121 _____ Semester hours
 _____ Quarter hours
 _____ Trimester hours

Total liberal arts and sciences/general studies hours required to complete the program. (Indicate in the units used by institution)

45 _____ Semester hours
 _____ Quarter hours
 _____ Trimester hours

Of the total number of credit hours required for graduation, how many are elective credits in the program. (Indicate in the units used by institution)

6 _____ Semester hours
 _____ Quarter hour☐
 _____ Trimester hours

How often do practicing professionals (including jurors, project critics, guest lecturers, and mentors) participate in the program?

- 1-3 times per semester/quarter
- 4-6 times per semester/quarter
- 7-9 times per semester/quarter
- X** more than 10 times per semester/quarter

Section 1. Institutional and Program Data

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

	Full Time	Part Time
First year/freshmen	<u>45</u>	<u>2</u>
Second year/sophomores	<u>20</u>	<u>2</u>
Third year/juniors	<u>24</u>	<u>2</u>
Fourth year/seniors	<u>14</u>	<u>7</u>
Fifth year if applicable	<u></u>	<u></u>
Total enrollment for the current academic year	<u>93</u>	<u>13</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>46</u>	<u>%</u>
Nonresidents of the state/province	<u>51</u>	<u>%</u>
Nonresident aliens (international students)	<u>3</u>	<u>%</u>
Total	<u>100%</u>	
<hr/>		
Male	<u>6</u>	<u>%</u>
Female	<u>94</u>	<u>%</u>
Total	<u>100%</u>	
Black, non-Hispanic	<u>4</u>	<u>%</u>
American Indian or Alaskan Native	<u>0</u>	<u>%</u>
Asian or Pacific Islander	<u>2</u>	<u>%</u>
Hispanic	<u>7</u>	<u>%</u>
White, non-Hispanic	<u>78</u>	<u>%</u>
Other	<u>9</u>	<u>%</u>
Total	<u>100%</u>	

Section 1. Institutional and Program Data

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

\$60,000 to **\$125,174**

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	
Carl Matthews	MS	Interior Design	Yes	10	24	IDEC
Jennifer Webb	Ph.D.	Interior Design	Yes	5	23	IDEC
Kim Furlong	March	Architecture	Yes	24	4	IDEC, ASID
Cory Olsen	MID	Interior Design	No	3	1.5	IDEC
Torrey Tracy	March	Architecture	No	7	1.5	NCARB

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

Section 2. Introduction

- 1) State the mission of the institution and describe the impact that significant institutional characteristics have on the teaching and learning environment. *Examples of significant institutional characteristics could include research versus teaching institution, location of the institution, or unique student demographics.*

The mission of the University of Arkansas is to provide an internationally competitive education for undergraduate and graduate students in a wide spectrum of disciplines; contribute new knowledge, economic development, basic and applied research and creative activity; and provide service to academic/professional disciplines and society, all aimed at fulfilling its public land-grant mission to serve Arkansas and beyond as a partner, resource, and catalyst. <https://provost.uark.edu/>

Founded in 1871 as a land-grant institution, the University of Arkansas is the flagship of the University of Arkansas System. Our 27,000 students represent all 50 states and more than 120 countries. The U of A has 10 colleges and schools offering more than 210 academic programs. The Carnegie Foundation classifies the university as having "the highest possible level of research," placing us among the top 2 percent of colleges and universities nationwide. <https://www.uark.edu/about/index.php>

The University offers near in-state tuition rates to high achieving students from contiguous states of Kansas, Louisiana, Mississippi, Missouri, Tennessee, and Texas which accounts for a relatively high out-of-state student enrollment.

- 2) Provide a brief program history of the interior design program undergoing evaluation addressing its origins, development over time, and any significant changes and their impact on the following:
 - the program's academic unit
 - mission and goals
 - curriculum content and/or sequence

The Interior Design program has enjoyed a long and rich history at the University of Arkansas:

- 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 (now Fay Jones School of Architecture and Design) as a program in the Department of Architecture
- 2011: Reaccredited by CIDA
- 2013: Interior Design became an independent Department within the School.
- 2013: Moved into newly renovated and expanded Vol Walker Hall and Anderson Design Center with the Architecture and Landscape Architecture Departments.
- 2014: First year interdisciplinary curriculum with Architecture and Landscape Architecture.
- 2015: All entering students required to complete study abroad requirement prior to graduation.
- 2016: Final year interdisciplinary option studios with Architecture and Landscape Architecture.

Interior Design Mission Statement: <http://catalog.uark.edu/undergraduatecatalog/collegesandschools/fayjoneschoolofarchitecture/>

Interior Design elevates the human experience as it operates at the intersection of human aspirations and the constructed environment. Students rigorously investigate contemporary physical, socio-cultural, psychological, aesthetic and sensory forces to craft the complete spatial experience. Interior Design at the Fay Jones School of Architecture and Design educates and prepares its students for a rewarding and successful career in the profession. Students develop strong design and technical skills through experimentation, discovery and invention.

Section 2. Introduction

Study abroad opportunities; transdisciplinary collaboration; and minors in sustainability and business enrich students' creative expression, deepens knowledge bases and builds critical thinking skills. The program requires practice-based internships and builds connections between students and potential employers. Graduates leave the school prepared to succeed as design professionals in growing global markets.

Interior Design Sequence:

**BACHELOR OF INTERIOR DESIGN
SAMPLE CURRICULUM EFFECTIVE FALL 2016**

<p>FIRST YEAR HRS FALL 5 IDES 1035 Design I (also offered in the summer) 2 ARCH 1212 Design Thinking I (also offered in the summer) 3 ENGL 1013 Composition I 3 MATH 1203 College Algebra 1 UNIV 1001 University Perspectives (freshmen students only)</p> <p>14 Semester Hours</p> <hr/> <p>Grades of C or better are required in IDES/ARCH courses in order to continue into the spring studio sequence.</p>	<p>HRS SPRING 5 IDES 1045 Design II (also offered in the summer) 2 ARCH 1222 Design Thinking II (also offered in the summer) 3 Social Science core requirement 3 ENGL 1023 Composition II 3 Fine Arts or Humanities core requirement</p> <p>16 Semester Hours</p> <hr/> <p>PLEASE NOTE – Professional Program Review occurs after the 1st year spring semester. A portfolio is required to be submitted for review and students must have a 2.00 gpa in all IDES/ARCH coursework.</p>
<p>SECOND YEAR HRS FALL 4 IDES 2804 Interior Design III 3 IDES 2723 Digital Design in Media 3 IDES 2883 History of Interiors 3 ART History Elective 3 Social Science core requirement</p> <p>16 Semester Hours</p>	<p>HRS SPRING 4 IDES 2814 Design Studio IV 3 IDES 2823 Interior Design Materials 3 HIST 2003/2013 or PLSC 2003 U.S. History core requirement 4 Science Core Requirement</p> <p>14 Semester Hours</p> <hr/> <p>HRS SUMMER AFTER 2nd Year or any summer afterwards 3 IDES Study Abroad Requirement</p>
<p>THIRD YEAR HRS FALL (all courses are required to be taken during this semester) 3 IDES 3805 Interior Design V 3 IDES 4823 Professional Practice for Interior Design 3 IDES 3833 Building Systems for Interior Design 3 ARCH 4433 Architectural History III</p> <p>14 Semester Hours</p>	<p>HRS SPRING 5 IDES 3815 Interior Design VI 3 IDES 3843 Lighting 3 IDES 4813 Human Factors in Design 3 Fine Arts or Humanities core requirement</p> <p>14 Semester Hours</p> <hr/> <p>SUMMER Between Third & Fourth Year - REQUIRED HRS Summer 1 IDES 4811 Internship for Interior Design</p>
<p>FOURTH YEAR HRS FALL 5 IDES 4805 Interior Design VII 3 Professional Elective 3 Business Elective 3 ECON 2013, 2023, or 2143 (2143 is recommended)</p> <p>14 Semester Hours</p>	<p>HRS SPRING 5 IDES 4815 Interior Design VIII 3 Professional Elective 3 Business Elective 4 Science Core Requirement</p> <p>15 Semester Hours</p> <p>Total Credit Hours: 121 (UNIV 1001 does not apply towards degree requirements)</p>

Section 2. Introduction

- 3) Describe the program's educational philosophy and/or approach to delivering interior design education. This should include a discussion of significant program characteristics and the impact they have on the teaching and learning environment.

The program can be characterized by five significant characteristics:

- a. Emphasis on interdisciplinary learning. First and final year studios are taught in interdisciplinary formats with architecture and landscape architecture. In addition to studios, required interdisciplinary courses include Design Thinking I & II, History of Architecture III, and two Professional Elective courses drawn from the three majors in the School.
- b. All students are required to complete a minimum of three credit hours in a study abroad experience. Study abroad is recommended for the summer after the second year in the program. Most students complete six credit hours of study abroad in five-week summer programs.
- c. All students are required to complete nine hours of business courses (Economics and two business electives). Approximately 25% of students graduate with a minor in business.
- d. All students are required to complete an internship. Internship is recommended for the summer between third and fourth years in the program.
- e. The program benefits from an award winning facility with excellent digital and manual fabrication shops, abundant critique spaces, exhibition gallery, and each student has dedicated studio space at every year in the curriculum. Additionally, the School sponsors a robust lecture series and numerous guest critics.

Section 3. Program Goals and Self-study

- 1) Provide the goals of the interior design program.
 - a. To prepare students for entry level interior design practice.
 - b. To prepare students for interdisciplinary collaboration.
 - c. To expose students to global practices and design issues.
- 2) Describe the self-study process your program completed in preparation for the CIDA accreditation review, including:
 - The methods used to determine whether the program meets CIDA Standards and program goals.
 - Who was engaged in the self-study process (e.g., faculty members, students, advisory boards, or employers) and how these individuals or groups were involved.
 - Any unique characteristics of your self-study process (e.g., overlap with a self-study activity undertaken for institutional or other purposes).

Self study is an ongoing, multi-pronged endeavor. Twice a year the program meets with our 12 member Professional Advisory Board. This Board is comprised of a minimum of 70% alumni of the School, many of whom are current or potential employers of interns and graduates. Feedback from these meetings are discussed at monthly faculty meetings where proposals to curricular changes occur. Additionally, Professional Advisory Board members are surveyed on an as-needed basis when appropriate for advice to evolution of specific coursework (a recent example was querying the current design software knowledge expected by graduates). In the 2016-2017 academic year each monthly faculty meeting focused on analysis of CIDA Standards 4-16.

In addition to the monthly meetings devoted to specific Standards and Indicators, the program faculty meets for four hour sessions at the end of each semester to review and critique work from all studios in the curriculum. These sessions occur after the student final reviews where external professional and educator critics are brought to campus to critique student work. If significant changes have been made to a non-studio courses, these are also discussed in the end-of-semester sessions.

Once a year surveys are sent to recent graduates to document the location, size (and type) of firms graduates are employed by. Each semester students complete online evaluations for each course at the end of each semester. On an as-needed basis, faculty may survey students at other points in the semester. Data from course evaluations are a key component of annual faculty evaluations.

- 2) Describe the results of the program's self-study by addressing the following:

- What evidence was collected and what did analysis of evidence reveal?

Evidence collected from all of the previously stated activities was primarily in the form of personal interviews and discussions and resulting meeting notes. The annual graduate survey is conducted via Survey Monkey with written documentation of responses. Analysis of evidence revealed the need for more interdisciplinary work, hence modifying first and final year studios to interdisciplinary format. Feedback from the Professional Advisory Board consistently reiterates the importance of verbal presentation skills, hence the expansion of formal reviews throughout and at the end of each semester with external practitioners and academics as guest critics. A targeted query to the Professional Advisory Board revealed the importance of continuing to teach Autocad in the program. Surveys to Spring graduates reveals that more students (now the majority) are gaining entry level employment in large or very large design and architectural firms.

End of semester studio reviews help faculty maintain a balance of highly conceptual versus practical project briefs throughout the curriculum; inform faculty of the skills students have obtained in previous semesters so that they can be reinforced and expanded in subsequent semesters; and highlight the importance of careful monitoring of student placement in interdisciplinary fourth year studios to ensure student success. Student completed course evaluations are the most regular and influential mode for faculty to modify content and delivery of each specific

Section 3. Program Goals and Self-study

course. Each course is modified annually based upon feedback from the students. One specific example is more emphasis on teaching and learning of Revit at the beginning of IDES 2723 Digital Media in Design.

- What strengths did the program identify?

The program gaining departmental status parallel to those of architecture and landscape architecture is a strength for faculty and students. Professional Advisory Board members have commented on the increased articulateness and professional demeanor of students. Interdisciplinary first year studios have led to students being more proficient and willing to explore design through model making. The interdisciplinary first year experience (Studio plus Design Thinking) contributes to a higher level of discourse amongst students and faculty. Students are using digital fabrication techniques more for design exploration. Students seem to enter third year with more maturity after completing study abroad. Collaboration with architecture and landscape architecture in fourth year studios has yielded deeper knowledge of building structure and increased site consideration.

- What gaps did the program identify?

The most significant gap in the program is that there are far fewer interior design specific scholarships available to students than for architecture and landscape architecture. Additionally, attrition rate for first year students is higher for interior design students than for the other two disciplines.

- What led to strengths or gaps?

The greatly improved facilities (studios, workshops, equipment, etc.) coupled with increase of interdisciplinary teaching is the greatest contributor to strengths. The discrepancy for amount of student scholarships is partially attributable to the move of the interior design program from Human Environmental Sciences to the Fay Jones School. Although the amount of scholarships for interior design students has improved by more than 300% in the past few years, additional funds must be obtained to achieve departmental parity. A five-year analysis of attrition rate has revealed that overall attrition for the program has not changed significantly. However, it appears more dramatic since attrition is now greatest in the first year rather than spread across four years. Rigor and competition in the first year experience is the likely cause.

- What observations about the program mission and goals were made in relation to the self-study process?

The program mission and goals were updated through Fall, 2015 to Spring, 2016. The mission coincides well the current state and future direction of the department.

- Were any changes made to the program mission or goals as a result of the self-study?

No changes to the program mission or goals have been made as a result of the self-study.

Section 4. Course Progression Plan

See page 11 for Course Progression Plan.

Following lists courses with prerequisites in the order taken:

First Year

IDES 1045: Design II. Prerequisite IDES 1035: Design I

Second Year

IDES 2804: Design III. Prerequisite IDES 1045: Design II

IDES 2814: Design IV. Prerequisite IDES 2804: Design III. Corequisite IDES 2823: Interior Design Materials

IDES 485V: Design Tours. Prerequisite IDES 2814: Design IV.

Third Year

IDES 3805: Design V. Prerequisite IDES 2814: Design IV. Corequisite IDES 3833: Building Systems for Interior Design

IDES 3833: Building Systems for Interior Design. Prerequisites IDES 2814: Interior Design Studio IV and IDES 2823: Interior Design Materials. Corequisite IDES 3805: Design V.

IDES 3815: Design VI. Prerequisites IDES 3805: Design V and IDES 3833: Building Systems for Interior Design. Corequisite IDES 4813: Professional Practice for Interior Design.

IDES 3843: Lighting Systems. Prerequisite IDES 3805: Design V. Corequisite IDES 3815: Design VI.

IDES 4813: Human Factors for Design. Prerequisite ANTH 1023: Introduction to Cultural Anthropology, SOCI 2013: General Sociology, PSYC 2003: General Psychology, **or** HESC 1403: Life Span Development. Corequisite IDES 3815: Design VI

IDES 4811: Internship for Interior Design. Prerequisite IDES 3815: Design VI.

Fourth Year

IDES 4805: Design VII. Prerequisites IDES 3815: Design VI and IDES 4823: Professional Practice for Interior Design.

IDES 4815: Design VIII: Prerequisite IDES 4805: Design VII.

Standard 1. Program Identity and Curriculum The interior design program provides a professional-level education that prepares graduates for entry-level practice and advanced study. The program has a mission, educational philosophy, and goals appropriate to its context. The program engages in ongoing assessment and planning ensuring the curriculum and resources are structured to achieve its goals. The public is able to access understandable and reliable information about the program.

Part 1: Analysis

The program's identity and mission is clearly linked to the goal of providing professional-level education for entry level and advanced study. The mission statement says "Interior Design at the Fay Jones School of Architecture and Design educates and prepares its students for a rewarding and successful career in the profession. Students develop strong design and technical skills through experimentation, discovery and invention. Study abroad opportunities; transdisciplinary collaboration; and minors in sustainability and business enrich students' creative expression, deepens knowledge bases and builds critical thinking skills. The program requires practice-based internships and builds connections between students and potential employers." We capitalize on our relationships and interdisciplinary teaching with architecture and landscape architecture to prepare students for collaboration in the discipline. The program is monitored and assessed through curricular reviews at the end of each semester and direct feedback from Professional Advisory Board members near the beginning of each semester. One-hundred percent job placement rate upon graduation is a clear indicator that the program is successfully achieving the standard.

Three inter-related and linked websites serve as the primary sources of information about the program, school, and university. Following detail provides links. The School employs a full-time Webmaster who works in conjunction with the Communications Director, Student Services Director, Department Heads, Program Directors, Associate Dean, and Dean.

Part 2: Evidence

- a) The program mission statement clearly identifies the intent and purpose of the interior design program.

The Interior Design program mission statement can be found under the heading "Degrees Offered" at <http://catalog.uark.edu/undergraduatecatalog/collegesandschools/fayjoneschoolofarchitecture/>

- b) The program mission and educational philosophy appropriately reflect the program's context and the requirements for entry-level interior design practice and advanced study.

The program's context in relation to the school is stated under the school's "Mission and Objectives" heading at <http://catalog.uark.edu/undergraduatecatalog/collegesandschools/fayjoneschoolofarchitecture/>

- c) Program goals are appropriate to the mission and adequately address the content and student learning required for entry-level interior design practice and advanced study.

The program goal of one-hundred percent job placement upon graduation is a direct result of the execution of the mission statement. Content and student learning that leads to this achievement include interdisciplinary studios and courses throughout the program, a required internship experience, and a required study abroad experience

- d) The curriculum follows a logical sequence and is structured to achieve the program mission and goals and educate graduates ready for entry-level practice and advanced study.

The curriculum shown on page 11 illustrates the logical sequence of eight consecutive studios and discipline specific lecture courses taken in tandem with studios. Most discipline specific studio and lecture courses are completed prior to the required internship experience.

Standard 1. Program Identity and CurriculumThe interior design program provides a professional-level education that prepares graduates for entry-level practice and advanced study. The program has a mission, educational philosophy, and goals appropriate to its context. The program engages in on-going assessment and planning ensuring the curriculum and resources are structured to achieve its goals. The public is able to access understandable and reliable information about the program.

- e) The program has documented procedures to monitor the placement of graduates, and uses the data for program assessment, strategic planning, and program improvement.

Each year the Department Head works in conjunction with the Student Services Director and Career Services Specialist to monitor the placement of graduates. Students complete employment information cards as a part of the commencement ceremony preparation process. Additionally, the department conducts an online survey to graduates approximately eight months after commencement. The data is used to monitor and refine studio assignments throughout the curriculum.

- f) The program uses structured methods to gather internal and external feedback and information from a variety of stakeholders in assessing its mission, goals, content, and effectiveness.

