



Interior Design Program  
School of Architecture

The University of Texas  
Arlington

2001/2002

The University of Texas at Arlington  
School of Architecture  
Interior Design Program

B. S. in Interior Design  
138 credit hours  
53 liberal arts credits

100 students  
(all full-time)

3 full-time faculty  
3 part-time faculty  
12 support faculty

FIDER (Three Year Accreditation)

Submitted by

A handwritten signature in cursive script, reading "Marian McKeever Millican", written over a horizontal line.

Marian McKeever Millican, IIDA, IDEC  
Interior Design Program Director  
Associate Professor

1 December 2001



**Program Administration**

**University**

Robert E. Witt, Ph.D.  
President

and

George C.. Wright, Ph.D.  
Provost

Davis Hall  
University of Texas at Arlington  
Arlington, Texas 76019

817/272-2101

**School**

Martha LaGess, AIA  
Dean  
School of Architecture  
Architecture Building  
University of Texas at Arlington  
Arlington, Texas 76019

817/272-2801

**Program**

Marian McKeever Millican, IIDA, IDEC,  
Director  
Interior Design Program  
School of Architecture  
University of Texas at Arlington  
Arlington, Texas 76019

817/272-3973



**Section I:**  
**Introduction**



## Program Evaluation Report

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### SECTION I: INTRODUCTION

*Describe the type of institution, its size and its mission*

The University of Texas at Arlington is located in the heart of the Dallas/Fort Worth Metroplex,, one of the fastest growing areas in the nation. Since its founding in 1895, UT-Arlington has emerged as a comprehensive teaching, research and public service institution, offering a wide array of baccalaureate, master's, doctoral and special professional degrees. With an enrollment of over twenty-two thousand students, UT-Arlington is the second largest of the fifteen institutions in the University of Texas System.

All fifteen University of Texas Institutions report to the Chancellor of the University of Texas System who is responsible to the Board of Regents. Board members are appointed by the Governor and approved by the State Senate for three year terms. The total endowment for the University of Texas System is several billion dollars, second only to that of Harvard University.

The University's Mission Statement is

*to pursue knowledge, truth and excellence in a student-centered academic community characterized by shared values, unity of purpose, diversity of opinion, mutual respect and social responsibility. The University is committed to lifelong learning through its academic and continuing education programs, to discovering new knowledge through research and to enhancing its position as a comprehensive educational institution with bachelor's, master's, doctoral and non-degree programs.*

*Describe the program*

Our interior design program attracts not only students beginning college, but also those who are returning to complete a degree or to work towards a second degree. Many traditional age students come from the local area, while the more mature students often come from outside Texas or even from outside the USA. Entering students may indicate a preference for the interior design program, but only one introductory course is offered during the first two years—all other courses are concurrent with the architecture students. This course, only in its third year, has increased from thirty-five students to sixty-students. Students actually declare their major at the beginning of the third year. Currently we have twenty in each of the junior and senior studios. We assume our enrollment to be right at 100 students.

Although the University has other branches, interior design and architecture is only offered at the Arlington location. Introducing continuing education courses for interior design professionals is being considered for the Fort Worth campus.



## Program Evaluation Report

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Currently, we only offer a baccalaureate degree. The requirements for receiving a Bachelor of Science degree in interior design include the completion of 85 credit hours in interior design and architecture and 53 credit hours of liberal arts and sciences, for a total of 138 credit hours

Under the leadership of our new Dean, Martha LaGess, the program will be more integrated into a consistent "framework" with the other programs of the school. As the School already has graduate programs in Architecture and Landscape Architecture, we will be investigating the possibility of offering a Master's Degree in Interior Design.

### Program Philosophy, Mission and Goals

#### *Philosophy*

The design disciplines--architecture, interior design and landscape architecture--teach us to understand and to shape the space we live in-- rooms, buildings, gardens, cities. These disciplines are old, and among the first activities of civilization itself. They are also new, requiring advanced knowledge and skills to serve contemporary culture. The design disciplines operate at many levels of thought and concern. On one hand they are very practical, dealing with a host of concrete realities; on the other hand, they are highly conceptual having to do with meeting a diverse and changing society's highest aspirations.