Internal feedback is provided by faculty at the end of each semester during half-day retreats specifically focused on curriculum development and learning outcomes. Students provide feedback in all courses through the Course Surveys administered through the university. External feedback is primarily provided by biannual meetings with the Professional Advisory Board, and the Employer Evaluations of student interns.

- g) Clear and reliable information is available to the public about the program's mission, curriculum, and faculty, and other distinguishing attributes such as educational philosophy and goals, and conversations with invited studio critics.

The mission, curriculum, and faculty profiles are found on the Fay Jones School website <https://fayjones.uark.edu/> which is embedded in the University website <https://www.uark.edu/> Additionally, each semester third year students update a website <https://www.fayinteriordesign.com/> featuring the work of third and fourth year students. Link to this more specific site is included on the Interior Design landing page of the school's website.

Standard 2. Faculty and Administration. The interior design program has an effective administrative structure, as well as adequate and appropriate faculty and administrative staff to successfully lead and deliver the program.

Part 1: Analysis

The Interior Design Department Head, Carl Matthews, is the primary administrator for the program in relation to curricular development, faculty management, and student recruiting. The Department Head is supported by two administrative assistants which are shared with the departments of Architecture and Landscape Architecture. The three Department Heads serve with the Associate Dean and Dean as the administrative leadership team for the School. The leadership team is supported by the Student Services Director, Development Director, Information Technology Director, Student Advisor, and Design Shop Director. The administrative structure works well to deliver the interior design program and provide appropriate linkages to the departments of Architecture and Landscape Architecture.

The program has an effective faculty team of three full-time tenured or tenure track members, two full-time Visiting Assistant Professors, one full-time Clinical Assistant Professor who teaches fifty percent in the interior design program and fifty percent in the Architecture program, and one full-time Instructor who teaches twenty-five percent in the interior design program and seventy-five percent in the Landscape Architecture program. The balance of tenured, tenure-track, and non-tenure track faculty, as well as the cross-disciplinary teaching assignments serves the program very well.

Part 2: Evidence

Program Expectations

- a) The number of faculty members and other instructional personnel is sufficient to implement program objectives.

With five full-time faculty members and two faculty members who are shared with Architecture and Landscape Architecture the program maintains an approximate one-to-nineteen faculty/student ratio. However, a faculty/student ratio in studio courses is more typically one/twelve. Typical teaching load for tenured or tenure track faculty is one studio and one lecture course per semester. Non tenure track faculty maintain a higher teaching load since they are not required to maintain a research agenda. Additionally, the interdisciplinary nature of first and fourth year studios capitalizes on faculty in the departments of Architecture and Landscape Architecture for implementation. Faculty teaching Studios I through VI, as well as courses such as Digital Media in Design, Design Thinking I & II, and History of Architecture III are supported with Teaching Assistants.

A majority of faculty members and other instructional personnel with interior design studio supervision have:

- b) earned a degree in interior design.

Five of the six faculty members teaching studio have earned a degree in interior design.

- c) passed the complete National Council for Interior Design Qualification exam.

Three of the six faculty members teaching studio have passed the NCIDQ exam.

- d) Faculty members and other instructional personnel have academic or professional experience appropriate to their areas of responsibility.

All seven faculty members have teaching and professional experience appropriate to their areas of responsibility. See Faculty Data Forms. Additionally, the program benefits by architecture and design educated faculty/practitioners operating in the Rome Center for delivery of the study abroad requirement.

Standard 2. Faculty and Administration. The interior design program has an effective administrative structure, as well as adequate and appropriate faculty and administrative staff to successfully lead and deliver the program.

The individual with primary responsibility for program coordination:

e) is full-time and qualified by education and experience to administer an interior design program.

The Interior Design Department Head is a full-time twelve-month position held by Carl Matthews who has bachelor's and master's degrees in interior design, has taught full-time for twenty-three years, and worked in large scale urban practices for ten years prior to transitioning to academia. See Faculty Data Form.

f) participates in the recruitment, evaluation, and retention of program faculty and instructional personnel.

The Interior Design Department Head in conjunction with the Dean selects and charges search committees for tenure and tenure track faculty. The search committee advances their recommendation to the Department Head who then advances the recommendation to the Dean. Non tenure track faculty are primarily selected by the Department Head with input from faculty and approval of the Dean. Annual faculty evaluations are completed by the Department Head with input from a school-wide Peer Review Committee. The Department Head monitors courses and teaching closely with the goal of maximizing teaching effectiveness and faculty retention.

g) ensures that the program engages in on-going planning and assessment.

The Department Head coordinates the biannual meetings with the Interior Design Professional Advisory Board, schedules and moderates the end-of-semester curriculum faculty retreats, coordinates and analyzes graduate online surveys, and invites external critics. He also sets agendas for monthly faculty meetings, many of which focus on planning and assessment.

Standard 3. Learning Environment and Resources. The interior design program has adequate facilities and resources to achieve program goals.

Part 1: Analysis

The interior design program benefits from excellent award winning facilities in Vol Walker Hall and Anderson Design Center centrally located on the University campus. The building was fully renovated and expanded for occupation in Fall 2013. It houses the three majors of interior design, landscape architecture, and architecture in an interdisciplinary learning and work environment. All students have dedicated studio space which is available to them 24 hours a day/seven days a week. All faculty have private offices. Classrooms, seminar spaces, critique spaces, gallery spaces, fabrication workshops, Media Center, and Materials Lab all combine to achieve program goals. Additionally, the school maintains an off-campus fabrication laboratory for larger design/build projects. The School also benefits from Study Abroad facilities in Rome and Mexico City. Our facilities and resources are a program strength.

Part 2:

- a) Faculty members and other instructional personnel have access to appropriate facilities and equipment for course preparation, project evaluation, administrative activities, and meetings.

All tenure track, tenured, clinical and instructor faculty have private offices. The two visiting faculty share an office. Several printers are located throughout the building for faculty and staff usage. Seven critique/project evaluation spaces are located throughout the facility. All administrative staff have either private offices or workstations. Vol Walker Hall and Anderson Design Center includes two conference rooms, a staff lounge, and a faculty lounge, all of which can be used for formal and informal meetings.

- b) Instructional facilities and workspaces support program objectives and course goals.

Vol Walker Hall and Anderson Design Center includes three classrooms of varying sizes and a large lecture hall that seats approximately 200 people. Informal workspaces are located throughout the building for student and faculty usage. The Design Shop provides digital and traditional tools for model and product fabrication and supports the program objectives of learning through hands-on making. The printing and plotting facilities are comparable to professional office environments and prepare students to enter their careers with strong experience in all activities required to deliver professional level work.

- c) The program provides a constructive and respectful learning environment that encourages professionalism and engagement across faculty, staff, and students.

All faculty offices include guest seating for meeting with students on an individual basis. Faculty offices are distributed throughout the building with no disciplinary boundaries or demarcation to encourage cross-pollination of teaching and research ideas. A low student/faculty ratio ensures that each student receives individual attention. Faculty in all three disciplines get to know students quite well and are constantly identifying and monitoring student interests and strengths. It is not unusual for faculty in architecture or landscape architecture to advise a student that interior design might be a better fit for them.

- d) Equipment and technological support is available and appropriate to support program objectives and course goals.

High volume printers are located throughout the facility and networked to faculty, staff and students computers. A central large scale plotting facility is located on the garden level of the building. The Design Shops provide a wide range of traditional and digital tools including a fully outfitted woodshop, laser cutters, CNC routers, vacuum former, 3D printers, screen printing, weaving, photography, and sewing equipment. An off-campus fabrication warehouse includes welding and robotic fabrication equipment for larger scale design/build projects. All equipment and facilities are maintained and staffed by full-time professionals and part-time student workers. Professional Information Technology staff provide hardware and software set-up and maintenance to all faculty, staff, and students.

Standard 3. Learning Environment and Resources. The interior design program has adequate facilities and resources to achieve program goals.

- e) Students have convenient access to a current range of information (bound, electronic, and/or online) about interior design and relevant disciplines as well as product information and samples.

The Media Center in Vol Walker Hall and Anderson Design Center provides easy access to current design periodicals. The Materials Lab provides a wide range of samples for students to utilize on projects and maintains a subscription membership to the Materials ConneXion database. The primary library for Fay Jones students is combined with the Fine Arts Library which is located two buildings away. All students are required to own laptop computers which provide unlimited access to online sources. Hardwire networking is provided at all student, staff, and faculty workstations and wireless internet is available throughout the building and campus.

Curriculum Matrix - Institution Name

	First Year				Second Year				Third Year				Fourth Year				
	Fall		Spring		Fall		Spring		Fall		Spring		Fall		Spring		
	1035 Studio I	1011 Univ Persp ARCH1212 Des Thinking I	1045 Studio II ARCH1222 Des Thinking II		2804 Studio III	2883 Hist of Interiors 2723 Digital Media Art History	2814 Studio IV	2823 Materials	3805 Studio V	3833 Bldg Systems 4823 Pro Practice ARCH 4433 Hist of Arch III	3815 Studio VI	3843 Lighting Systems 4813 Hum Factors Econ Elective	4811 Internship	4805 Studio VII Business Elective Professional Elect		4815 Studio VIII Business Elect Professional Elective	Study Abroad
Standard 4. Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.																	
Student Learning Expectations																	
Students are aware that building technology, materials, and construction vary according to geographic location.	4a																
Student work demonstrates <i>understanding</i> of:																	
how social, economic, and cultural contexts inform interior design.	4b							X									X
how environmental responsibility informs the practice of interior design.	4c							X									X
Program Expectations																	
The interior design program provides:																	
exposure to the current and relevant events that are shaping contemporary society and the world.	4d																
exposure to a variety of cultural norms.	4e							X									X
opportunities for developing multi-cultural awareness.	4f																X
Notes:																	

Standard 4. Global Context. Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.

Part 1: Analysis

A hallmark and strength of the Fay Jones School of Architecture and Design is that all students are required to complete a study abroad experience prior to graduation which immerses students in global social, cultural, economic, and ecological issues. Study abroad for Interior Design students may take many forms. For example in summer 2017 students had three school-led programs to choose from: five weeks based in the Rome, Italy Center, six weeks studying with Landscape Architecture in Italy, France, England, and Scotland, or three weeks studying with the Dean in Copenhagen, Stockholm, Oslo, and Helsinki. In Summer 2018 students will also have the option of studying with Architecture students for either five weeks or ten weeks in Mexico.

In addition to Study Abroad several courses across the curriculum directly address the standard. Materials, Building Systems, Lighting Systems, Human Factors, History of Interior Design, History of Architecture III, and studios at the second and fourth year levels have all dealt with the topic in various manners. For example, in a Spring 2016 offering of Studio VIII students completed a semester long project which investigated and proposed solutions addressing human trafficking in Cambodia. The professor and three students spent two weeks in Cambodia prior to the semester to visit a safe-house for sixty-five girls ages three through eighteen who had been rescued from sex trafficking. They also gathered information about the project site in Phnom Penh. Those students then became leaders in the studio to disseminate information. This course was recognized by the CIDA Board of Directors with the 2017 CIDA Award of Excellence.

Part 2: Evidence

Student Learning Expectations

- a) Students are **aware** that building technology, materials, and construction vary according to geographic location.

IDES 2823 – Materials – Students become aware that building technology, materials, and construction vary according to geographic location through in-class presentations regarding appropriate material selection and application for different geographic locations.

IDES 3833 – Building Systems – Students become aware that building technology, materials, and construction vary according to geographic location through in-class presentations regarding appropriate material selection and application for different geographic locations.

IDES 3843 – Lighting Systems – During lighting lecture instruction, students are exposed to lighting conditions of our hemisphere and how daylighting angles change seasonally. This is then translated into concepts of shading overhangs, skylights, louvers and blinds.

IDES 4815 – Studio VIII – Students become aware that building technology, materials, and construction vary according to geographic location through precedent case studies of buildings/design in a variety of locations.

Student work demonstrates **understanding** of:

- b) how social, economic, and cultural contexts inform interior design.

IDES 2804 – Studio III – Contrasting residential projects required students to design an off-the-grid project utilizing a mobile home chassis in rural Arkansas versus a vertical townhouse in Korea, Vietnam, or Portugal.

Study Abroad – The summer study abroad requires students to engage the physical and cultural context through on-site experience, observation, and sketchbook notation. Investigation of social and economic aspects are embedded within this framework of physical context through discovery of built form, its various manifestations, and resulting exterior and interior spaces. Interior design students are able to observe these contexts across a variety of countries.

Standard 4. Global Context. Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.

- c) how environmental responsibility informs the practice of interior design.

IDES 2823 – Materials – Students make graphic and verbal reports that explain a specific material’s environmental impact in terms of embodied energy, lifecycle assessment, fit with the Hannover Principles, and comprehension of the value of regional and vernacular material sources, craft and application. Exam questions cover the tools an interior designer can use to assess a material’s impact on the environment, which may include understanding of incentive programs such as LEED and concepts such as biomimicry.

IDES 3833 – Building Systems – Students answer exam questions regarding the immediate and long-term environmental impact of a building’s location on a site, and the design of its interior building systems, such as water/plumbing, thermal/HVAC, and power/electricity, on the health of the interior occupants, the reduction of dependence on and use of fossil fuel sources, and consideration of systems that take advantage of alternate fuel sources, and their understanding of the interior designer’s opportunities to specify efficient fixtures and equipment. Students complete an efficient conceptual building systems design for their concurrent studio project that includes specifying fixtures and equipment that fulfill minimum standards of programs such as Energy Star and Water Sense, and employing energy use rating systems such as SEER and AFUE.

IDES 3843 – Lighting Systems – Lighting specifications in student CD sets take into account energy usage/project wattages. Students also show how dimming and occupancy sensors can reduce the energy loads of projects in Quiz 3 (2016). In Quiz 4 students relate how the integration of daylighting strategies can improve interior environmental quality for occupants.

Program Expectations

The interior design program provides:

- d) exposure to the current and relevant events that are shaping contemporary society and the world.

IDES 4805 – Studio VII and IDES 4815 Studio VIII – Students are exposed to current and relevant events that are shaping contemporary society and the world through: travel, assigned readings, faculty and guest lectures, class discussion, and assigned research and programming on subjects such as sustainability, social isolation, evolving digital fabrication processes, historic preservation and adaptive re-use, human trafficking, and evolving spiritual and religious values.

IDES 4823 – Professional Practice – Each year current events are discussed in the course. In 2016 an article about the deadly fire at the Oakland “Ghost Ship” Warehouse was read and discussed. Final exam question #6 required students to write about both code issues and societal issues that contributed to the disaster. On the 2017 midterm exam students discussed the impact of the built environment relative to hurricane Harvey and flooding in Houston.

- e) exposure to a variety of cultural norms.

IDES 2883 – History of Interior Design – Students complete a comparative analysis of historical styles that lead to awareness of varying cultural influences on the made environment. World cultures are part of course lecture and discussion materials evidenced in notes and in the class timeline project.

ARCH 4433 – History of Architecture III – History of Architecture III analyzes the emergence of design thinking and practice through the twentieth century from the perspectives of cultural, social, and economic history, all of which are presented as formative constructs for the progress of architecture and interior design. Particular emphasis is placed upon “mid-century modern” (postwar) cultural practices, still relevant to contemporary design professionals as forces in shaping design history in domestic, commercial, and public architectural situations alike. Global cultures, the perspectives of gender and difference, and resistance to western constructs of modernism also are introduced in service of underscoring that limitations of “norms” of any kind exist in constructing and understanding design culture(s).

IDES 4813 – Human Factors – Students are introduced to concepts of inclusion as it relates to the range of human functioning, sociocultural context, and self-actualization among others. For example, home and the

Standard 4. Global Context. Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.

development of home is discussed as the outcome of place and space, time, objects, and rituals. Cultural expectations of privacy are also discussed as open and closed privacy mechanisms.

Study Abroad – Students are exposed to multiple cultures (Italian, French, English, and Scottish) during the summer study abroad. As designers-in-training traveling abroad, they are challenged with not only understanding differences between US culture and European, but also intra-European differences. Students need to respond and adapt accordingly to successfully engage and navigate the class, native peoples, and daily challenges.

- f) opportunities for developing multi-cultural awareness.

IDES 4813 – Human Factors – Course readings include research articles on topics such as privacy, territoriality, proxemics, comfort, etc. and include behavioral variation across different ethnicities. Observational journal activities provide the opportunity to develop skills in understanding a variety of human beings in the made environment.

IDES 4815 – Studio VIII – Students travel, read, attend faculty and guest lectures, participate in class discussion, and complete research and programming on subjects such as sustainability, social isolation, evolving digital fabrication processes, historic preservation and adaptive re-use, and evolving spiritual and religious values. They collaborate with peers with different cultural backgrounds and value systems.

Study Abroad – Students experience numerous countries, cultures, and landscapes. Through required course work, they are able to investigate and record their observations not only on the conditions they see, but how people inhabit and experience these spaces. They frequently need to reconcile different ways of living, modes of transportation, daily schedules, cuisine, etc. with their native experiences, as well as understand and navigate differences between the cultures they are visiting.

Standard 5. Collaboration. Interior designers collaborate and also participate in interdisciplinary teams.

Part 1: Analysis

Collaboration is a priority in the School and a strength of the program. Students begin the first day of class in freshman year in an interdisciplinary experience (Studio I and II plus Design Thinking I and II). Through these courses they learn the interdisciplinary nature of interior design, architecture, and landscape architecture. In subsequent studios and courses students complete a number of team projects in various configurations. In the final year of study students are brought back into interdisciplinary “advanced studios.” End of semester studio reviews have revealed that some interdisciplinary “advanced studios” are more successful than others. Strategies and/or policies for student placement in the most appropriate “advanced studio” are under review and discussion.

While the School is organized by three distinct departments, students are generally mixed in studio spaces to encourage interaction with multiple disciplines. Student organizations (ASID, AIAS, ASLA, Tau Sigma Delta, and NOMA) also collaborate on all-school functions (Pumpkin Carving Party, Beaux Art Ball, etc). Once a year a design charrette competition is organized and requires students to participate across disciplines and encourages them to do so across year levels. In summer 2017 50% of second year interior design students completed an interdisciplinary study abroad experience with landscape architecture students (Italy, France, and Great Britain). Professional Advisory Board Members and employers have noted that collaboration is a top priority for the discipline and a strength of the program and School.

Part 2: Evidence

Student Learning Expectations

Students have awareness of:

- a) the nature and value of integrated design practices.

IDES 3833 – Building Systems – Students attend class presentations that explain and discuss common team structures for integrated design practices, BIM, benefits of LEED requirements, and the role of the interior designer in the process.

IDES 3843 – Lighting Systems – Students develop lighting maps and lighting CD sets with an invited professional lighting consultant to gain appreciation of how the specification and design process works in professional firm environments.

IDES 4813 – Human Factors– Lecture notes evidence the role of design researchers as part of the larger team along with engineers, social scientists.

IDES 4815 – Studio VII – Interior design and architecture students participate in interdisciplinary design teams. This project requires them to share their discrete knowledge bases on a daily basis as they share equal responsibility for the design of their final proposal, documentation, and presentation. (Forest Immersion Vignettes, Joinery Studies, and proposals for a Live/Learn Residence Hall)

- b) the terminology and language necessary to communicate effectively with members of allied disciplines.

IDES 1035 – Fundamental Design Skills – Studio I deals with design in the realm of the abstract offering an introduction to ordering systems, compositional elements, and part-to-whole relationships in the built environment. Projects focus on building observational abilities, terminology and language shared by the allied design disciplines, and 2-D/3-D drawing and model making skills.

IDES 1045 – Fundamental Design Methodology – Design II extends to include the tangible, shared foundations of our disciplines. Abstract concepts and terminology are applied to projects that take on actual spaces, form, material, structure, and sites. Students have traveled through the Midwest from St Louis to Louisville, KY with several stops at iconic examples of architecture, interior design, and landscape architecture. The

Standard 5. Collaboration. Interior designers collaborate and also participate in interdisciplinary teams.

purpose of the trip was to synthesize studio-learning with the realities of our disciplines, both shared and discipline specific.

IDES 3833 – Building Systems – Students attend class presentations that show and explain the drawing conventions that interior designers, architects, engineers, etc. use to communicate with members of allied fields. Students prepare working drawings intended to be used by architects, engineers, and contractors.

IDES 4805 – Studio VII – Interior design and architecture students are paired to collaborate on the design of a semester project (University of Arkansas Fine Arts Center). Students present their design and research to a review panel that includes architects and historic preservation specialists. Students attend guided tours of manufacturer and fabricators’ plants and facilities as well as specialized research centers (Acme Brick in Fort Smith, AR, and Arkansas Special Collections Drawing Archive to research the work of architect, Edward Durell Stone). Students interpret, modify and re-draw existing conditions drawings made by architects, landscape architects, structural, civil, and MEP engineers (Edward Durell Stone’s 1940 Fine Arts Center).

IDES 4815 – Studio VIII – Interior design and architecture student teams collaborate on the design of a cross-laminated timber structure campus residence hall (Forest Immersion Vignettes, Joinery Studies, and Live/Learn Residence Hall). Students present their design and research to a review panel that includes architects and landscape architects. Students attend lectures from guests in allied fields such as Robert Malczyk, structural timber engineer with Equilibrium, Tom Chung and Andrea Leers, architects with Leers Weinzapfel Architects, Don Bragg, research forester with the USFS Crossett Experimental Forest. Students attend guided tours of manufacturers’ and fabricators’ plants and facilities as well as specialized research centers (Interfor Lumber Sawmill; Maxwell Hardwood Flooring; Arkansas Forest Resources with economist and forester, Dr. Matt Pelkki).

c) technologically-based collaboration methods.

IDES 4805 – Studio VII – Students share digital Revit and Acad files as they collaborate to document and draw existing conditions of buildings and sites, and their shared design proposals (Live/Learn Residence Hall). Students use file sharing software systems such as Dropbox and Google Drive to collaborate and manage the use of multiple project files. Students share project information and resources, and coordinate travel and work schedules through applications such as GroupMe and Slack (Competition Studio).

IDES 4823 – Professional Practice – Students learn how Revit is currently used as the primary program for technologically based collaboration methods with a wide variety of consultants for the production and construction projects. Students also complete course team website project using file sharing programs such as Dropbox.

Students understand:

d) team work structures.

IDES 1045 – Studio II – For the Sauna project students worked in interdisciplinary teams with architecture and landscape architecture students to develop an overall and cohesive strategy.

IDES 3833 – Building Systems – Students answer exam questions to identify common team work structures in the design, documentation and construction of interior building systems.

IDES 4805 – Studio VII – Students are organized in a team structure to document existing building conditions through drawings and models. This requires them to delegate and assign responsibility for tasks to individual students or teams of students (Edward Durell Stone’s 1940 Fine Arts Center and Sacred Space sites).

IDES 4815 – Studio VIII – Interdisciplinary teams of students delegate research, model-building and design responsibilities without regard for conventional disciplinary boundaries (Forest Immersion Vignettes and wood precedent case studies, wood joinery design and proposals for a Live/Learn Residence Hall).

Standard 5. Collaboration. Interior designers collaborate and also participate in interdisciplinary teams.

IDES 4823 – Professional Practice – The website design and production project requires the entire class to work as one large team. The team is structured with roles such as Project Coordinator, Design Coordinator, 4th Year Coordinator, 3rd Year Coordinator, Website Production Coordinator, Website Production Team, Distribution Coordinator, and Distribution Team.

- e) leadership models and the dynamics of collaboration.

IDES 4805 – Studio VII – Paired interior design and architecture students co-lead their research without regard for conventional disciplinary boundaries (Sacred Space). The studio acts as a team led by a project manager and discrete team leaders to create shared research. Responsibilities are delegated and coordinated by the project manager through the team leaders (Sacred Space supplementary program research booklet).

IDES 4815 – Studio VIII – Paired interior design and architecture students co-lead their research and studio design projects (Forest Immersion Vignettes, wood precedent case studies, and proposals for a Live/Learn Residence Hall).

IDES 4823 – Professional Practice – Students watch three videos about leadership models (“How Great Leaders Inspire Action,” “What Makes a Great Leader,” and “Five Levels of Leadership”) and one video about dynamics of collaboration (“Team Building – Keirsev Temperament Theory”) and illustrate understanding through questions on the midterm exam.

- f) Student work demonstrates the **ability** to effectively collaborate with multiple disciplines in developing design solutions.

IDES 4805 – Studio VII – Each interior design student is paired with an architecture student to collaborate on the design of a semester project. The project requires them to share their discrete knowledge bases on a daily basis as they negotiate equal responsibility for their final design proposal, its documentation, and presentation (University of Arkansas Fine Arts Center).

IDES 4815 – Studio VIII – Interior design and architecture students collaborate on the semester-long assignment. The project requires them to share their discrete knowledge bases on a daily basis as they negotiate equal responsibility for their final design proposal, documentation, and presentation (Forest Immersion Vignettes and stages of design development and final proposals for a Live/Learn Residence Hall).

Standard 6. Business Practices and Professionalism. Interior designers understand the principles and processes that define the profession and the value of interior design to society.

Part 1: Analysis

All students are required to complete an internship prior to graduation which immerses them in direct experience of principles and processes that define the profession. Most students complete the 200 minimum work hours internship in the summer between the third and fourth years of study. Prior to internship students complete the Professional Practice course and Studio VI. These two courses are grounded in topics and procedures for the discipline. A program goal is to send students out to internship with requisite skills and knowledge to be fully billable members of the firm. Professional Advisory Board members and participants at the annual Career Fair have commented that interior design students have a very strong understanding of business practices and exhibit great professionalism.

Part 2: Evidence

Student Learning Expectations

Students have **awareness** of the:

- a) contexts for interior design practice.

IDES 4823 – Professional Practice – Lecture 2 includes historical context of the interior design profession; Lecture 3 reviews a wide variety of career options; Lecture 7 discusses the context for practice in relation to *Interior Design* magazine's "100 Giants." Additionally, through developing a job search strategy for the course students must understand various practices in order to focus their search.

- b) impact of a global market on design practices.

IDES 4823 – Professional Practice – Lecture 1 introduces students to the impact of global market on design practices. Also, guest speaker Alice Kao, SOM, Chicago discussed the topic via Skype.

Study Abroad – (Rome) Students experience studios and companies reflecting Italian design contexts where practitioners confront global challenges and markets while taking advantage of their local knowledge and tradition (i.e. Bicuadro snc., Fendi Head Quarters, Fortuny Showroom and Factory). They visit spaces where contemporary languages, history, local background, and global markets meld together through design solutions (i.e. Fendi Boutique and Private Suites, Zara building, and Ara Pacis Museum).

(Italy – France – Great Britain) Students on study abroad are immersed in both international cultures and taught by international faculty (in tandem with their home institution faculty). Through this connection, students frequently gain access to firms, projects, and design opportunities not normally available. They are then able to use these experiences in their future design education and practice.

- c) breadth and depth of interior design's impact and value.

UNIV 1011 – University Perspectives – In a syllabus that is unique to the Fay Jones School of Architecture and Design, University Perspectives strives to build a foundational understanding of the discrete, shared, and synergistic bodies of knowledge that comprise the respective design domains of interior design, landscape architecture, and architecture. Discussion of the impact, scope, and value of interior design practice to diverse clients and communities is conveyed through presentations by faculty and practitioners that include case studies of a full range of projects, including new construction for residential and commercial clients, adaptive use and historic preservation, and design for health and aging. The course also introduces ecological frameworks for responsibility in designing sustainable and resilient places.

IDES 4813 – Human Factors – Students demonstrate their awareness of design's impact through analysis of ergonomic conditions and performance and through observational assignments examining person-environment interactions.

IDES 4823 – Professional Practice – Lecture 1 and required video viewing introduces student to the breadth and depth of interior design's impact and value.

Standard 6. Business Practices and Professionalism. Interior designers understand the principles and processes that define the profession and the value of interior design to society.

d) components of business practice.

IDES 2823 – Materials – Students have awareness of the components of business practice through attending class presentations that explain material/product specifications as part of contract documents, and material and labor cost budget ranges. Students also research and present material/product specifications and labor cost budget ranges in posters and slide reports.

IDES 3833 – Building Systems – Class presentations explain the role of interior designer on a team of consultants, owner’s representatives, and contractors. Class presentations explain building system construction drawings and specifications as part of contract documents, as well as cost budget ranges for varying HVAC systems, plumbing pipe, fitting, and fixture materials, and electrical switch control types and materials.

IDES 4811 – Internship – Through working a minimum of 200 hours in a design practice students are exposed to the components of business.

IDES 4823 – Professional Practice – A variety of components of business practice are covered including marketing plans, client services, contracts for services, product pricing, working with trade sources, project production schedules, communication techniques, fee management, project documentation, project assessment, and employee assessment.

Students **understand**:

e) types of professional business formations.

IDES 4811 – Internship – Students develop more thorough knowledge of one particular type of business formation through working in a firm.

IDES 4823 – Professional Practice – Lecture 4 covers types of business formations, and questions on the midterm exam illustrate understanding.

f) elements of project management.

IDES 4823 – Professional Practice – Lecture 12 covers elements of project management; students demonstrate knowledge on the midterm exam.

g) instruments of service: contract documents, transmittals, schedules, budgets, and specifications.

IDES 2823 – Materials – Students make contract documents for the building systems for their studio design projects that include power/device, HVAC, and plumbing construction drawings, fixture schedules, and manufacturer fixture specifications.

IDES 3805 – Studio V – Students are introduced to construction documents by creating an introductory set for an assemblage that includes annotated drawings at different scales. A draft schedule of materials to purchase and associated cost is included.

IDES 3815 – Studio VI – Construction documents, schedules, and specifications are created for a hospitality project.

IDES 4823 – Professional Practice – Lecture 12 covers transmittals, schedules, and budgets and Lecture 16 covers specifications. Students demonstrate understanding on midterm and final exams.

h) professional ethics and conduct.

UNIV 1011 – University Perspectives – While University Perspectives focuses on its primary objectives of facilitating new students’ transitions to the university, with particular emphasis on the unique opportunities and challenges of the undergraduate professional degree, every opportunity is made to connect academic

Standard 6. Business Practices and Professionalism. Interior designers understand the principles and processes that define the profession and the value of interior design to society.

experience to professional ways of knowing and working that students will encounter in the future. Professional ethics and conduct thus are introduced in the context of academic integrity and student conduct, and connected to the moral and legal expectations of professional practice.

IDES 4823 – Professional Practice – Lecture 5 discusses the Code of Ethics developed by the Foundation for Design Integrity. Lecture 9 and the affiliated Ethics Assignment covers professional ethics and conduct with a focus of ASID and IIDA Codes of Ethics.

Program Expectations

The interior design program provides exposure to:

- i) career opportunities an interior design education can afford and the options for advanced study.

UNIV 1011 – University Perspectives – As noted in 6c, University Perspectives strives to expose students to the many and varied career paths to which design education can lead. In addition to the range of opportunities noted above, every semester students interact with a diverse panel of Fay Jones School Professional Advisory board members who share their own experiences, including post-professional education, as well as discuss a broad spectrum of career opportunities, expanding the vista of interior design education as a platform to careers in construction administration and facilities and real estate management, branding and graphic design, and marketing and product representation as well as in traditional areas of design praxis. In all examples, collaboration and collaborative practices are made vivid.

IDES 4811 – Internship – A requirement of internship is that the supervisor be a qualified interior design practitioner (typically gauged by passage of the NCIDQ).

IDES 4823 – Professional Practice – Lecture 3 exposes students to a variety of role models who have pursued various career paths.

- j) role models who are qualified by education and experience in interior design.

IDES 2804 – Studio III and IDES 2814 – Studio IV – Students participate in field trips designed to introduce them to showrooms, professional practitioners, and office culture (Dallas/Fort Worth, St Louis, MO, Kansas City/Overland Park, and Chicago, IL).

IDES 3815 – Studio VI – Professionals educated in interior design participate in semester reviews of student work. The list of semester reviewers and their qualifications can be found in the course notebook.

IDES 4811 – Internship – A requirement of internship is that the supervisor be a qualified interior design practitioner.

The interior design program provides exposure to the role and value of:

- k) legal recognition for the profession.

IDES 4823 – Professional Practice – Lecture 2 covers the variety of legal recognition for interior design, such as title acts and practice acts. Students demonstrate knowledge on the midterm exam.

- l) professional organizations.

UNIV 1011 – University Perspectives – Using our student pre-professional organizations as exemplars of organizations that serve and represent the profession, students are introduced to the ASID together with its peer organizations AIA, and ASLA in lectures, panel discussions, and mentor group sessions. Related organizations, including but not limited to USGBC, EDRA, and local, state and national historic preservation advocacy groups often are introduced in the context of lectures devoted to extending the boundaries of practice and influence in the community.

Standard 6. Business Practices and Professionalism. Interior designers understand the principles and processes that define the profession and the value of interior design to society.

IDES 4811 – Internship – Through working in a firm students see first-hand how practitioners engage professional organizations. Additionally, most students are members of school’s ASID chapter and participate in events with AIA and ASLA student chapters.

IDES 4823 – Professional Practice – Lecture 2 covers the wide variety of professional interior design organizations that have evolved throughout the last century and also discusses allied organizations. Students demonstrate knowledge on the midterm exam.

m) life-long learning.

IDES 4813 – Human Factors – Students are exposed to seminal research efforts for such topics as proxemics and anthropometric data through readings. Class discussions examine how changing social mores and globalization alter our application of this knowledge to design problems. That knowledge is not static is the foundational learning outcome and exposure is demonstrated through student notes, observational journal entries, and instructor notes.

IDES 4823 – Professional Practice – Lecture 2 covers the importance of life-long learning with an emphasis on Continuing Education Unit requirements. Students demonstrate understanding on the midterm exam.

n) public service.

IDES 4815 – Studio VIII – Student teams developed proposals for the partial revitalization and renovation of the historically significant White Building in Phnom Penh, Cambodia to serve the needs of women and children who have been victims of human trafficking. Another studio partnered with the CUPP (College/Underserved Community Partnership Program) to generate proposals for the adaptive re-use of an existing downtown structure as a history museum in Huntsville, AR. Another studio also partnered with CUPP to design a series of interventions in downtown Pineville, MO, including a recreation center, a splash pad, and a riverwalk.

IDES 4823 – Professional Practice – Lecture 19 provides exposure to the value of public service.

Standard 7. Human-Centered Design. Interior designers apply knowledge of human experience and behavior to designing the built environment.

Part 1: Analysis

Primary evidence for student application of the knowledge of human experience and behavior are found chiefly in second and third year studios (Studios III-VI). Concurrent with Studio VI students complete the Human Factors course which provides a strong grounding in research and literature related to the topic. Additionally, the Building Systems course completed concurrently with Studio V addresses the relationship between natural and built environments in relation to human behavior, experience, and performance. The program meets requirements for this standard.

Part 2: Evidence

Student Learning Expectations

Student work demonstrates **understanding** of:

a) the impact of the built environment on human experience, behavior, and performance.

IDES 2804 – Studio III – Students study the impact of color and light on one’s perception of spatial depth, scale, and proportion. Students work with photography, photo editing, and model to create comparative spaces and elements.

IDES 2814 – Studio IV – Students visited local coffee shops to study how table sizes, seating, layout, and lighting levels influenced which clients used the space, how long they stayed, and the types of activities they engaged in while there. Information gathered was applied to their own design of a coffee shop located in an iconic mid-century service station.

IDES 3805 – Studio V – Students create a programming document for the workplace and use research methods such as interviews and photo documentation. The synthesis of this information highlights the phenomenological experience of the built environment. This can be observed in the course documentation (Shoe Office and CoWork project), interview notebook, visual program, reading notes applied to design solutions (CoWork project and notebook).

IDES 3815 – Studio VI – Students create full-scale environments exploring sensory information, personal memory, and sense of place (course notebooks) as a way of informing solutions. Emphasis is on the phenomenological experience of spaces and places. All students are concurrently enrolled in IDES 4813, Human Factors, and this information is also integrated into the studio. Evidence of this understanding is found in student process work and in the final solutions for introductory assignments.

IDES 4813 – Human Factors – Students create reading summaries, observational journals, and in-class analysis and discussion of research pertaining to a wide variety of human behavior phenomena.

b) the relationship between the natural and built environment as it relates to the human experience, behavior, and performance.

IDES 2804 – Studio III – Students study a site’s topography, trees, views, built elements and/or buildings, points of access, prevailing winds and sun angles to determine where and how best to situate a project. The location of apertures, entrances, and overall proportions were developed in relationship to the site.

IDES 3833 – Building Systems – Students build understanding of the relationship between the environment, human experience, behavior and performance through the drawing analysis they complete to understand the impact of the natural environment on the interior of multiple buildings including the site/building of their Studio V design project, and of Vol Walker Hall, home of the Fay Jones School. (Refer to Fall 2017 projects.) In addition, students correctly answer exam questions that ask them to identify the impact the passive and

Standard 7. Human-Centered Design. Interior designers apply knowledge of human experience and behavior to designing the built environment.

mechanically controlled building systems on the behavior and performance of building occupants. (Refer to Fall 2015, 2016 and 2017 quizzes and exams.)

IDES 4805 – Studio VII – Students complete research and propose interventions that address the relationship between the natural and built environment's affect on human experience, behavior, and performance for their design proposals in: Fall 2016 Studio "Through" project that responded to student identified challenges such as social isolation, living sustainably in the land, developing childhood independence, and providing physical and emotional security in an urban context; and Fall 2017 Studio, Sacred Spaces, that used design to heighten users' experience of natural conditions such as daylight, breezes, and constructed environments that created spaces for color immersion therapy, mind and body work, nutritional counseling, massage therapy, spiritual inspiration, etc. (Student research, process studies, and final projects).

IDES 4813 – Human Factors – Students read current research from design and industry specific journals as well as academic and theoretical writings, videos, and observational assignments. Their understanding is revealed in these assignments, specifically territoriality, privacy, proxemics, and sensory exploration.

c) methods for gathering human-centered evidence.

IDES 3805 – Studio V – Students conduct interviews and observations to develop project programs. Students utilize readings in textbooks, academic publications, and industry white papers as part of the design process. The types of information and their validity are discussed as well as the bias and generalizability of such research.

IDES 4813 – Human Factors – The course covers basic research methods including ethnographic techniques and IDEO's Design Kit for Human Centered Design. In particular, the differences between qualitative and quantitative methods and the role of the human is emphasized in the selection of methods for different problem investigations.

IDES 4815 – Studio VIII – Students have completed multiple methods of quantitative and qualitative research regarding the relationship between the natural and built environment's effect on human experience, behavior, and performance for their design proposals. First and secondary sources were employed as students collected data, completed surveys, reflective design thinking exercises in the form of direct observation of human response to sensory stimuli, reflective writing, experimentation/mock-up of light and material conditions, etc. (Sacred Space research, process studies, and final projects).