Design is thus seen as both the *vehicle* and the *object*. As *vehicle*, design provides a ready venue to the larger domain of ideas, history, culture and the human condition. As *object*, design focuses our attitudes and abilities to produce tangible, concrete built environments and elements within those environments. This capacity of design to alternately widen and narrow our vision is one of the glories of the profession and our source of focus for an effective program of study. Following this focus, the Interior Design Program fosters five critical assumptions:

- *Interior Design* is most appropriately learned within the context of architecture and within a liberal arts education.
- *Interior Design* is a distinct discipline, requiring specialized and specific knowledge
- *Interior Design* as a discipline defines itself as a professional activity and theoretical field of study.
- *Interior Design* must honor *architecture and design* as its essential core.
- *Interior Design's* most fertile ideas, most pressing responses and most challenging demands concern themselves with the urban condition, changing demographics and the changing workplace.

## Program Evaluation Report

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### *Mission*

The Interior Design/Architecture Program at The University of Texas at Arlington is committed to prepare graduates for sustained contributions to and leadership roles within the profession of interior design and architecture. Our emphasis is and always has been contract design and commercial interiors.

This mission occurs in partnership with the School of Architecture *and* the University. The program, the school and the university together share the goal of educating broadly to the demands of a complex society and specifically to the demands of an increasingly sophisticated and changing profession. In fulfilling our mission, the program has identified seven critical abilities for our graduates:

- the ability to understand an overview of society and culture and recognize the role that architecture and interior design plays within this larger social context
- the ability to place interior architecture and design within the wider family of activities addressing the physical environment
- the ability to apply a working knowledge of interior design--the approaches, sources, constraints and opportunities--to generate appropriate solutions for clients and users of built environments
- the ability to integrate the basic and largely universal theories and principles of design--what *is*; what *should* be--with empirical ideas--what *if*; what *could* be--to seek the best possible solutions
- the ability to critique one's own work and the context of that work within the profession and society
- the ability to *love* design--to possess an education and knowledge that renders a *passion* for design and encourages the *professing* part of the profession

The educational intent of our Interior Design and Architecture Program centers on the profession and the pivotal role of *design* within that arena. Interior *design* within an architectural and contract design context has been the strength of the program for over twenty years. We have established an expectation of *design* excellence, which is never compromised nor abandoned; and we maintain a spirit of positive competition which fuels superior performance.

## Program Evaluation Report

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### Goals

The Interior Design/ Architecture Program at the University of Texas at Arlington intends to empower graduates to successfully undertake careers in the broad field of contract interiors. Specific pedagogic goals are:

- to present an on-going and expanding awareness of design and architecture through beginning courses in basic design principles and theories of design and architecture; and building on those principles with succeeding more complex problems;
- to marry those principles of good design with the specific requirements--goals and needs of a client/user; and to develop design solutions that are both aesthetically and functionally appropriate,
- to present the complexities of developing an interiors program and to regard "problem seeking" as an essential part of "problem solving"
- to present resources for finishing, furnishing, lighting and detailing interior spaces and to utilize our local market center for exposure to a myriad of product selections,
- to develop powerful presentation skills--visual and verbal; manual and computer generated--to enable students to most effectively communicate ideas, concepts and design solutions,
- to provide analytical history and *theories* of design and architecture as foundation for the *profession* of interior architecture and design,
- to present a guideline of professional business practices for the day to day survival within a corporate design office,
- to emphasize the need for collaboration with other design professionals--architects, landscape architects, engineers, technicians ,
- to understand and respect codes and standards and to recognize the designer's role in protecting the health, safety and welfare of the public and to assume social responsibility for built environments,
- to raise the social consciences of our students to address issues of global perspective and universal design
- to instill professional values that emphasize social responsibility , personal accountability and design effectiveness
- to present the breadth of professional design opportunities and challenges and to impart enthusiasm for the dynamics of the profession.

- HUMAN/ENVIRONMENTAL  
INTERACTION  
- SPACE PLANNING.  
- ~~THE~~ MUTABLE INTERIOR  
ENVIRONMENTS.

## Program Evaluation Report

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Architecture was first taught at The University of Texas at Arlington in the early 1940's as a two- year non-degree program in the School of Engineering. In 1968, with the support of professional architects, the College of Liberal Arts granted the degree of Bachelor of Science in Architecture.