Student work demonstrates the **ability** to:

d) analyze and synthesize human perception and behavior patterns to inform design solutions.

IDES 3805 – Studio V – Students create a programming document for the workplace and use research methods such as interviews and photo-documentation. Synthesis of this information highlights the phenomenological experience of the built environment. These findings are then applied to the course project.

IDES 4813 – Human Factors – Students work in class to synthesize a variety of readings on human perception and behavior. Following the synthesis process, students write best practices that serve as discussion frameworks. This work is carried into the studio and their individual design projects.

IDES 4805 – Studio VII – Research collected for studio assignments directly informs students' design proposals (Sacred Space research, process studies, and final projects).

IDES 4815 – Studio VIII – Students have documented direct experience and observation during and after an overnight field trip that immersed students in the forest, and informed their designed presentation "vignettes," and their proposals for a (Forest Immersion and live|learn residence hall).

Standard 7. Human-Centered Design. Interior designers apply knowledge of human experience and behavior to designing the built environment.

- e) apply human factors, ergonomics, and universal design principles to design solutions.

IDES 2814 – Studio IV – Students have examined existing conditions in the built environment, both interior and exterior, to understand how design decisions impact human use, comfort, and accessibility. They have selected and redesigned those spaces that presented barriers and/or did not reflect a clear understanding of human factors, ergonomics or principles of universal design.

IDES 3805 – Studio V – Human factors and ergonomic information is collected and applied to the design of collaboration areas, work stations, and other places where individuals and groups work. Evidence can be seen between the collection of course information and class reference texts and the process and final design solution.

IDES 3815 – Studio VI – Human factors and ergonomic information is collected and applied to the design of public spaces, guest rooms, and bars. Evidence can be seen between the collection of course information and the process and final design solutions. See course notebook, student process, and final solutions.

- f) apply wayfinding techniques to design solutions.

IDES 3805 – Studio V – Application of Lynch's *Elements of the City* (reading in Rengel). Organizational strategies are significant to client wayfinding needs and are seen in basic space planning.

IDES 3815 – Studio VI– Students complete design charrettes for the elevator lobbies and guest corridors. These charrettes feature the development of floor identification and integration of room numbers in the overall design solution.

IDES 4813 – Human Factors – Students examine examples of dense floor plans, identify wayfinding problems and propose specific solutions. This brief in-class activity follows a formal presentation on wayfinding research.

Standard 8. Design Process. Interior designers employ all aspects of the design process to creatively solve a design problem.

Part 1: Analysis

The bulk of the curriculum centers around eight consecutive studios totaling 38 credit hours (31% of the total credit hours required for graduation). Design process is emphasized in all of these studios in various and increasingly complex ways. First year studios focus on processes of thinking and representation for relatively simple and small problems that are equally relevant to all three disciplines in the School. Second year studios begin to focus on more interior specific problems/processes. Third year studios emphasize problem-solving for types of projects that students are likely to encounter in their upcoming internship and entry level positions. Fourth year studios can be very diverse in the types of problems/processes given their interdisciplinary nature. Project programs tend to get increasingly larger with each sequential studio, however, at the fourth year programs may become much smaller in actual square footage but more complex in the thinking or making required to solve that problem. Problem-solving through clear and varied design processes are a strength of the program.

Part 2: Evidence

Student Learning Expectations

- a) Student work demonstrates the ability to **apply** space planning techniques throughout the design process.
IDES 2804 – Studio III – Students apply space planning techniques in both commercial and residential projects based on client profiles, program, and in response to building plans and sections.

IDES 2814 – Studio IV – Students apply space planning techniques in both commercial and residential projects based on client profiles, program, and in response to building plans and sections.

IDES 3805 – Studio V – Students work across the design process to apply space planning techniques that include partis, organizational strategies, and multiple iterations of the plan (CoWork and Shoe Office).

IDES 3815 – Studio VI – Students work across the design process to apply space planning techniques that include partis, organizational strategies, and multiple iterations of the plan (Hospitality projects).

IDES 4805 – Studio VII – Students research spatial and functional needs of occupants, develop a space square footage program that identifies required adjacencies, iterate multiple space plan arrangements, and finalize the allocation of spaces throughout two floors of their existing buildings (Sacred Space and Fine Arts Center).

Student work demonstrates the ability to **apply** knowledge and skills learned to:

- b) solve progressively complex design problems.
IDES 2804 – Studio III – Students apply their knowledge and skills to resolve a series of projects designed to investigate and question the nature of shelter, occupation, and transformation. The square footage of each project progressively increases as does the complexity of the program, site conditions, and building section.

IDES 2814 – Studio IV – Students apply their knowledge and skills to resolve projects that address culture, urbanity, and material detailing in larger scale commercial, residential, and institutional projects with more complex sets of programmatic and contextual relationships.

IDES 4805 – Studio VII – Studios require students to draw from skills and knowledge gained earlier in the curriculum through utilizing increasingly complex modes of information gathering (Fine Arts Center and Bus Stop Design/Build).

IDES 4815 – Studio VIII – Studios require students to address complex issues such as innovative timber technologies and social issues such as human trafficking for multi-floor and multi-use facilities, as well as to address revitalization and adaptive reuse in small towns (Live|Learn Campus Community, Human

Standard 8. Design Process. Interior designers employ all aspects of the design process to creatively solve a design problem.

Trafficking in Cambodia, Pineville, Huntsville, and Pine Bluff).

- c) identify and define issues relevant to the design problem.

IDES 1045 – Studio II – Students apply knowledge gained from their analysis of project precedents and their understanding of organizational principles to identify and define issues relevant to their final project proposals. They apply drawing and modeling skills for hands-on site investigations that are distinct and significant to the project.

IDES 2804 – Studio III – Students apply knowledge gained from their analysis of project precedents, pertinent research and readings, and the direct experience of buildings and sites they visited to help identify and define issues relevant to their design problems.

IDES 2814 – Studio IV – Students apply knowledge gained from their analysis of project precedents, pertinent research and readings, and an understanding of materials and tectonics to help identify and define issues relevant to their design problems.

IDES 4805 – Studio VII – Students work in teams to collect programmatic information on user groups, define issues relevant to the project, identify community/human needs, and collaborate on research to rehabilitate an historical building (Fine Arts Center).

IDES 4815 – Studio VIII – Students collaborate to research and develop a sophisticated understanding of the synergy between emerging international sustainable wood design and fabrication technologies, and opportunities for the design discipline and construction industries to take advantage of Arkansas’ extensive managed timberlands and wood products, understand issues and challenges of human trafficking, and understand evolving needs of small towns (Live|Learn Campus Community, Human Trafficking in Cambodia, Pineville, Huntsville, and Pine Bluff).

- d) execute the design process: pre-design, schematic design, and design development.

IDES 2804 – Studio III – Students apply drawing and model-making skills, space planning, adjacency diagrams, and design iteration to execute the design process.

IDES 2814 – Studio IV – Students apply drawing and model-making skills, space planning, adjacency diagrams, programming, design iteration, and their knowledge of building codes and accessibility guidelines to execute the design process.

IDES 4805 – Studio VII – Students apply knowledge and skills to execute multiple stages in the design process such as pre-design and feasibility study, schematic design, design development, and detail drawings/models (Sacred Space, Bus Stop Design/Build, Fine Arts Center).

IDES 4815 – Studio VIII –The progression of work in these studios follows a pre-design, schematic design, and design development trajectory (Live|Learn Campus Community, Human Trafficking in Cambodia, Pineville, Huntsville, and Pine Bluff).

- e) synthesize information to generate evidenced-based design solutions.

IDES 3805 – Studio V – Students read contemporary research on project-related issues, white papers from manufacturers, industry publications as well as collect data for application to studio-based problems. Readings, student annotations, and final design solutions illustrate this process.

IDES 3815 – Studio VI – Students read contemporary research on project related issues, white papers from manufacturers, and industry publications as well as collect data for application to studio-based problems. Readings, student annotations, and final design solutions illustrate this process.

Standard 8. Design Process. Interior designers employ all aspects of the design process to creatively solve a design problem.

- f) explore and iterate multiple ideas.

IDES 1035 – Studio I – Students apply drawing, printing, collage, and model-making skills (analog) and respond to individual and group critique in their exploration and iteration of multiple design ideas.

IDES 1045 – Studio II – Students apply sketching on trace paper, orthographic drawing, CAD/CAM techniques, model-making skills (digital and analog), and respond to individual and group critique in their exploration and iteration of multiple design ideas.

IDES 2804 – Studio III – Students apply sketching, drawing, model-making (physical and BIM), perspectival studies, and hand/digital rendering to explore and iterate multiple ideas. Knowledge of the inherent relationship between plan and section fosters work on both simultaneously.

IDES 2814 – Studio IV – Students apply precedent research, drawing, model-making (physical and BIM), perspectival studies, transformation over time (light/shade/shadow), and hand/digital rendering to explore and iterate multiple ideas. Knowledge of the inherent relationship between plan and section fosters work on both simultaneously.

- g) design original and creative solutions.

IDES 4805 – Studio VII – Students were given multiple opportunities to explore and propose innovative design solutions and were required as they questioned the designer's ability to impact people's lives through design interventions. One solution took the form of interactive devices or products that require viewers to become physically, mentally and socially engaged with another person to operate or enact. Another response was the design of a series of wearable devices that transform in scale, light and sound to provide the user with security and confidence (Engage Through). Another studio challenged students to explore creative form and fabrication techniques for a bus stop (Bus Stop Design/Build).

- h) Students **understand** the importance of evaluating the relevance and reliability of information and research impacting design solutions.

IDES 4813 – Human Factors – Students are introduced to basic research methods and analysis in class. Quizzes, exams, and observational journals illustrate their evaluation of data and research findings for application in design-based problems.

Program Expectations

The interior design program includes:

- i) exposure to a range of problem identification and problem solving methods.

IDES 3805 – Studio V and IDES 3805 – Studio VI - Students are exposed to many methods of problem identification that include observation, interview, behavioral mapping, sensory experiments, precedent studies, industry and research publications. These findings are applied to a range of applications from the design of small, interactive sculptures to full scale environments. (Card Sort, Sensory Box, Sensory Memory, Shoe Assemblage, Precedent studies, Process work).

IDES 4805 – Studio VII – Students identified, defined and attempted to solve current social challenges they believed to be especially relevant for people today and through their own world experience. Problems identified included: promoting interpersonal relationships - social isolation; promoting engaged awareness of sustainable living; promoting healthy independence for children of "helicopter parents," and providing individual physical and emotional security while navigating the urban context. Multiple methods of research, ideation and design iteration were employed to address perceived problems (Engage Through).

IDES 4815 – Studio VIII – Students were exposed to a range of problem identification and problem solving techniques as they progressed through an inductive design process, case studies and precedent research,

Standard 8. Design Process. Interior designers employ all aspects of the design process to creatively solve a design problem.

advances in campus student housing models, and community input (Live|Learn Campus Community, Pineville, and Huntsville).

- j) opportunities for innovation and risk taking.

IDES 1035 – Studio I – Students learn sets of skills (printmaking, laser cutting, casting, vacuum forming, CNC routing, 3D digital modeling, etc.) that they apply to specific team projects and help teach to their colleagues.

IDES 1045 – Studio II – Students experiment with collage, experiential drawings, perspective and photography. Students travel to iconic buildings, interiors, and landscapes; expert tours provided important information and students are required to go beyond this to record in photographs and their own words the more experiential, intangible, aspects of these iconic projects.

IDES 2814 – Studio IV – Students experiment with new model-making techniques, incorporate photography in their research and design development, study and create textiles, wall covering, upholstery techniques, and flooring, learn and apply new hybrid rendering techniques, and develop their own client profiles and project programs.

IDES 4805 – Studio VII – Students were given multiple opportunities to explore and propose innovative design solutions as they questioned the designer’s ability to impact people’s lives through design interventions. (Engage Through). During the same semester, students were required to use less familiar instruments/media to investigate and represent design challenges.

- k) exposure to methods of idea generation and design thinking.

ARCH 1212 – Design Thinking I – Regular presentation of exemplars throughout architectural history are supported by relevant parallel ideas from architectural theory. Over the semester, students see over 140 examples of design thinking manifested in the built world. Furthermore, design ideas are introduced through a series of weekly assignments that involve reading and taking notes on important writings from architectural theory.

ARCH 1222 – Design Thinking II – The course emphasizes the role of design history and the significance of the precedents that it provides as generators of new ways of knowing and making.

Standard 9. Communication. Interior designers are effective communicators.

Part 1: Analysis

Development of communication skills begin in the first semester and are reiterated throughout the studio sequence. A wide range of digital and analog techniques are used for two-dimensional and three-dimensional visual presentations. Each semester studio culminates with every student visually and verbally presenting their project to a jury of invited professional and academic critics. Approximately fifteen percent of the interior design departmental budget is dedicated to bringing outside reviewers to the School. Interim reviews are scheduled with local critics and stakeholders throughout the semester. Written communication is more heavily emphasized in non-studio courses such as History, Human Factors, and Professional Practices. Students are quite adept at visual and verbal communication; however, the quality of written communication needs improvement.

Part 2: Evidence

Student Learning Expectations

Students are **able** to effectively:

- a) distill and visually communicate data and research.

IDES 2814 – Studio IV – Students have researched and analyzed typological townhouse projects dating from the early 20th Century through 2015 located in the US, Europe, and Asia. Research yielded information on programming, vertical procession, entry sequence, access to natural light, structural organization, and more. Students distilled this information into a series of visual, color-coded diagrams that were assembled in poster format.

IDES 2823 – Materials – Students distill and visually communicate data and research regarding materials and finish products through the design, written text content, graphic and verbal presentation in the form of poster and slide presentations to their peers in class.

IDES 4815 – Studio VIII – Students visually communicated data and research regarding historic, conventional and emerging wood products and applications, and the experience of being immersed in the forest through the design, written content, and graphic and verbal presentation of multiple vignettes. Students interpreted design solutions for a live|learn residence hall through diagrammatic drawings and models during design process and in final design proposals (Studio Forest Immersion and Tectonics of Joinery).

Study Abroad – (Rome) Students visually document spaces and experiences. They complete four to five digital boards. Each week, students complete on-site drawing assignments. For the final exam, they make a video of their experience including interviews, sketches, photographs, and music.

(Italy/France/Great Britain) Students work primarily through observation and documentation of urban and cultural conditions in sketchbook. Through these sketches, students demonstrate an understanding of elements that contributed to formation and configuration of a city, its public spaces, and cultural aspects of city living over time.

- b) express ideas in oral communication.

IDES 1045 – Studio II – Students present their work and/or ideas in weekly group discussions where questions, critical opinions, and debate are encouraged. Students present individually at the end of the semester in a formal review before faculty, visiting critics, and student colleagues.

IDES 2804 – Studio III – Students present their work in a variety of formats: individual desk critiques, small group pin-ups focused on a specific state of design development, on-site demonstrations of student-built work, team presentations of group work, and in formal review settings with outside critics.

IDES 2814 – Studio IV – Students present their work in a variety of formats: individual desk critiques, small group pin-ups focused on a specific state of design development, large group pinups with in-house faculty reviewers, and in formal review settings with outside critics.

Standard 9. Communication. Interior designers are effective communicators.

IDES 4815 – Studio VIII – Students accompany visual presentations with spoken explanations, studio research and design to peers, faculty, guest critics, and allied design experts throughout the semester. Students have discussions with their peers and interdisciplinary design partners during project development (photos of live| learn student living unit design charrette on the floor of the Student Union).

- c) express ideas in written communication.

ARCH 1212 – Design Thinking I – Weekly assignments require students to research and present examples from the built world that support a theoretical position taken in assigned readings. Assignments are a combination of images and writing.

ARCH 4433 – History of Architecture III – The course emphasizes that written communication is a means of clearly and persuasively conveying ideas and a vehicle for articulating critical positions about the made-world. Examinations include comparative discussions that require discourse on both history and theory, essays that invite critical engagement with and application of design history, and opportunities to problem solve or explore speculative design ideas through short, written “think” pieces. Fundamentals of grammar, spelling, and composition are required for success, and attaining respect, as a design professional.

IDES 4813 – Human Factors – Students synthesize design research into best practices, create observational journals, and other assignments that require them to write succinctly. Evidence can be seen in the assignments presented for review.

IDES 4823 – Professional Practice – Students complete two examinations and three assignments in the course, all of which require clear writing in various forms. Two particularly noteworthy assignments are the Job Search Package which includes a resume, cover letter, and portfolio and the Ethics Assignment which requires written justifications for ethical decisions a designer might face.

- d) express ideas developed in the design process through visual media: ideation drawings and sketches.

IDES 1035 – Studio I – Students express ideas developed in the design process using line, tone, shade, and shadow. Sketches from multiple viewpoints are required to develop an understanding of three-dimensional space. Drawings range from experiential to analytical to descriptive (orthographic).

IDES 2804 – Studio III – Students express ideas developed in the design process in sketch books and on trace using graphite, marker, and colored pencil. Initial drawings are evocative and suggest space, time, and movement. Gradually drawings are given scale and multiple iterations focus on changes to specific issues (entry, vertical circulation, access to light, programming, etc.).

IDES 2814 – Studio IV – Students express ideas developed in the design process drawing by hand and digitally. Early sketches capture conceptual ideas about the project: heavy/light, subtractive/additive, smooth/textured, dark/well-lit, etc. Students move between digital three-dimensional models and sketches to develop ideas.

IDES 4805 – Studio VII – Students express their conceptual and technical design ideation with sketches, multiple forms of drawings (graphite, charcoal, digital collage, and oil pastels) and through alternate visual media such as video and sound. Students present to peers, interdisciplinary design partners, faculty, guest critics, and allied design discipline experts throughout the semester (Sacred Space photos of pin-ups and reviews, videos of James Turrell’s Sky Space, and final project presentations).

- e) apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

IDES 1045 – Studio II – Students sketch and create study models as part of the design process, make two-dimensional and three-dimensional graphics for review, and develop their first portfolio in digital and booklet form.

Standard 9. Communication. Interior designers are effective communicators.

IDES 2804 – Studio III – Students are exposed to new digital technologies in a co-requisite Digital Media course which are then immediately applied to their design development investigations and the communication of their design ideas to peers and faculty. Assignments in each course reinforce the importance of these skills and their application to both the design process and communication.

IDES 2814 – Studio IV – Students build rendering skills through workshops on digital rendering and hybrid drawing techniques. Students learn to clarify their message and convey it with graphical hierarchy, presentation organization, and verbal communication skills in consultation with faculty and upper level student teaching assistants. Students are encouraged to attend reviews of upper level colleagues in all disciplines.

IDES 4805 – Studio VII – Students utilize different communication tools depending on stage of design, type of information to be conveyed (i.e., material, light, color, technical systems design or assembly detail, or precedent research, etc.), and intended audience (Sacred Space process sketches and layouts on trace and 11 x 17 bond paper, competition boards, material palettes, and final presentation sheets).

IDES 4815 – Studio VIII – Students prepared materials for design consultation meetings with experts from a variety of fields including campus design designers and architects from MacKey Mitchell Assoc. in St. Louis. Students prepared rendered plan perspective and section perspective drawings, and 1/2" section models, material palettes, and furniture selections to communicate comprehensive proposals to an audience of peers, interdisciplinary design partners, faculty, guest critics, and allied design discipline experts (Studio live|learn).