The department prospered and by 1973, a decision was made to establish a separate School of Architecture based upon a four year undergraduate program with a two year master of architecture program as the first professional degree. By 1978, the School of Architecture and Environmental Design (as it was named in 1974) had an enrollment of over 1,000 students with thirty-one full time faculty. Four programs were established: landscape architecture, city and regional planning, interior design and architecture. The city and regional planning program was later moved to the Institute of Urban Studies, leaving three programs in the School of Architecture.

The Interior Design Program at The University of Texas at Arlington was first taught in the 1960's in the Art Department and awarded a two year Associate of Arts Certificate. From 1968 to 1972, the Department of Art awarded a Bachelor of Fine Arts degree for a four-year course of study.

In 1972, the interior design program was listed in the university catalog under the Department of Architecture. During the 1973-74 school year, senior interior design courses were still offered through the Department of Art. In fall, 1974, the first interior design program director was appointed and all interior design classes were taught in the School of Architecture. The first graduating class of interior design students from the School of Architecture was May, 1976. For over twenty years the Interior Design Program has been relatively stable and administratively unchanged. A clear commitment to an architecturally-based contract design orientation with the emphasis on professional preparedness has remained the program's focus and has established its reputation within the professional design community.

Changes have been made in response to FIDER accreditation review. Perhaps the most significant is the inclusion of an internship for university credit. Although many of our students had worked in Metroplex design offices, we never offered a course to give the experience structure, meaning and credit. Also, with a new dean in place, other recommendations by our previous review team are being addressed.

### *Eligibility*

The University of Texas at Arlington is fully accredited by the Southern Association of Colleges and Schools as well as the Association of Texas Colleges and Universities.

The program requires eighty-five credits in architecture and interior design and fifty-three credits in liberal arts and sciences for a total of 138 credit hrs.



**Section II:**  
**Compliance**  
**with**  
**Standards**



## Program Evaluation Report

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### SECTION II: Compliance with Standards

#### Program Standard 1: Curriculum Structure

##### *The curriculum is structured to facilitate and advance student learning*

The curricula is structured on a fairly classic "architectural" model that introduces the basic concepts of drawing and design, implements these concepts into three dimensional thinking and modeling; translates the experiences to architectural "containers", and finally introduces the specialized knowledge of interior design that defines and designs "the contained". Both theoretical and real problems are a part of each studio, building to a complexity during the senior year that marries all the skills attained by the student. Materials, communications skills, computer technology and history support the design foundation and studio endeavors; and also progress with a greater difficulty throughout the program.

With our Metroplex location, we greatly implement the resources of the Dallas Market Center and the myriad of architects/interior designers practicing in the area. Numerous fieldtrips, IIDA meetings, internships, guest speakers and outside jurors are an integral part of the design program. Our Advisory Board has been activated to review the existing program and recommend changes as we strive to become the strongest program in the southwest. And our "mentoring" program during senior studio has strengthened not only the student's exposure to, but also our rapport with the professional community.

- a) The curriculum MUST follow a logical sequence.
- a) Course content MUST increase in degree of difficulty.
- a) Significant concepts MUST be interrelated and reinforced throughout the curriculum
- a) Projects MUST demonstrate variety and complexity in type, size and scope

The first two semesters all students enrolled in architecture and interior design are required to take the introductory design communication courses-ARCH 1241/1242-which emphasize freehand drawing and develop not only the manual skills, but more importantly the visual skills. The objective--simple, yet profound--to present drawing as a kind of thinking, done with confidence. Drawing becomes not a skill or technique but a creative act.

These courses are critical to laying a firm foundation for all later coursework. The first of the courses deals mostly with two dimensional drawing and design/black and white. The second course adds the third dimension and color studies. Concurrently with the freshman studios are a first semester survey introducing architectural theory and history and a second semester course which places the design professions within the architectural framework.

The first sophomore level design studio, ARCH 2551, develops basic design vocabulary and presentation skills. It further develops drawing skills and advances color and texture application.



## Program Evaluation Report

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It incorporates both two and three-dimensional exercises. The student learns how to manipulate form and space, generate a viable design concept and communicate those ideas, both graphically and verbally--invaluable skills for all subsequent studios.

The second sophomore level design studio, ARCH 2552, explores the further development of basic design principles previously introduced in ARCH 2551. Emphasis is placed on transforming abstract conceptual ideas into three dimensional studies of space. ARCH 2551 and 2552 provide the basis and foundation for the INTD design courses at the junior and senior level.