Program Expectations

- f) The interior design program provides opportunities for students to develop active listening skills in the context of professional collaboration.

IDES 1035 – Studio I – Students are introduced to “studio culture” and required to work in studio, to listen to and learn from each other. Projects are alternatively assigned to individuals, small teams, and subgroups of large teams; each configuration encourages students to communicate shared knowledge as well as individual interpretations. Students are encouraged to attend professional lectures and write/sketch in their sketchbooks about what they see, hear, and understand.

IDES 1045 – Studio II – Students travel together to visit projects specific to each of their design disciplines. In preparation for the trip students study the places they will see and are called upon to present information and answer questions on site. Studio culture and participation in exhibition openings, student professional organizations, and the lecture series continue to be fostered.

IDES 2804 – Studio III – Students start their first discipline specific studio with a project that requires collaborative effort. Teams are curated to include students with expertise in the areas of sewing, digital modeling, and construction to ensure that each team member has a voice and success is dependent upon their ability to listen, learn, and work cooperatively.

IDES 4805 – Studio VII – Interior design and architecture students collaborate on a project which requires sharing discrete knowledge on a daily basis and equal responsibility for their final proposal, documentation, and presentation. Students critique their peers by listening and responding to presentations. They also actively listen to discussions that occur during mid and final studio reviews between experts and critics from different fields such as architecture, landscape architecture, engineering, and theatre (Fine Arts Center).

IDES 4815 – Studio VIII – The interdisciplinary student design team structure, along with field trips to the Arkansas Forest Resources Center to learn from master foresters and wood manufacturing professionals, and to Massachusetts for tours of projects and offices from multiple disciplines, and the studio’s extensive list of guest critics and experts, offered students many occasions to observe, listen to, and participate in professional collaboration (Studio live|learn).

Standard 10. History and Theory. Interior designers apply knowledge of history and theory of interiors, architecture, decorative arts, and art when solving design problems.

Part 1: Analysis

Acquisition of the knowledge of design problem solving through history and theory begins in the first semester of the program. Design Thinking I focuses on the histories and theories of making the built environment through a technological lens. Design Thinking II focuses on solving design problems through a historical lens. Additional history and theory courses are completed in the second year (History of Interior Design and History of Art) and continues into the third year with a focus on the 20th Century in History of Architecture III. Required Study Abroad experiences also spend a large proportion of course time in historical study. In addition to studying buildings and interiors students visit museums such as The Vatican Museum, Maxxi, Uffizi, Louvre, Musee d'Orsay, Tate Modern, Victoria and Albert Museum, etc.

Additionally students complete six credit hours of professional electives. While the professional elective roster of courses varies each semester, approximately 60% of the offerings tend to be focused on history and theory of design, architecture, and landscape architecture. Solution of design problems through precedent study is incorporated in many studios throughout the curriculum. Additionally, studio field trips include visitation to museums such as Kemper Art Museum, Nelson-Atkins Museum, Art Institute of Chicago, Metropolitan Museum of Art, Museum of Modern Art, Nasher Sculpture Garden, etc. With a minimum of 16 credit hours and a possibility of 22 credit hours of history-related courses completed (13-18% of the total required curriculum), students are fairly well grounded in history. Depth of theoretical thinking and understanding could be improved.

Part 2: Evidence.

Student Learning Expectations

- a) Students **understand** the social, political, and physical influences affecting historical changes in design of the built environment.

ARCH 1222 – Design Thinking II – The course introduces divergent canons of the history of architecture and allied disciplines of interior design and landscape architecture, with emphasis on understanding relationships between exemplars in the built environment and the social, political, technological, and ecological circumstances in which design is theorized, produced, and lived. In order to explore broadly history's influence on design thinking, lectures present history as a project, which implicitly and explicitly imposes judgments, discriminations, and ways to understand the present. Because ideas transcend time and place, our sequence of lectures are not chronological, but are organized around points of view and ways of knowing that cut across history using methods of cultural, social, economic and political thought and practices: (I) Canons, Paradigms, and the Generation of Space; (II) History, Houses, and Homes; (III) The Made Environment as a Representation of Philosophy and Cultural Practice; (IV) Mid-Century Modern: Integrated Design and Collaborative Practice; and (V) Memory, Mortality, and Meaning: Living History in Contemporary Practice.

ARCH 4433 – History of Architecture III – The primary objective of History of Architecture III is to enable students to develop a critical understanding of the major developments in 20th Century architecture through the social, political, and physical influences that have given them formal, symbolic and cultural meaning. The 19th and 20th Centuries saw dramatic changes through the development of science and industry, means of communication and representation of ideas, and struggles between dominant and decentered cultures, ideas, and politics. Lectures situate architectural developments within a broader understanding of the cultural, technical, and socioeconomic changes during this period, and written examinations hold students accountable for understanding works of interior design and architecture as products of this larger context in which they are produced. In addition, this course encourages students to view their own work as part of a larger continuum of history and society, and, consequently, to think reflectively about it.

Standard 10. History and Theory. Interior designers apply knowledge of history and theory of interiors, architecture, decorative arts, and art when solving design problems.

IDES 2883 – History of Interior Design – Students respond to quiz questions where social, political, and physical drivers are examined. The semester project allows students to highlight these influences as they analyze different historical periods.

Students **understand** significant movements, traditions, and theories in:

b) interior design.

ARCH 1222 – Design Thinking II – The course *introduces* a wide spectrum of movements, traditions, and theories that illustrates the interrelationships between human experience and the shaping of the made-environment. Through lectures, readings, and written assignments, the conceptual framework of the class presents historical inquiry as a vehicle for developing design literacy -- the ability to read spaces, buildings, and places, and to understand the messages they convey -- as an integral part of the design process. Introduction to interior design history is accomplished with emphasis on collaborative practices and through analysis of examples that demonstrate the importance of interiority to all traditions, movements and theories. This early exposure to the history of design is intended as an introduction to be deepened in IDES 2883 and ARCH 4433.

ARCH 4433 – History of Architecture III – This course enables students to identify and critique central issues, figures, and monuments that influenced the progress of interior design through the 20th Century, including the roles of interior designers, visual artists, and producers of finishes and furnishings who shaped the modern movement. In lectures and assigned readings, the influence of interior designers and interior design on design culture and practice is explored through the work and theory of such contributors as Candace Wheeler, Charlotte Perriand, Lili Reich, Aino Aalto, and George Nelson. In-class discussion of theory and the relationship of design history to critical contemporary problems allows students to speculate about interior design (and the interior designer's) prospects in the 21st Century.

IDES 2883 – History of Interior Design – Students study history in a chronological format, examining the drivers of specific design styles. The evidence is seen in the collected quizzes and in the semester projects.

c) furniture, decorative arts, and material culture.

IDES 2883 – History of Interior Design – Students study history in a chronological format, examining the drivers of specific design styles. The evidence is seen in the collected quizzes and in the semester projects.

d) architecture.

ARCH 1222 – Design Thinking II – Although students hear lectures, read, and write about significant movements, traditions, and theories in architecture since antiquity and across global cultures, every effort is made to introduce the history of the made environment as a legacy of collaborative practices and culturally driven design decisions. Within that conceptual framework, through studying parallel and divergent canons, students develop an understanding of the discipline of architectural history as a facet of design thinking, that informs the ways designers interpret information, engage abstract ideas, and generate form.

ARCH 4433 – History of Architecture III – Students identify and critique the central issues, major figures, and key monuments that influenced the progress of architecture through the 20th Century. Through analysis and synthesis of literature and theory, and physical artifacts, students develop an understanding of the intersections between built form and interior space and the theories that influence them through discussions and examples organized around the themes of: INTRODUCTION: Culture, Territory, and Technology; ROOTS OF MODERNISM: Industry, Commerce, and Community; MAKING MODERN PLACES 1: Domesticity and Dwelling; MAKING MODERN PLACES 2: The 20th Century City; MID-CENTURY MODERN: Continuity, Change and Critique; and BEYOND THE MODERN MOVEMENT: Approaching the Critical Present.

IDES 2883 – History of Interior Design – Students study history in a chronological format, examining the drivers of specific design styles. Examples include the early periods such as Gothic and Renaissance architecture. The evidence is seen in the collected quizzes and in the semester projects.

e) art.

Standard 10. History and Theory. Interior designers apply knowledge of history and theory of interiors, architecture, decorative arts, and art when solving design problems.

ARHS 1003 – Basic Course in the Arts: Art Lecture – Students survey art history, theory, and criticism through lectures, demonstrations, attendance to exhibitions, and films. Understanding is demonstrated through written assignments.

f) Students **apply** precedents to inform design solutions.

IDES 1045 – Studio II – Students researched and analyzed the Miller House and Garden to better understand organizational principals, relationships between the interior and exterior, view, access to natural light, structure, and entry sequence. Students constructed 2D and 3D diagrams on trace paper to graphically illustrate their findings. Students applied knowledge of this precedent to their design of a lakeside sauna.

IDES 2804 – Studio III – Students researched and analyzed recent, award-winning urban coffee bars and cafes from around the world -- South America, North America, Europe, and Asia. Research yielded information on entry sequence, programming, served versus servant space, location and types of seating, location and types of lighting (natural and artificial), and color palette/brand. Students distilled this information into a series of visual diagrams that served as a resource for their own coffee shop design solutions.

IDES 2814 – Studio IV – Students researched and analyzed typological townhouse projects dating from the early 20th Century through 2015 located in the US, Europe, and Asia. Research yielded information on programming, vertical procession, entry sequence, access to natural light, structural organization, and more. Students distilled this information into a series of visual, color-coded diagrams that served as a resource for their own townhouse design solutions. Finally, students applied this method of analytical diagramming to their own projects.

Standard 11. Design Elements and Principles. Interior designers apply elements and principles of design.

Part 1: Analysis

Interdisciplinary first year studios provide a strong base for the understanding and application of the elements and principles of design in two- and three-dimensional projects across a range of media types. Subsequent studio work illustrates the application in successively more complex interior design projects and presentations. Students may not be able to state the codified seven elements and eleven principles of design in a rote fashion; however, work across the curriculum consistently illustrates understanding and application of the topic.

Part 2: Evidence *List 1 key source or type of evidence (examples could include projects, assignments, exams/quizzes, course materials, learning experiences, etc.) from each course identified in the Curriculum Matrix for the program and student learning expectations within this Standard.*

Student Learning Expectations

- a) Students **understand** the elements and principles of design, including spatial definition and organization.
- IDES 1035 – Studio I** – Students drew, diagrammed, modeled, transformed and rebuilt (digitally and physically) *Night Zag Wall*, a sculpture by Louise Nevelson, to isolate and categorize individual elements of this abstract artwork, and to expose organizational strategies and degrees of spatial definition found in this construction.

IDES 1045 – Studio II – Students drew, diagrammed, modeled, and abstracted (digitally and physically) Miller House and Garden, to isolate and categorize the individual elements of this building, interior, and landscape, and to expose the organizational strategies and degrees of spatial definition found within this construction.

IDES 2814 – Studio IV – Students design with and represent the elements (plane/wall, ground/floor, sky/roof, line/column, block/mass, and frame/aperture) and principles (organization, proportion, hierarchy, composition, and scale) of design. Spaces are implied or defined by design elements; plans and/or sections are diagrammed to demonstrate the organization or *parti*.

Student work demonstrates the **ability** to:

- b) explore two- and three-dimensional approaches across a range of media types.
- IDES 1035 – Studio I** – Students explored *Night Zag Wall*, a sculpture by Louise Nevelson, two-dimensionally using sketches, line drawings, tonal drawings, abstract diagrams, and analytical dissections and representations. They studied and transformed the sculpture in three dimensions using digital models, physical models, axonometric and perspective drawings.

IDES 1045 – Studio II – Students explored the Miller House and Garden two-dimensionally using sketches, orthographic drawings and details, abstract diagrams, and analytical representations. They studied the building, interior, and landscape in three dimensions using digital models, physical models, axonometric and perspective drawings.

IDES 2804 – Studio III – Students explore and develop designs using a broad range of 2D and 3D methods including space plans on trace and programming diagrams in plan, section, and/or axonometric. Light, color and materiality are explored using modeling and rendering software. Scale and detail are studied in physical models.

IDES 2814 – Studio IV – Students explore and develop designs using a broad range of 2D and 3D methods including space plans on trace and programming diagrams in plan, section, and/or axonometric. Light, color and materiality are explored using 3D modeling and rendering software. Scale and detail are studied in physical models. Human relationship to the space is studied in serial vignettes and perspectives.

Students effectively **apply** the elements and principles of design throughout the interior design curriculum to:

- c) two-dimensional design solutions.

Standard 11. Design Elements and Principles. Interior designers apply elements and principles of design.

IDES 1035 – Studio I – Students dissected *Night Zag Wall*, a sculpture by Louise Nevelson, and categorized the elements as two-dimensional shapes (planes, blocks, lines) by size, type, and quality. They re-composed these elemental shapes to transform the reading of the sculpture’s organization and composition.

IDES 1045 – Studio II – Students studied procession through space using abstract physical models to propose a way of moving from one place to another. They drew an incremental series of two-dimensional sections through the model to understand how the elements of design contributed to the quality of space and clarity of relationships along the procession (enclosed/open, compressed/expansive, light/dark, etc.). They applied these lessons to a more intentional development of moments along a procession from a forested trail to a lakeside sauna using elements (thick wall, translucent plane, column, stair, tree, etc.) and organization (linear, grid, pinwheel, datum, etc.).

IDES 2804 – Studio III – Students effectively apply elements and principles of design to two-dimensional design solutions in which they study the effects of color, lighting, scale, proportion, hierarchy, and composition.

IDES 2814 – Studio IV – Students effectively apply the elements and principles of design to two-dimensional design solutions in which they compose graphics for the presentation of their design proposals and organize and create documents demonstrating their understanding of codes, accessibility requirements, and life safety issues.

d) three-dimensional design solutions.

IDES 1035 – Studio I – Students effectively applied the elements and principles of design to three-dimensional design solutions using sections of Louise Nevelson’s *Night Zag Wall* as the basis for a transformation of the sculpture from a dense assembly of carved, linear, and curvilinear elements into a spatial volume of orthogonal planes, columns, and beams.

IDES 1045 – Studio II – Students effectively applied the elements and principles of design to three-dimensional design solutions using subtractive and additive construction techniques to create a continuous “structured ground.” The mass and its surface terrain demonstrated an understanding of organizational geometry that was further revealed by the addition of a horizontal datum in opposition to this ground.

IDES 2804 – Studio III – Students effectively apply the elements and principles of design to three-dimensional design solutions in which they study the effects of color, lighting and scale, proportion, hierarchy, and composition using perspectival images, sculptural models, and study models.

IDES 2814 – Studio IV – Students effectively apply the elements and principles of design to three-dimensional design solutions in which they construct 3D digital models, use these models as the basis for creating templates to laser cut fabric, basswood, and/or chipboard for building 3D physical models of exterior and interior spaces. Students have created prototypes in model for micro housing units and pop-up retail and event spaces.

Standard 12. Light and Color. Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.

Part 1: Analysis

Awareness and understanding of natural and artificial light, environmental impact of illumination, modulation of natural light, and selection of luminaires is primarily attained in the Lighting Systems class which occurs in the Spring of the third year of the curriculum in conjunction with the concurrent studio course. Knowledge and application of all aspects of color is evidenced in studio projects in the second, third, and fourth year of the curriculum. Overall students illustrate an adequate knowledge and ability to apply light and color to a range of interior design projects.

Part 2: Evidence *List 1 key source or type of evidence*

Student Learning Expectations

- a) Students are **aware** of the environmental impact of illumination strategies and decisions.

IDES 3843 – Lighting Systems – Environmental impacts of lighting strategies are conveyed through an understanding of both daylighting strategies and fixture energy consumption. In Quiz 6 (2015), question 15 students identify two lamp types that would add to a building’s AC load. In their 2017 CD sets they calculated their total space wattage based on their specifications. Additionally, in Quiz 3 (2016) questions 8, 9, and 10 students described the energy savings that could come from dimmers and occupancy sensors.

Students **understand**:

- b) the principles of natural and artificial lighting design.

IDES 2814 – Studio IV – Students considered the effect of limited natural lighting on residential live-work townhouse designs and developed strategies for lighting street level art galleries in the same project. Students also studied natural lighting as it affected site orientation and both interior and exterior seating areas in their coffee shop projects.

IDES 3815 – Studio VI – Students utilize information from the IDES 3815 Lighting course in lighting design solutions. Lighting choreographies are completed for at least one key space. Evidence can be seen in process work, charrettes, and in final design solutions (Hospitality projects).

IDES 3843 – Lighting Systems – Assignment 1 (2016) resulted in students observing a built space to determine the lighting strategies utilized. The precedents combined both daylighting and artificial lighting to which students responded and proposed improvement options. Quiz 4 (2016) questions 1, 2, and 3 also reinforced the qualitative and quantitative benefits of using daylight in interiors.

IDES 4805 – Studio VII – Students investigate and design the effects and opportunities for natural and artificial light in the design of their Studio VII projects (Sacred Space design research, process work including videos of James Turrell’s Sky Space at Crystal Bridges, and final projects).

- c) strategies for using and modulating natural light.

IDES 1035 – Studio I – Students have built light boxes to study how to use and modulate natural light as direct, indirect, and diffused sources of interior lighting.

IDES 1045 – Studio II – Students traveled to Columbus, IN to visit projects that use natural light as direct, indirect, and diffused sources of interior lighting to further reinforce how these strategies impact human wellbeing and support the designer’s intent for particular interior spaces.

IDES 3843 – Lighting Systems – Assignments 1 and 2 (2016) found students observing multiple precedent strategies in modulation of natural light via saw-tooth overhead skylights, window films, and fabric window treatments. Quiz 4 (2016) questions 5 and 7 also reinforce solar orientation of our hemisphere and the options of direct daylighting, skylights, clerestories and reflected natural light. Additional questions speak to overhangs, louvers and shutters as other methods of daylight balance and control.

- d) Students competently select and **apply** luminaires and light sources.

Standard 12. Light and Color. Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.

IDES 3815 – Studio VI – Students select luminaires and light sources for significant spaces within their design project. Selections can be observed in process work, in charrettes, and in final design solutions (Spring 2015, 16, 17). The technical aspect of the specifications are completed in the IDES 3843 Lighting course.

IDES 3843 – Lighting Systems – Each semester students generate a lighting CD sheet that incorporates both a lighting plan and fixture specifications. Light maps also are created to drive design intent that have been reviewed with a visiting professional lighting consultant.

IDES 4805 – Studio VII – Students selected and applied luminaires and coordinated the design of artificial and natural light sources, and developed strategies for day-to-night lighting in the design of their Studio VII Sacred Space projects. (Refer to Fall 2017 Studio students’ design research, process work and final projects.)

- e) Students have **awareness** of a range of sources for information and research about color.

IDES 1035 – Studio I – Students were introduced to color theory and experimented with relationships between contrasting tones, hues, and values using the Kuler color wheel and/or Pantone papers.

IDES 1045 – Studio II – Students traveled to Crystal Bridges Museum to study color, texture, and spatial relationships in paintings. They also spent time sitting, observing and drawing (using tone only) the conditions of light and color, material and texture in James Turrell’s *The Way of Color* installation.