The junior level INTD 3553 and 3555 design studios reinforce, expand, and apply the basic design principles and concept development to *interior* spaces. The level of complexity increases as the environment becomes more defined and attention to detail is a necessity. Again both two and three dimensional formats are required.

The senior level INTD 4562 design studio again repeats and reinforces significant concepts of design. Projects are complex, larger in scale and deal with various aspects of interior design issues. At this level, program analysis and development skills and the communication skills acquired approach a professional quality. There are typically two projects. The first explores commercial planning on a larger scale, typically within an existing structure. Presentation includes plans and models, finishes and furniture boards. This project is then "detailed"--partition types, elevations and sections; millwork; reflected ceiling plan; etc. in the detailing course. This second project requires an understanding of various office systems and how to integrate workstations into an effectively designed office space. "Typical" workstation details and specifications are required along with concept and final plans.

The final design studio INTD 4563 also requires two projects. The first is typically a shorter, conceptual, three-dimensional "think" project--office workstations for the third millennium; the "electronic" office. The final project, a ten-week project, is an individual or partnership undertaking; defined and developed by each student(s). A program must be prepared by each student and approved by the faculty. Professional mentors are then asked to meet one on one with students undertaking a project in the "mentor's" area of specialty. Students meet with both faculty and mentors throughout the project. Mentors are asked to attend the final jury.

The supplementary design courses INTD 4345:: Architectural Graphics, INTD 4368: Design Detailing and INTD 4369 Furniture Design are taken concurrently with the design studios at the senior level. These courses offer specific knowledge and develop special skills for the interior designer. They are used to reinforce and to supplement acquired studio skills with specific instruction in specialized subjects of interior design. Graphic Design teaches both environmental and print form, typography, composition, programmatic needs and methods of interpretation and implementation.

## Program Evaluation Report

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Interior Detailing translates conceptualization into implementation in full construction drawings and specifications and models. Furniture design--its "drivers," categories, materials, construction--teaches not only design and construction, but also market realities.

INTD 4332: Professional Practices emphasizes greater programmatic requirements, business issues, contracts, professional associations relying heavily on fieldtrips and guest speakers.

The advanced architectural courses required are ARCH 4325: Environmental Controls and ARCH 4248: Architectural Photography or ARCH 4395: Digital Portfolio. These, too, offer knowledge into specialized areas of design

*The teaching and learning methods MUST incorporate*

*e) the experience of team approaches to design solutions*

All the interior design studios incorporate at least one partnership or teaming project. Some allow the students to form their own partnership or team. Other times, teams are formed at the random drawing "names from a hat". In all cases, each team member, at the completion of the project evaluates himself/herself and all other team members. Also, for the IIDA and IDEC charettes, students formed their own teams to solve the given problems and present their design solutions. This spring, we will be teaming senior architecture students with our interior design students for a comprehensive thesis project.

Further, the senior studios are actually team taught by Marian Millican and Rebecca Boles for the first semester; and Rebecca Boles and a visiting professor for the final semester. The furniture design class will be team taught this spring by Rebecca Boles and Russell Buchanan.

*f) multidisciplinary experience (for example, projects could include interaction with code specialists, engineers, architects, artists, behaviorists)*

As stated above, the final interior design studio will be an interdisciplinary project with architectural students. Also, the first semester senior year project is reviewed exclusively by a code specialist during preliminary designs. We have brought in lighting specialists to critique and review projects. And for the IDEC charette, one team member of the five member team is required to be a student from a different discipline-- architecture, art, graphic design, engineering, etc.

*The program MUST provide*

*f) interaction with practicing professionals (for example as jurors, project critics, guest lecturers, mentors)*

## Program Evaluation Report

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We use the Metroplex professional design community in a myriad of ways. First as visiting professors; both the furniture design and business practices courses are taught by practitioners who bring specialized knowledge into the classroom (Russell Buchanon and Mikael Powell, respectively.) Our lighting unit is coordinated with the Dallas lighting design firm, Bouyea & Associates.

Secondly, all interior design juries (project critiques) include at least one if not two or three practicing professionals. Our favorites include, Glenn Clark, executive Vice President and corporate design director for HKS, Inc.; Paul Manno, Executive Vice President and Design Director for the LauckGroup; Ginger Dunn-Kiper, associate with Omniplan, Inc.; Veda Brown, IIDA, Director of Interiors, Omniplan; David Lubin, IIDA, senior designer, HKS, Inc. and Norman Ward, AIA.