IDES 2804 – Studio III – Students documented color theory terms (tone, contrast, saturation, hue, etc.) in a “Color Theory Reference Guide,” then applied this knowledge to spatial analysis of paintings selected from the collection at Crystal Bridges Museum. They studied the effect of color and composition on depth of space, degree of enclosure, hierarchy, and quality of light.

IDES 2814 – Studio IV – Students were introduced to readings on French painter Amédée Ozenfant from *Modern Architecture, Modern Color* by William Braham. They applied their knowledge of color theory to the study of space, light, and color within their projects for a materials showroom and a museum of art and science for children.

IDES 4813 – Human Factors – Students complete readings for color and its effect on mood and performance. Reading selections are provided in the course notebook.

- f) Students **understand** how light and color in the interior environment impact health, safety, and wellbeing. **IDES 3843 – Lighting Systems** – Quiz 4 (2016) addresses how the incorporation of daylighting can have both physical and mental benefits to occupants. Quiz 1 (2016) question 3 also allowed students to convey the importance of lighting design with explanations of function, circulation/navigation, and perceived safety/security.

IDES 4813 – Human Factors – Students complete readings for color and light with regard to health and wellbeing, creating best practices as a part of active learning assignments. See worksheets in course notebook.

Student work demonstrates **understanding** of:

- g) color terminology.

IDES 1045 – Studio II – Students were introduced to color theory and applied their knowledge to study color and 2D spatial relationships using photographs, image editing software, and the Kuler color wheel.

IDES 2804 – Studio III – Students documented color theory terms (tone, contrast, saturation, hue, etc.) in a “Color Theory Reference Guide.”

IDES 2814 – Studio IV – Students researched the work of international artists and selected one or more artists to be the subject of a gallery on the ground and first floor levels of a townhouse. The design of the space drew directly from their knowledge of the artists’ use of color to create a mood, suggest time, and develop rhythm.

- h) color principles, theories, and systems.

IDES 2814 – Studio IV – Students demonstrate understanding of color terminology by creating multiple color schemes for digitally rendered projects.

- i) color in relation to materials, textures, light, and form.

IDES 1045 – Studio II – Students traveled to Miller House and Garden in Columbus, IN to observe firsthand how Alexander Girard used color in relation to materials, textures, light, and form. They subsequently developed collages and study boards to demonstrate their understanding.

Standard 12. Light and Color. Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.

IDES 2814 – Studio IV – Students researched the work of international artists and selected one or more artists to be the subject of a gallery on the ground and first floor levels of a townhouse. The design of the space drew directly from their knowledge of the artists’ use of color, light, and material to create spatial depth and composition.

IDES 3805 – Studio V – Students complete color charrettes as part of the design process, then refine their strategies in their final solution. Exploration of light, form, and depth as well as branding, mood, and performance are considered.

IDES 3815 – Studio VI – Students make careful selections of materials and color for their studio projects. Specific color strategies are developed during the design process and as part of in-class charrettes. Understanding can be observed in the final design solutions and in particular in the photos of color and materials palettes integrated into their final presentation materials.

Student work demonstrates the **ability** to appropriately:

j) select and apply color to support design concepts.

IDES 2804 – Studio III – Students documented color theory terms (tone, contrast, saturation, hue, etc.) in a “Color Theory Reference Guide.” Students were given a black and white photo of an interior space which served as the basis of a series of iterations where they selected and applied colors and lighting to visually transform the spatial depth, proportion, compositional balance, and scale of the space.

IDES 2814 – Studio IV – Students selected and applied color to the spaces within a coffee shop to support the environment they intended, brand recognition, and the relationship between inside and outside.

IDES 3815 – Studio VI – Students develop in-depth solutions for hospitality and retail settings. Process work, corrected test prints, and final design solutions and supporting text demonstrates their knowledge and ability.

IDES 4805 – Studio VII – Students appropriately employed color to inform the design of their Studio VII Sacred Space projects. (Process work, including color oil pastel drawings, and final projects.)

k) select and apply color to multiple design functions.

IDES 2814 – Studio IV – Students selected and applied color to the spaces within a townhouse and gallery project with the intention of establishing appropriate environments for both residential living and viewing art.

IDES 3805 – Studio V – Students create color strategies as part of the design process, developing wayfinding strategies, creating mood, and developing brand. This evidence can be seen in final design solutions and in process work.

IDES 4805 – Studio VII – Color was selected and applied to affect multiple design functions, such as wayfinding, create atmosphere, spatial effects, contribute to program identity, symbolize meaning, and elicit user emotions in students’ design of a Sacred Space projects (Process work and final projects).

l) use color solutions across different modes of design communication.

IDES 2804 – Studio III – Students used color solutions to appropriately communicate analytical findings in their precedent research on townhouse typology, programming and space planning studies for their own townhouse projects, and in early experiential propositions for their children’s museum projects.

IDES 2814 – Studio IV – Students used color solutions to appropriately convey design intent through perspectival renderings, detailed sections/elevations/floor plans, and physical models, and to set a mood for graphic presentations that supported and identified with their intent for the project.

IDES 3805 – Studio V – Students develop materials assemblages, design books, info graphics, precedent studies, and final presentations, integrating color across different communication formats.

IDES 3815 – Studio VI – Students develop materials assemblages, design books, info graphics, precedent studies, and final presentations, integrating color across different communication formats.

Standard 13. Products and Materials. Interior designers complete design solutions that integrate furnishings, products, materials, and finishes.

Part 1: Analysis

Students gain a well-rounded knowledge of materials and products through the Materials course which occurs in Spring of the second year. The concurrent and subsequent studio assignments illustrate understanding and application in a variety of projects. Awareness, understanding, and application of all indicators in this standard are met at an adequate level.

Part 2: Evidence

Student Learning Expectations

- a) Students are **aware** of the influence of furnishings, objects, materials, and finishes on human wellbeing.
IDES 2804 – Studio III – Students studied and documented (with photographs and orthographic drawings) interiors of recent urban coffee bars and cafes to understand how furniture, materials, and finishes contributed to the mood and environment designers intended, and how it impacted the comfort and wellbeing of the clientele.

IDES 2814 – Studio IV – Students traveled to Dallas and/or Kansas City to visit cultural and civic institutions as well as material showrooms and design firms. They observed first-hand how the quality of furnishings, materials, and finishes influences human wellbeing.

IDES 2823 – Materials – Class presentations explain application in historical, conventional, and innovative inhabited environments. The influence of materials on human wellbeing is presented through topics such as sensory stimulation/response, proxemics, anthropometrics/ergonomics, indoor air quality, perception and emotional response, ADA guidelines, material safety data specifications, sustainability considerations, etc.

IDES 4813 – Human Factors – Students participate in lectures, discussions, and readings that review topics such as ergonomics, indoor air quality, and comfort.

Student work demonstrates **understanding** of:

- b) how furnishings, objects, materials, and finishes work together to support the design intent.
IDES 2804 – Studio III – Students collected samples of materials, finishes, and selected furniture options in the early stages of their design process for the transformation of an iconic service station into a coffee shop. The reciprocity between the material development of the space and the design intent and was reinforced so that students understood how one supported the other.

IDES 2814 – Studio IV – Students examine and dissect samples of fabric, upholstery, and rugs to understand their construction and material qualities. They subsequently design and make their own materials that inspire the conceptual intent of a material showroom and maker space. Students understand how the selection of materials and furnishings are fundamental to both inspiring and supporting design intent.

IDES 2823 – Materials – Students complete assignments to find, identify, document, and critique materials and furnishings in their environment to understand their role in supporting the project's design intentions. Students answer exam questions regarding the historical, vernacular, and current application of materials and finishes to support a culture's, a client's and an interior designer's design intentions.

IDES 3805 – Studio V - Students select furnishings and finishes as part of comprehensive design solutions in studio. Evidence can be seen in trace overlays across all student projects (Matthews Kroger Health).

IDES 3815 – Studio VI – Students select furnishings and finishes as part of comprehensive design solutions in studio (Hospitality project trace overlays).

- c) typical fabrication, installation methods, and maintenance requirements.

Standard 13. Products and Materials. Interior designers complete design solutions that integrate furnishings, products, materials, and finishes.

IDES 2823 – Materials – Students answer exam questions regarding the selection, application, extraction/manufacturing, and longevity of multiple materials. Students complete graphic and verbal reports that explain a specific material's performance properties, fabrication, installation and maintenance.

- d) appropriate design or specification of products and materials in relation to project criteria and human well being.

IDES 2823 – Materials – Students complete assignments to find, identify, document, and critique materials and products in their environment to assess their impact on human health, safety and welfare (exercises, mid-semester project, and scavenger hunts). In addition, students answer exam questions regarding the selection and application of materials and products to fulfill project criteria.

IDES 3815 – Studio VI – Students design custom components as part of comprehensive design solutions in studio. Evidence can be seen in trace overlays produced during charrettes, in the text that supports student competition submissions, and in final design solutions (Hospitality projects).

- e) Students select and **apply** products and materials on the basis of their properties and performance criteria, including ergonomics, environmental attributes, life safety, and life cycle cost.

IDES 2814 – Studio IV – Students arranged, designed, and specified a range of products, materials, objects, and elements to support their design intent for a live-work townhouse-gallery. Students chose an artist whose artwork would be represented in the gallery; the art served as inspiration for product and material selections.

IDES 3805 – Studio V – Students select materials on the basis of durability, cost and appropriateness, and to meet appropriate codes in the workplace project (CoWork and Shoe office).

IDES 3815 – Studio VI – Students select furnishings and finishes to achieve their design goals and to complement the branded identity. These selections can be observed as part of the design process work, the assemblage explorations, and illustrated in final design solutions (Hospitality projects).

IDES 4805 – Studio VII – Material and product design attributes are selected and applied to serve the project's unique programmatic criteria in each final studio project. Particular material ergonomic attributes are considered in the design of devices intended for direct human manipulation (Engage Through and Fine Arts Center).

IDES 4815 – Studio VIII – Spring 2017 students extensively investigated and applied the design performance properties of wood and timber including its environmental attributes, life safety, and life cycle cost considerations (Studio Wood Immersion and Tectonics of Joinery drawings and models, and final residence hall design).

- f) Students are **able** to lay out, design, and specify a broad range of appropriate products, materials, objects, and elements in support of the design intent.

IDES 3805 – Studio V – Students select furnishings and finishes to achieve their design goals and to complement the branded identity. These selections can be observed as part of the design process work, the assemblage explorations, and illustrated in final design solutions.

IDES 3815 – Studio VI – Students select furnishings and finishes to achieve their design goals and to complement the branded identity. These selections can be observed as part of the design process work, the assemblage explorations, and illustrated in final design solutions.

IDES 4815 – Studio VIII – Students develop and support their design intentions through extensive investigation and development and application of a broad range of conventional and innovative wood and timber materials and products (Studio Wood Immersion, Tectonics of Joinery drawings and models, and final residence hall design).

Standard 14. Environmental Systems and Comfort - Interior designers use the principles of acoustics, thermal comfort, and indoor air quality in relation to environmental impact and human wellbeing.

Part 1: Analysis

Awareness and understanding of environmental systems and comfort is primarily obtained through the Building Systems course which occurs in the Fall semester of third year. Evidence of understanding and application is found in the concurrent and subsequent studio courses. Integration of thermal systems and components are created in the Building Systems course for the projects in design studio. Typical projects in third year studio include office and hospitality spaces which require careful consideration of acoustical design. Overall, students are adequately prepared in the topics of acoustics, thermal comfort, and indoor air quality.

Part 2: Evidence

Student Learning Expectations

- a) Students are **aware** that design decisions relating to acoustics, thermal comfort, and indoor air quality have an environmental impact.

IDES 3833 – Building Systems – Students attend class presentations and field trips that demonstrate and explain how their design decisions regarding spatial layout, material selection and application, and multiple building systems impact the environment and health of building users. Examples of well-designed and problematic acoustic systems and thermal and HVAC systems, as well as common pollutants affecting indoor air quality are presented and discussed in class.

Students **understand**:

- b) the principles of acoustical design.

IDES 3805 – Studio V - Students discuss acoustic concerns within workplace settings and other public venues. Strategies such as zoning, orientation of spaces, materials selections, and varying levels of density are reviewed as some possible strategies. See student notes and design process documentation as evidence of their awareness and understanding.

IDES 3815 – Studio VI – Students discuss acoustics and privacy as a part of the hotel experience and relevant strategies for control. Wall assemblies with acoustical batting and construction techniques, materials selections for corridors, and alignment of openings are reviewed and evaluated during the design process (Hospitality project handouts, presentation materials, brainstorming poster, and process materials).

IDES 3833 – Building Systems – Students successfully answer exam questions regarding the principles of acoustic design and rating systems such as NRC and STC. In addition, students design conceptual building systems for their concurrent studio project that includes indication of their strategies to mitigate sound such as absorbing, reflecting and masking (Final projects).

IDES 4805 – Studio VII – Students' design solutions demonstrate consideration and design for sound control and noise reduction in the selection of appropriate sound absorbing materials, configuration of programmatic spaces, and partitions that reduce sound transmission.

IDES 4815 – Studio VIII – Students' design solutions demonstrate consideration and design for sound control and noise reduction in the selection of appropriate sound absorbing materials, configuration of programmatic spaces, and partitions that reduce sound transmission.

- c) appropriate strategies for acoustical control.

IDES 2823 – Materials – Students successfully answer exam questions regarding the appropriate selection of materials that will absorb sound.

IDES 3815 – Studio VI – Students select materials and place appropriate wall assemblies evident in their final design solutions and in the construction documents related to their hotel solutions.

Standard 14. Environmental Systems and Comfort - Interior designers use the principles of acoustics, thermal comfort, and indoor air quality in relation to environmental impact and human wellbeing.

IDES 3833 – Building Systems – Students answer exam questions regarding appropriate strategies for acoustical control such as reducing sound at its source, in its transmission path, and at the receiver. Students design conceptual building systems for their concurrent studio project that includes indication of their strategies to mitigate sound such as absorbing, reflecting and masking (Final projects).

Students **understand**:

d) the principles of thermal design.

IDES 3833 – Building Systems – Students answer exam questions regarding designing for thermal comfort and sustainability such as impact of fuel sources, passive heating and cooling strategies, and conventional HVAC systems. In addition, students design conceptual building systems for their concurrent studio project that includes location and routing of active thermal heating and cooling source, distribution and delivery devices (Final projects).

e) how active and passive thermal systems and components impact interior design solutions.

IDES 3815 – Studio VI – Students create overlays of building systems including HVAC systems. These overlays and placements of forced air delivery systems are evident in the design process work.

IDES 3833 – Building Systems – Students successfully answer exam questions regarding types and appropriate use of active and passive thermal systems. In addition, students complete "scavenger hunt" assignments to identify and explain components of active and passive thermal systems in their local environment, and to understand the roles of these systems and strategies in supporting a project's design intentions.

Students **understand**:

f) the principles of indoor air quality.

IDES 3815 – Studio VI – Students create overlays of building systems, including HVAC systems. These overlays and placements of forced air delivery systems are evident in the design process work.

IDES 3833 – Building Systems – Students complete "scavenger hunt" assignments to identify and explain components of thermal systems in their local environment, and to understand how these HVAC systems and strategies may support or compromise a project's design. Students design conceptual building systems for their concurrent studio project that includes location and routing of active thermal heating and cooling source, distribution and delivery devices (Final projects).

g) how the selection and application of products and systems impact indoor air quality.

IDES 2823 – Materials – Students answer exam questions regarding the selection of materials that will not off-gas pollutants such as VOCs or contribute to mold growth and cause Building Related Illness or Sick Building Syndrome.

Standard 15. Construction - Interior designers understand interior construction and its interrelationship with base building construction and systems.

Part 1: Analysis

As an element of the interdisciplinary approach to first year studios, students begin learning about construction tectonics early in the program. In Fall of second year, students learn Revit and use the building modeling software in concurrent and subsequent studio courses. Interior-specific construction is learned in more detail in the second year Spring semester Materials course and third year Fall semester Building Systems course. Construction document drawings completed in Studio VI illustrate cohesive understanding of construction methods and detailing. Through the program analysis process, understanding of energy, security and building control systems was identified as a weakness. Therefore additional attention will be given to the topic in Spring 2018 Studio VI. Consideration of the interrelationship of base-building and interior construction is a program strength.

Part 2: Evidence

Student Learning Expectations

- a) Students have **awareness** of the environmental impact of construction.

ARCH 1212 – Design Thinking I – In Design Thinking I: Foundations in Technology, students are introduced to vernacular building systems and their relationship to more climate-friendly approaches to building that recognize the importance of locally-sourced materials for construction. The course considers the impact of building in the environment through lectures supported by the essays “Replacement” by W.G. Clark and “On Site: Architectural Preoccupations” by Carol Burns.

IDES 2823 – Materials – Theories of sustainable design such as The Hannover Principles, biomimicry, Cradle-to-Cradle, and green building rating systems such as LEED, Green Globes and Life Cycle Assessment, and the practice of material re/upcycling are presented. Case studies of material off-gassing are presented and discussed in class.

IDES 3833 – Building Systems – The building industry’s effect on global warming, the scarcity of safe water, and theories of sustainable design such as The Hannover Principles, biomimicry, Cradle-to-Cradle, and green building rating systems such as LEED, Green Globes, Life Cycle Assessment, and the EPA’s EnergyStar and WaterSense are presented. Case studies of mold growth in building systems are discussed.

IDES 4823 – Professional Practice – See Lecture 16 and question 10 on the final examination.

Student work demonstrates **understanding** that design solutions affect and are impacted by:

- b) base-building structural systems and construction methods.

IDES 2823 – Materials – Students answer exam questions regarding the impact of a building’s structure on the design of its interior. Students complete "scavenger hunt" assignments to identify and explain structural components of buildings in their local environment, and to understand how different structural systems, such as load bearing masonry walls vs. wood framed walls, may support or compromise a project design.

IDES 3833 – Building Systems – Students answer exam questions regarding the impact of a building’s structure on the design of its interior. In addition, students demonstrate understanding base-building structural systems on design solutions by designing and coordinating the conceptual plumbing, HVAC and power systems with the building’s existing structure for their concurrent studio project (Final projects).

IDES 3805 – Studio V – Students participate in site visits where extant building conditions are observed and recorded first-hand. Process work and final solutions illustrate the integration of solutions with the existing building structural systems and construction methods. This understanding can be seen in field observation notes, process work, and in final design solutions (CoWork and Shoe Office).

IDES 4805 – Studio VII – Students design within an existing building’s structural system and coordinate their design proposals and new construction in response to that system (Fine Arts Center Studio and Sacred Space).

Standard 15. Construction - Interior designers understand interior construction and its interrelationship with base building construction and systems.

- c) interior systems, construction, and installation methods.

IDES 2823 – Materials – Students successfully answer exam questions regarding typical materials and assembly methods used to construct buildings and their interior vertical and horizontal partitions.

IDES 3833 – Building Systems – Students design and carefully coordinate conceptual plumbing, HVAC and power systems with the building's existing structure, and with the students' newly proposed interior construction systems for their concurrent studio project (Final projects).

IDES 3815 – Studio VI – Student process work and final solutions illustrate the presence of existing and new building systems, building core and chase systems, and construction of interior components such as wall assemblies, ceiling and lighting details, and other types of custom details. These are seen consistently in sketches in process work, final presentation posters, and in construction documents (Hospitality projects).

IDES 4805 – Studio VII and IDES 4815 – Studio VIII – Students design and develop assembly and construction and installation methods for portions of their design proposals (Fine Arts Center design, Sacred Space, Studio live|learn).

- d) detailing and specification of interior construction materials, products, and finishes.

IDES 2823 – Materials – Students make graphic and verbal reports that include a specific material's specifications and how its assembly and installation may be detailed in contract documents. Students answer exam questions pertaining to the appropriate specification of materials, products and finishes.

IDES 3815 – Studio VI – The construction of interior components such as wall assemblies, ceiling and lighting details, and other types of custom details are completed in hand sketched details and in final CD sets.

IDES 4805 – Studio VII and IDES 4815 – Studio VIII – Students select materials, products and finishes, and develop assembly details for portions of their design proposals (Fine Arts Center, Exhibit Design Boxes, and Sacred Space, Studio live|learn).

- e) the integration of building systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.

IDES 3833 – Building Systems – Students design and integrate an efficient conceptual building systems design in an existing structure for their concurrent studio project that includes power, mechanical, HVAC, data/voice, telecommunications, and plumbing. Plumbing fixtures are specified. Students answer exam questions regarding design considerations for integrating these systems in a building.

IDES 3815 – Studio VI – The Building Systems course provides critical information that is integrated into solutions of the design problem. Integration of these systems can be seen in renderings, in process work, and in final presentation materials where systems plans are included as part of the design solution.

- f) monitoring systems including energy, security, and building controls systems.

IDES 3833 – Building Systems – Students answer exam questions regarding energy use in buildings and systems that may be used to monitor and control the use of energy for HVAC and plumbing.

IDES 3815 – Studio VI – Students complete a photo essay during the four day field trip to Las Vegas that illustrates how energy, security, and building control systems are integrated in the built environment.

- g) vertical and horizontal systems of transport and circulation including stairs, elevators, and escalators.

IDES 2814 – Studio IV – Students were given plans and sections of a four to five story urban infill project including facades and structure but with vertical circulation and interior partitions removed. Students

Standard 15. Construction - Interior designers understand interior construction and its interrelationship with base building construction and systems.

designed entrances, stairs, elevator, and appropriate means of egress for both the lower level commercial and upper residential program (Vertical Live work).

IDES 3815 – Studio VI – Students must identify the existing circulation systems for functional performance as well as code compliance. During their design process, students verify adequacy of these systems and ensure that systems are sized appropriately, are integrated into their materials and finish palettes, and are supported by the overall organizational strategies. See student process work and final design solutions.

IDES 4805 – Studio VII – Students design and integrate vertical circulation such as feature stairs, fire stairs, and elevators in their studio projects (Fine Arts Center and Sacred Space).

- h) Students **understand** the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents.

IDES 3815 – Studio VI – Students study example sets of CDs during the semester and use these as exemplars in creating their own documents. A partial set of drawings allows students to understand organization, drawing types, symbols, legends, annotations and labeling, hatching and line weights first-hand (student drawings).

IDES 3833 – Building Systems – Students complete sheets of construction drawings according to industry format and drawing conventions for the conceptual building systems design in an existing structure for their concurrent studio project. Plumbing and equipment schedule is provided.

Students are **able** to:

- i) read and interpret base-building construction documents.

IDES 2814 – Studio IV – Students were given building plans and sections of a local project under construction. They toured the construction site and gathered additional information on as-built details and pertinent measurements. From this information students were able to construct an accurate 3D digital model of the ground and second floor shell and structure which they used as the site for a commercial showroom and maker space.

IDES 3833 – Building Systems – Students interpret and re-draw base-building construction document plans and sections for their final conceptual building systems design and documentation project. Students' drawings correctly identify existing elements shown in construction drawings such as elevators, wall and floor construction types, window types, etc.

IDES 4805 – Studio VII – Students interpret, translate and draw base-building construction documents for their concurrent studio projects. Particular care and attention was required for the adaptive re-use of the historically significant Fine Arts Center building complex on the University campus (Fine Arts Center process work, research and final projects).

- j) contribute to the production of interior contract documents including drawings, detailing, schedules, and specifications appropriate to project size and scope.

IDES 2823 – Materials – Students produce finish specifications and diagrammatic detail drawings for the particular materials.

IDES 3815 – Studio VI – Students study example sets of CDs and use these as exemplars in creating their own documents. A partial set of drawings allows students to understand organization, drawing types, symbols, legends, annotations and labeling, hatching and line weights first-hand.

IDES 3833 – Building Systems – Students complete sheets of construction drawings according to industry format and drawing conventions for the conceptual building systems design for their concurrent studio project. Floor plans, sections, legends, symbol keys, titleblocks, labels, annotations, etc. are included, as are plumbing and equipment schedules and specifications.

Standard 16. Regulations and Guidelines – Interior designers apply laws, codes, standards, and guidelines that impact human experience of interior spaces.

Part 1: Analysis

Awareness of the origins and intent of laws, codes, and standards is obtained in an introductory manner in Materials and Professional Practices courses. Issues related to sustainability are infused throughout the curriculum. Indeed the second most popular minor for interior design students is the University-wide cross-disciplinary Minor in Sustainability. Understanding of codes is illustrated primarily in studio projects completed at the third and fourth year levels. Understanding of detection and suppression systems is illustrated in construction document drawings completed in Studio VI. A barrier-free research booklet completed in the Spring studio of second year requires students to work in teams to negotiate campus buildings and landscape in a wheelchair. Evidence of the application of this knowledge is found in concurrent and subsequent studio projects. Overall, students understand laws, codes, standards and guidelines at an acceptable level for entry-level interior designers.

Part 2: Evidence

Student Learning Expectations

- a) Students have **awareness** of the origins and intent of laws, codes, and standards.
- IDES 2823 – Materials** – Class presentations explain the development and application of regulations such as model codes and performance standards for materials and products commonly used on building interiors. Students research and present codes and standards that effect selection and use of particular materials/products in posters and slide reports.

IDES 4823 – Professional Practice – Lecture 15 introduces the origins and intent of laws, codes, and standards and one question is included on the final examination.

Student work demonstrates **understanding** of laws, codes, and standards that impact health, wellness, security, and fire and life safety, including:

- b) sustainable environment guidelines.
- IDES 2823 – Materials** – Students answer exam questions regarding building rating systems such as LEED, Green Globes, and Life Cycle Assessment as well as sustainable design theories such as biomimicry, Cradle-to-Cradle and the Hannover Principles.
- IDES 3833 – Building Systems** – Students answer exam questions regarding LEED, Green Globes, and Life Cycle Assessment, incentive guideline programs such as EnergyStar and WaterSense, and sustainable design theories such as biomimicry, Cradle-to-Cradle and the Hannover Principles.
- IDES 4813 – Human Factors** – Students are introduced to Letter of the Law in comparison to Intent of the Law and design theories and philosophies related to the human experience of space and its impact on human wellbeing (Quizzes and specific observations in student journals).

- c) compartmentalization: fire separation and smoke containment.
- IDES 3805 – Studio V** - Students are introduced to concepts of compartmentalization and fire separation in the context of tenant development (CoWork and Shoe Office).

IDES 3815 – Studio VI – Students explore these topics as a part of a studio project such as separation of perfume manufacturing from retail space, separation of guest rooms from one another and from circulation, and other similar programmatic areas. CD sets illustrate construction of appropriate wall assemblies and placement of assemblies in partition plans (Perfumery and Hospitality projects).

IDES 3833 – Building Systems – Students demonstrate understanding of fire separation and smoke containment by designing conceptual building systems for their concurrent studio project that includes

Standard 16. Regulations and Guidelines – Interior designers apply laws, codes, standards, and guidelines that impact human experience of interior spaces.

indication of compartmentalized areas and identifying partitions that create fire separation and smoke containment (Final projects).

- d) movement: access to the means of egress including stairwells, corridors, exitways.

IDES 3805 – Studio V - Students are introduced to these elements which are identified in existing building context. Their design solutions must maintain these elements; this can be seen in process work and in final design solutions.

IDES 3815 – Studio VI – Students complete a codes plan where occupancy type and load, exit locations, distance to travel are identified for their final solution (Construction documents).

IDES 3833 – Building Systems – Students demonstrate understanding of fire/life safety egress through an interior space by designing conceptual building systems for their concurrent studio project that include indication of egress exitways and stairwells (Final projects).

IDES 4805 – Studio VII and IDES 4815 – Studio VIII – Students’ design solutions demonstrate their understanding of movement through a building to access horizontal and vertical means of egress (Sacred Space, Fine Arts Center, Human Trafficking in Cambodia, Pine Bluff, and Huntsville).

- e) detection: active devices that alert occupants including smoke/heat detectors and alarm systems.

IDES 3815 – Studio VI – Students use previous course materials and a redlining process to create reflected ceiling plans identifying locations of these detection devices. (Construction drawings).

IDES 3833 – Building Systems – Students demonstrate understanding of fire and smoke detection systems in an interior space by designing conceptual building systems for their concurrent studio project that include indication of fire/smoke detectors (Final projects).

- f) suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.

IDES 3815 – Studio VI – Students use previous course materials and a redlining process to create reflected ceiling plans identifying locations of these detection devices (Construction drawings).

IDES 3833 – Building Systems – Students answer exam questions pertaining to fire suppression systems.

Students **apply**:

- g) industry-specific regulations and guidelines related to construction.

IDES 3815 – Studio VI – Students use reference materials (Ching, *Building Construction Illustrated*; Ballast, *Interior Construction and Detailing*) to generate appropriate details of rated wall assemblies and similar constructions.

IDES 4805 – Studio VII and IDES 4815 – Studio VIII – Students employ conventional construction assemblies that are compliant with design and building industry regulations in their studio projects. In addition, they develop design features for their projects using commonly agreed upon construction methods. (Sacred Space, Fine Arts Center, and Studio live|learn).

- h) industry-specific regulations and guidelines related to products and materials.

IDES 3805 – Studio V - Students use Association for Contract Textiles (ACT) symbols as an introduction to making informed selections for upholsteries, wall coverings, and window treatments in their design solutions. (Final materials.)

IDES 3815 – Studio VI – Students use ACT symbols and published standards in the IBC to guide and inform selections. Students work with professionals and faculty during mid-reviews to refine selections.

Standard 16. Regulations and Guidelines – Interior designers apply laws, codes, standards, and guidelines that impact human experience of interior spaces.

IDES 4815 – Studio VIII – Students extensively investigated and then designed using conventional and innovative applications for wood and timber (Studio live|learn).

- i) federal, state/provincial, and local codes and guidelines.

IDES 3805 – Studio V - Students are introduced to occupancy classifications, occupant loads, and other codes informing their solutions. During reviews and following design charrettes, students receive verbal and written feedback to make corrections to egress (distance to travel, dead end corridors, number of exits, etc.), flammability/smoke density requirements, and accessibility requirements.

IDES 3815 – Studio VI – Students identify appropriate codes and standards for their individual project and apply these throughout the design process. Corrections are made during reviews and these skills can be seen in the design process work, in the final design solution, and in construction document sets.

IDES 4805 – Studio VII and IDES 4815 – Studio VIII – Students’ design solutions are consistent with IBC regulations (Sacred Space, Fine Arts Center, Pine Bluff, and Huntsville).

- j) barrier-free and accessibility regulations and guidelines.

IDES 2814 – Studio IV – Students use wheelchairs and walkers to research campus compliance with barrier-free and accessibility regulations and guidelines. To demonstrate their understanding of these regulations and guidelines and how they impact human wellbeing, students redesign several spaces (restrooms, building entrances, sidewalks, auditorium seating, classroom configuration, etc.) that either do not meet code or could be improved. Students document their findings and recommended design changes in booklets using photographs, orthographic drawings, code citations, and written comments.

IDES 3815 – Studio VI – Students complete accessibility drawings as part of their construction document set. They identify accessible paths, door clearances for push/pull, minimum clear floor space, minimal turning radius, and locations of grab bars and similar amenities in construction documents.

IDES 4805 – Studio VII and IDES 4815 – Studio VIII – Students’ design solutions employ universal design principles including, but not limited to, barrier-free and accessible ingress and egress, restrooms, etc. (Sacred Space, Fine Arts Center, Human Trafficking in Cambodia, Pine Bluff, and Huntsville).

Section 5. Conclusions

1)

Overall the program is of excellent quality. It benefits from excellent facilities and a focus on interdisciplinary learning. All students are required to complete a Study Abroad experience. Students benefit from the top rated Walton School of Business and approximately twenty-five percent earn a minor degree in business. A minor in Sustainability is the second most popular for interior design students. Students are especially well prepared in interdisciplinary and team approaches to solving design problems. All students are required to complete a paid internship and 100% are employed after graduation. The profile of employers is primarily large scale interdisciplinary commercial firms. In the past three years three students have won the most prestigious interior design scholarship in the nation, the \$30,000 Donghia Senior Scholarship. A recent fourth year studio that focused on human trafficking in Cambodia was recognized with the CIDA Award of Excellence.

The following Standards are program strengths: Standard 4 Global Context, Standard 5 Collaboration, and Standard 8 Design Process.

Although the overall standards are met, indicator 9c Written Communication warrants improvement. Although the program provides ample opportunity to develop the skill the quality of writing is lacking. Standard 15f Security and Building Control was identified as weakness during the program analysis process but rectified in Spring 2018.

2)

Written communication is a challenge for many of today's college students. Ideas for improving written communication that have been discussed include hiring a faculty member or graduate student from the English or Communications departments to work with students on written descriptions and justifications in studios throughout the curriculum. This addition could be made by academic year 2018-2019. A recent evolution in the school is the addition of a Career Services Specialist who is now working directly with students on the writing of cover letters and resume's. Utilizing the skills of this staff member could be expanded in other ways immediately.

The current project and evaluation rubric in the Studio VI course can emphasize the need for integration of Building Security and Controls.

In Fall 2018 the school will welcome the first cohort of graduate students in an interdisciplinary Master of Design program. The program has two tracks: Retail and Hospitality Design and Design for Resiliency. The addition of these students and faculty will likely impact the undergraduate interior design program with even more emphasis in these fields of specialty. The topics of resiliency and rapid evolution of retail design are both professional/societal issues that the school is engaging directly. Additionally, the school is in the process of developing a Minor degree in Product and Furniture Design. The current draft of that minor requires students to study furniture design at DIS Copenhagen for a summer. It is likely interior design students will be attracted to this new minor. This minor furthers the schools approach to preparing entry-level design professionals skilled and interested in crossing disciplinary boundaries.

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Lynn E. Fitzpatrick Check one:
 full-time adjunct part-time support
 9-month (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:
Individual has completed a degree in interior design:
Individual has passed the complete NCIDQ exam:

Check one:
 Yes No
 Yes No
 Yes No

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

20 % of time spent in service
80 % of time spent in teaching
0 % of time spent in research

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

Master of Architecture, Rice University, 1992
Bachelor of Science, Interior Design, Cornell University, 1984

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

University of Arkansas, Clinical Assistant Professor, 1999-present
University of Arkansas, Director of Technology, 1999-2014

Courses taught in the past two years:

IDES 2804 Interior Design Studio III
IDES 2814 Interior Design Studio IV
IDES 1035 Interior Design Studio I
IDES 1045 Interior Design Studio II
ARCH 2016 Architecture Studio II
ARCH 2026 Architecture Studio II
ARCH 4023 Pattern and Structure in 3D Digital Weaving

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

BEET Design, Owner, 1999-present
Zausmer Frisch Scruton & Aagaard Design & Build, Syracuse, NY, Designer, 1997-1999
Shopfer Architects, Syracuse, NY, Designer, 1995-1997
Palmer Brook Schooley Architects, Houston, TX, Designer, 1991-1995
KCF Architects (now SOM), Washington, DC, Summer Intern, 1988-1990
ADD Inc., Cambridge, MA, Designer, 1984-87

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

Lynn Fitzpatrick, Doug Hofius, Eds. (1991) "Rem Koolhaas", *Architecture at Rice 1991*. [Later expanded by Sanford Kwinter and republished as *Rem Koolhaas: conversations with students*, Princeton Architectural Press, 1996.]

Professional memberships and service:

IDEC, Member, 2015-Present

Faculty Data Form

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

Introduction to Computer Science and Programming Using Python, MIT EdX online course. October 2017-present.

Processing.org, online tutorials in scripting to create visual, interactive media. May - September 2015.

Maximizing Your AVL and Basic WeavePoint/ Compu-Dobby®, three-day workshop in design rationale for digital loom systems and digital weaving structures, software, and hardware. Chico, CA, Summer 2013.

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Kimberley Furlong 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:

10 % of time spent in service
65 % of time spent in teaching
25 % of time spent in research

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

Master of Architecture, University of Texas at Austin, 2000
Bachelor of Fine Arts, Interior Design, Pratt Institute, 1989

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

University of Arkansas, Assistant Professor of Interior Design, 2013 - present
University of Texas at Austin, Lecturer, 2008 - 2013

Courses taught in the past two years:

IDES 4815 Interior Design Studio VIII
IDES 4805 Interior Design Studio VII
IDES 3833 Building Systems for Interior Design
IDES 2823 Interior Design Materials & Resources

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

Mell Lawrence Architects, Austin, TX. Project Designer and Manager, 2007 - 2013
Samuel Anderson Architects, New York, NY. Project Designer + Manager, 2002 - 2004, 2005 - 2007
Office of Thierry Despont, New York, NY. Architectural Designer, 2004
Overland Partners, San Antonio, TX. Architectural Designer, 2001 - 2002
Tod Williams Billie Tsien Associates, New York, NY. Architectural Intern, 2000
GS Design, New York, NY. Senior Interior Designer and Project Manager, 1995 - 1996
Taylor Clark Architects, New York, NY. Senior Interior Designer, 1989 - 1995
Farrell and Greenholz Design Associates, New York, NY. Interior Design Intern, 1989
Glenn Gissler Design, New York, NY. Interior Design Intern, 1988

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

Furlong, K. and Messadi, T. (2017). *Collaborative Studio Re-Imagining Wood Design and Construction*. Association for the Advancement of Sustainability in Higher Education (AASHE) Conference, San Antonio, TX.
Furlong, K. (2017). *Layers of Engagement in Five Modest Modern Church Ministries*. (2017). Environmental Designers Research Association (edra) National Conference, Madison, WI.
Furlong, K. (2016). *Objects of Value and Light: Edward Durell Stone's Exhibits for Tupperware and 'The Case Against the Tailfin Age'*. Southwest Regional Interior Design Educators Council (IDEC) Conference, Austin, TX.

Faculty Data Form

Featured Design, "Gray Matters," by Canan Yetman, Texas Architect magazine, May/June 2015, Texas Society of Architects Publisher (Austin, 2015), pgs. 34-39. *Hollowcat Wild* design project (creative scholarship) by K. Furlong and Mell Lawrence Architects.

Furlong, K. (2015). *An Interior at Home in its Site: Learning from Precedents*. National Interior Design Educators Council (IDEC) Conference, Fort Worth, TX.

Furlong, K. and Gentry, M. (2015). *A Studio Foundation for an Evolving Discipline*. National Interior Design Educators Council (IDEC), Fort Worth, TX.

Furlong, K. (2015). *Studio-based History Lessons: Collaborating to Discover Mid-century Values in the work of Three American Modernists*. National Interior Design Educators Council (IDEC), Fort Worth, TX.

Awards, recognitions, grants, competitions: (abbreviated)

"A Cluster Model of Education for Interdisciplinary Wood Design Studies in Arkansas." \$3900, Research Grant, Messadi, T. co-applicant, 2017. University of Arkansas Teaching and Faculty Support Center.

IDEC National Conference, Best 'Design as Interior' Creative Scholarship Award, 2016, "An Interior at Home in its Site: Learning from Precedents".

"A Question of Value(s): A Case Study of Mid-Century Campus Churches in an Evolving Landscape." \$4000, Grant for Creative Research and Practice, 2016. University of Arkansas Fay Jones School of Architecture + Design.

"Digitizing Nevelson: Realizing the Potential of 3D Scanning in Art and Design Education." \$5000, Research Grant, Lynn Fitzgerald, Phoebe Lickwar, Russell Ruzinski, and Laura Terry co-applicants, 2015. University of Arkansas Teaching and Faculty Support Center.

Austin AIA, Design Merit Award, 2014, "Hollowcat Wild" with Mell Lawrence Architects.

IDEC Regional Conference, Best Presentation Award, 2013, "Hill Country Retreat".

Texas Society of Architects, Design Merit Award, 2011, "Sisters' Family Retreat" with Mell Lawrence Architects.

Austin AIA, Design Merit Award, 2010, "Sisters' Family Retreat" with Mell Lawrence Architects.

New York AIA and Boston Society of Architects, Sustainable Building Design Merit Award, 2008, "Harvard University Library Services and Conservation Building" with Samuel Anderson Architects.

New England AIA, Design Merit Award, 2007, "Harvard University Library Services and Conservation Building" with Samuel Anderson Architects.

Texas Society of Architects, Design Honor Award, 2006, "Corinth Civil War Interpretive Center" with Overland Partners.

San Antonio AIA, Design Merit Award, 2005, "Corinth Civil War Interpretive Center" with Overland Partners.

Professional memberships and service:

IDEC, Member, 2012 - Present

ASID, Professional Member and Student Chapter Faculty Advisor, 2012 - Present

AIA, Associate Member, 2007 - 2010, 2012 - 2014

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

IDEC Southwest Regional Conference, 2013 - 2014, 2016

IDEC National Conferences, 2014 - 2016, 2018

edra National Conference, 2017

ASID South Central Student Design Summit, 2015

Southeast Society of Architectural Historians Conference, 2014

IDEC National Pre-Conference Research Workshops, 2014

University of Arkansas, Teaching Faculty Support Center, Summer Teaching Camp, 2014

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Windy Gay 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:

10 ___ % of time spent in service
80 ___ % of time spent in teaching
10 ___ % of time spent in research

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

Master of Landscape Architecture, University of New Mexico, 2012
Bachelor of Science, Philosophy, Mills College, 2001

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

University of Arkansas, Interior Design Department, Instructor, 2014 - present
University of Arkansas, Landscape Architecture Department, Instructor, 2014 - Present

Courses taught in the past two years:

LARC 2113 – Design Communication I
LARC 2123 – Design Communication II
LARC 1325 – Fundamental Design Skills I
IDES 1045 – Fundamental Design Skills II
IDES 1035 – Fundamental Design Skills I
IDES 465V – Digital Media in Design II
IDES 4815 – Interior Design Studio VIII
IDES 4805 – Interior Design Studio VII
IDES 2723 – Digital Media in Design I

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

Site + City Landscape and Urban Design, Fayetteville, AR, Principal Designer, 2014 - present

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

“Modus Operandi, Finding Themes and Commonalities in Land to Building Form Among Seminal Residential Projects,” **Council of Educators in Landscape Architecture**, Salt Lake City, UT, March 23-26, 2016. *Primary Author, with Frank Jacobus, Associate Professor, Department of Architecture*

“Disciplinary Degrees, Thresholds of Action,” **Council of Educators in Landscape Architecture**, Salt Lake City, UT, March 23-26, 2016. *Primary Author, with Frank Jacobus, Associate Professor, Department of Architecture*

“In Motion, Moving Images in the Representation of Landscape Architecture” **Council of Educators in Landscape Architecture**, Salt Lake City, UT, March 23-26, 2016. *Primary Author.*

Faculty Data Form

Awards, recognitions, grants, competitions: (abbreviated)

2015 – Provost’s Faculty Research Grant, University of Arkansas, Fayetteville, AR
2012 – Jury Selection, Emerging New York Architects, Harlem’s Edge Competition
2011 – Third Place, Wheels Museum Logo Competition, Albuquerque, NM
2011 – Golden Pride Award in Design Excellence, University of New Mexico, ABQ, NM
2010 – Design Award “University of New Mexico Excellence in Design”, University of New Mexico, NM

Co-Curated, “New Mexico’s Women in Landscape Architecture” University of New Mexico // 2011
Site + NonSite – Albuquerque, NM // 2011
Design Excellence – Albuquerque, NM // 2009, 2010, 2011
Studio Arts Invitational – Oakland, CA // 2001
Art in Miniature – Paris, France // 1999

Professional memberships and service:

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

CELA (Council of Educators in Landscape Architecture), 2016

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Carl Matthews 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:

40 ___ % of time spent in administration

30 ___ % of time spent in teaching

30 ___ % of time spent in research

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

Master of Science, Interior Design, Pratt Institute, 1993

Bachelor of Science, Interior Design, Oklahoma State University, 1983

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

University of Arkansas, Interior Design Department Head, Professor, 2012 - present

University of Texas at Austin, Associate Professor, 2003-2012

University of Nebraska-Lincoln, Associate Professor and Assistant Professor, 1993-2003

Courses taught in the past two years:

IDES 4823 Professional Practice for Interior Design

IDES 465V Advanced Design Theory and Application of Color, Material, Light, and Time

IDES 4815 Interior Design Studio VIII

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

Hellmuth, Obata + Kassabaum, San Francisco, CA, Designer, Summers 2002 and 1996

Gensler, New York, NY, Designer, Summer 1999

Callison Partnership, Seattle, WA, Designer, Summer 1998

Space, New York, NY, Designer/Project Coordinator, Summer 1995

Interior Space International, New York, NY, Designer/Project Coordinator, 1987 – 1993 and Summer 1994

I S D Incorporated, Chicago, IL, Designer, 1985 – 1987

Trauth Associates Ltd., Chicago, IL, Designer, 1983 – 1985

Floyd Davenport Interiors, Dallas, TX, Design Intern, Summer 1982

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

Carl Matthews, Caroline Hill, and Debbie Fredericksen (2017), "Niche Housing as Social Prosthetic for LGBT Seniors: Resident Motivations and Perceptions," *Journal of Interior Design*, doi:10.1111/joid.12088. (peer reviewed)

Caroline Hill, Asha Hegde and Carl Matthews (2014), "Throwing in the Towel: Burnout among Practicing Interior Designers." *Journal of Interior Design*, 39(3), 41-60. (peer reviewed)

Faculty Data Form

Caroline Hill, Asha Hegde, Carl Matthews, and Sarah J. Reed (2014), "Seasons of Discontent: Do Age, Gender, Partnership and Parental Status Affect Burnout Among Interior Designers?" *Journal of Family & Consumer Sciences*, 106(1), 15-23. (peer reviewed)

Matthews, C. and Hill, C. (2011). "Gay Until Proven Straight: Exploring Perceptions of Male Interior Designers from Male Practitioner and Student Perspectives." *Journal of Interior Design*, 36(3), 15-34. (peer reviewed)

Matthews, Carl, Hill, Caroline, Case, F. Duncan, and Allisma, Tom (2010). "Personal Bias: The Influence of Personality Profile on Residential Design Decisions." *Housing and Society*, 37(1), 1-24. (peer reviewed)

Hill, Caroline and Matthews, Carl. (2007, April). "Language of Interior Design: Sexism and Femininity." *Journal of Family & Consumer Sciences*, 99(2), 50-54. (peer reviewed)

Awards, recognitions, grants, competitions: (abbreviated)

CIDA Award for Excellence, 1st Place, 2016, "Revitalization of White Building to House Victims of Human Trafficking in Phnom Penh."

IDEC Regional Conference, Best Creative Scholarship, 2016, "Lookout-Cocoon," with Scott Biehle

IDEC National Conference, First Place Creative Scholarship, Interior Design, 2013, "Palo Verde" with Scott Biehle.

IDEC Regional Conference, Best Paper Presentation, 2012, "Seasons of Discontent: Does Age, Gender, Partnership and Parental Status Affect Burnout Among Commercial Interior Designers?" with Caroline Hill and Asha Hegde.

"Burnout in the Interior Design Profession: Implications for Practice." \$8,782 Research Grant Proposal (funded), Caroline Hill and Asha Hegde co-applicants. The University of Texas at Austin, School of Architecture Research Grant.

IDEC National Conference, Member Choice Award for Best Paper Presentation, 2007, "Sexism, Femininity and the Language of Interior Design," with Caroline Hill

IDEC National Design Exhibition, Best of Show – Creative Scholarship, 2004, "Rationality Disturbed," housing project.

IDEC National Design Exhibition, First Place – Interior Design, 2004, "Rationality Disturbed," housing project.

College Award for Distinguished Teaching, College of Architecture, University of Nebraska-Lincoln, 2003. IDEC "Experimental Living Environments." \$4,400 Design/Build Grant Proposal (funded), Jason Daniels, student co-applicant. The University of Nebraska-Lincoln Undergraduate Creative Activity and Research Experience.

"Journal of Interior Design, Art, Architecture and Material Culture." \$4,400 Research Grant Proposal (funded), Marti Gotsch, student co-applicant. The University of Nebraska-Lincoln Undergraduate Creative Activity and Research Experience.

IDEC National Design Exhibition, Best of Show – Creative Scholarship, 2002, "Inhabiting Transience," housing project.

"Integrating Design/Build into the Interior Design Curriculum." \$4,400 Research and Design/Build Grant Proposal (funded), Doug Kiser, student co-applicant. The University of Nebraska-Lincoln Undergraduate Creative Activity and Research Experience.

IDEC National Design Exhibition, Best of Show – Creative Scholarship, 2000, Venator Group, office facility.

Student Recognition Award for Outstanding Teaching, 1994, 1995.

IDEC National Design Exhibition, Best of Show – Creative Scholarship, 1994, Geiger Brickel, furniture showroom.

Interiors Magazine, Best Showroom Design, 1994, Geiger Brickel Showroom

Professional memberships and service:

IDEC, Member, 1993-Present

CIDA, Board of Directors, 2009-2015

CIDA, Site Visitor, 2004 - Present

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

IDEC Southwest Regional Conference, 2016

IDEC National Conferences, 1994-Present

Faculty Data Form

Name: Cory Olsen

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

Individual has been responsible for ID studio supervision in past 2 academic years:
Individual has completed a degree in interior design:
Individual has passed the complete NCIDQ exam:

Check one:
 Yes No
 Yes No
 Yes No

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

10 ___ % of time spent in service
80 ___ % of time spent in teaching
10 ___ % of time spent in research

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

Master of Interior Design, University of Texas at Austin, 2017
Bachelor of Science, Interior Design, University of Texas at Austin, 2008

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

University of Arkansas, Visiting Assistant Professor, 2017 - present
University of Texas at Austin, Graduate Teaching Assistant, 2015-2017
University of Arkansas, Visiting Lecturer, 2013-2014

Courses taught in the past two years:

IDES 2804 Interior Design Studio III
IDES 1035 Interdisciplinary Design Studio I; Fundamental Design Skills

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

Bunkhouse, Austin, TX, Designer/Draftsman, Summer 2016
Arete European Kitchens, Austin, TX, Designer, Summer 2015
NoackLittle Architecture & Interiors, Austin, TX, Intern/Junior Designer, 2006-2009

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

Austin Motel Renovation, Austin, Texas, Bunkhouse, 2016
"Projected Bench" University of Texas at Austin Interior Design Masters Design project, 2017
Goose Island State Park Youth Pavilion, UT Austin, Gulf Coast Design Lab studio design/build, 2015

Awards, recognitions, grants, competitions: (abbreviated)

Tau Sigma Delta Honor Society Inductee, UT Austin School of Architecture Mu Chapter, 2017
IDEC Graduate Student Annual Conference Travel Scholarship, 2017 (unclaimed due to notification error)
University of Texas at Austin School of Architecture Design Excellence Award, GISP Youth Pavilion, 2015

Professional memberships and service:

IDEC, 2017-Present

Faculty Data Form

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

SXSWEco, Austin, TX, 2016

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Torrey Tracy Check one:
 full-time adjunct part-time support
 other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:
Individual has completed a degree in interior design:
Individual has passed the complete NCIDQ exam:

Check one:
 Yes No
 Yes No
 Yes No

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

10 % of time spent in service
80 % of time spent in teaching
10 % of time spent in research

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

Master of Architecture, University of Nevada, Las Vegas, 2013
Bachelor of Arts, Criminology/ Chemistry (minor), University of Nevada, Las Vegas, 2000

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

University of Nevada, Las Vegas School of Architecture, Part-Time Instructor, 2014
University of Nevada, Las Vegas School of Architecture, Full-Time Visiting Instructor, 2015-2016
University of Arkansas, Fay Jones School of Architecture and Design, Visiting Assistant Professor, 2017-Present

Courses taught in the past two years:

UNLV School of Architecture:
AAD 100 Introduction to Design Fundamentals
AAD 180 Design Foundations I
AAD 280 Design Foundations II
AAD 267 Digital Media
Univ. of Arkansas (FJSA+D):
ARCH 1015 Design Fundamentals (In-progress)
IDES 3805 Design V (In-progress)

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

Carpenter Sellers Del Gatto Architects, Las Vegas, NV, Architectural Designer, 2013-2017
Assemblage Studio, Las Vegas, NV, Intern, 2010-2013

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

Featured student in (Las Vegas, NV) Cultural Diversity Foundation's gallery show: "An Artist's Vision: Modernism in Architecture". www.cdfnv.org/artistvision, 2011
Qlab/ Assemblage STUDIO; Archdaily, www.archdaily.com, July 13, 2012
Dream Designs; Vegas Seven Magazine, April 18-24, 2013
Cultivating a Dream District; Vegas Seven Magazine, September 5-11, 2013
2034 City of Vision; Vegas Seven Magazine, February 2014
"Green Point Food District" project poster acceptance, 104th ACSA Annual Meeting-Shaping New Knowledges, Seattle, WA (with David Baird and Steven Clarke), 2016

Faculty Data Form

Awards, recognitions, grants, competitions:

2011- First recipient of UNLV School of Architecture Michael Alcorn Scholarship

2012- Honored by Mayor Dennis Webb of Bell Buckle, TN for submission of an extracurricular memorial design concept honoring Clifton L. Bowen, Bell Buckle's sole casualty in the Vietnam War.

2012- Recipient of 2012 AIA (American Institute of Architects) Las Vegas Scholarship for work demonstrated at UNLV

2013- AIA Merit Award; Theoretical Category: "Family and Country"

2013- AIA Merit Award; Theoretical Category: "Food District Master Plan" (with David Baird, Steven Clarke, Sean Coulter)

2013- Short listed competition entry-Building Trust International Playscapes Competition

2014- Short listed competition entry- Missouri City, TX Veterans Memorial Design Competition

2014- ASLA Nevada Merit Award; Planning & Analysis Category: "Food District Master Plan" (with David Baird, Steven Clarke)

2014- ASLA Nevada Merit Award; Viewer's Choice Category: "Food District Master Plan" (with David Baird, Steven Clarke)

Professional memberships and service:

NCARB, 2013-Present

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

AIA Continuing education course work through Carpenter Sellers Del Gatto Architects (2013-2017)

US CAD, Las Vegas, NV- Autodesk Revit Training

Successful completion of ARE 4.0 Exams: CDS, PPP, SPD

Faculty Data Form

Not to exceed 2 pages per faculty member

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:

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):

Doctor of Philosophy, Environmental Design, Oklahoma State University, 1999

Master of Science, Interior Design, University of Tennessee, 1995

Bachelor of Science, Interior Design, University of Tennessee, 1988

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

University of Arkansas, Department of Interior Design, Associate Professor, 2007 - present

University of Arkansas, School of Human Environmental Sciences, Assistant/Associate Professor, 1999 - 2007

Appalachian State University, Lecturer, 1995-19996

Graduate positions at the University of Tennessee and Oklahoma State University, 1995 – 1999

Courses taught in the past two years:

ARCH 1013, Diversity and Design

IDES 2883, History of Interiors

IDES 3805, Interior Design Studio V

IDES 3815, Interior Design Studio VI

IDES 4813, Human Factors in Interior Design

ARCH 4723, Honors Research Methods

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

Professional Interior Designer, 1988 – 1993. Full service firms offering programming, design development, space planning, finish and furniture selection, custom cabinetry and furniture design. Specialized design for physician offices, clinical healthcare design, and public spaces and corporate interiors.

Just Design Works. Consulting Practice, 2010 – Present. Multidisciplinary approach to evaluating prospective and built work for accessibility and inclusion.

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

Webb, J. (2016). Workplace Trends: Exclusion or Inclusion? *Newsletter for the Design for All Institute*, New Delhi, India.

Webb, J., Williams, B.T. (2015). Rethinking Our Values for an Emancipatory Design Process. *IDEA Journal*. Special Issue on Design Activism.

Matthews, C. W., Webb, J., and Hill, C. (2015). Senior Housing in LGBT Communities. Eds. Beth M. Tauke, Korydon H. Smith and Charles Davis. *Diversity and Design: Understanding Hidden Consequences*. Routledge Press.

Webb, J., Williams, B. T., and Smith, K. (2013). Keynote Presentation for the American Institute of Architects Kansas City MO/KS. *Enlightened Design: An Integrated Approach*.

Webb, J., Williams, B.T., and Smith, K.H. (2010). Chapter 43: Redefining Design and Disability: A P-E Fit Model. In *Universal Design Handbook, 2nd Edition*. Wolfgang Preiser, Korydon H. Smith, and Elaine Ostroff, eds. McGraw-Hill.

Faculty Data Form

Smith, K. H., Webb, J., and Williams, B. T. (2010). *Just Below the Line: A Primer on Housing, Disability, and Equity in the South*, (Fayetteville, AR: University of Arkansas Press).

Awards, recognitions, grants, competitions: (abbreviated)

IDEC Award of Merit (2016). In recognition to outstanding service to the Journal of Interior Design. Interior Design Educators Council.

Best Paper Award (2014). The Test of Time. Presented at the 2014 Southwest Regional Conference of Interior Design Educators Conference Council, Fayetteville, AR.

Joel Polsky Prize (2011). Awarded for *Just Below the Line: A Primer on Housing, Disability, and Equity in the South*.
Donghia Student Scholarships. Awarded to K. Walsh (2015), J. Baker (2016), and C. Wass (2016). \$30,000 each for final year of study.

Professional memberships and service:

Arkansas State Registered Interior Designers
Board of Directors, 2006-2009
Secretary, 2007 – 2009

Interior Design Educators' Council (abbreviated)
Board of Directors, 2016-2018
Academic Integrity Task Force, 2012
Southwest Regional Chair, 2009 – 2011
Student Design Competition Chair, 2010 – 2011
Conference Committee, 2010 - 2011

Journal of Interior Design
Chair, Board of Directors, 2011 - 2016
Board of Directors, 2007-2010
Editorial Review Board, 2002 - Present