Our IIDA student chapter—with Steelcase's sponsorship, brought in Neil Frankel, AIA and past president of IIDA to speak last spring and present his works from Perkins & Will and SOM.

In the freshman survey class, speakers from six Dallas offices representing firms at the top of the Design giants list speak to the students not only about their work, but also their cultures, philosophies, history and future. Firms represented are Gensler; HO+K; HKS, Inc.; Leo A Daly; RTKL; and Perkins & Will. Each senior student, for the final thesis project is assigned a professional mentor who meets with them throughout the duration of the project. We assign mentors who are specialized in the design area to be explored and developed by our students. We have mentors in corporate, hospitality, residential, retail, restaurant, restoration/renovation and exhibit design.

And finally, our very active IIDA Student chapter affords the students an opportunity to meet with professionals at all IIDA meetings as well as to bring in speakers of interest on specific topics for our on site meetings. We have a very involved professional liaison who meets with students and involves them in IIDA activities at all levels—local, state and national.

As stated previously, representatives from known design firms speak to the freshman regarding their firm's work, corporate culture and business structure. It is quite clear that HO+K's corporate culture is quite different from Leo Daly's and so on. The way firms put together the design teams, researches projects, develops solutions and presents those solutions also vary significantly from company to company. The students are fascinated with the different approaches that all can result in complete, successful design solutions. They are also excited by the work being produced right here in the area. We are fortunate to have such a varied and vast pool of professional resources.

## Program Evaluation Report

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## Program Evaluation Report

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To contrast with the Design Giants, we also have speakers of the smaller firms—the LauckGroup; Spencer Design; Weber Design, etc. that can explain the mechanisms, the challenges and the opportunities of the smaller interior design studio.

*h), opportunities for design work experience (for example, internship, co-op Shadowing, or other experiences that familiarize students with the culture and environment of the professional studio and professional practice)*

We have always had students “intern” at Metroplex design firms for experience, but not for credit. This spring, that will change. For the first time, we will be offering three advanced credit hours in a structured internship under the supervision of a registered interior designer/architect in approved design/architectural firms. The student will need to log at least one hundred and ninety-two hours (Sixteen hours a week for twelve weeks). Time sheets and contact logs will be maintained. Students will meet as a group once every two weeks. And supervisors will be visited and interviewed throughout the semester. Supervisors will evaluate the student’s performance at the end of the semester.

The internship will not be required, but will be offered as an advanced elective. Students can intern either spring or summer.

On the lighter side, our students have been auctioned at the IIDA auction as “slaves for a day”, wherein they work in various design studios in a myriad of ways (often cleaning the resource room) that at least gets them into a professional studio to experience first hand the operations of a professional design studio.

## Program Evaluation Report

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### *Description of Course Sequence*

The rationale for the design sequence is discussed previously. Each course either builds upon the elements, principles and skills of a previous studio; or adds new knowledge/information to the student's arsenal.

#### *Course sequence (Prerequisites in parentheses)*

##### *First year*

ARCH 1301:	Introduction to Architecture and the design Professions
ARCH 1241:	Design Communication I
ARCH 1302:	Survey of architectural Principles in the Design Profession
ARCH 1242:	Design Communication II (Pre: ARCH 1241)

##### *Second year*

ARCH 2303:	History of Architecture and Design
ARCH 2551:	Basic Design and Drawing I
ARCH 2304:	History of architecture and Design II (ARCH 2303)
ARCH 2552:	Basic Design and Drawing II (ARCH 2551)

##### *Third year*

INTD 3305:	History of Interior Design
INTD 3321:	Interior Materials I
INTD 3343:	Interior Design Communication III/ Color
INTD 3553:	Design Studio: Interior Design (concurrent enrollment in 3343)
ARCH 4395:	Computers Aided Drawing (AutoCad) or
ARCH 4329	Architectural Computer Graphics (MicroStation)
INTD 3322:	Interior Materials II (INTD 3321)
INTD 3345:	Interior Design Communication IV (INTD 3343)
INTD 3555:	Design Studio: Interior Design II (INTD 3553)
ARCH 3323	Construction Materials and Structural Concepts

##### *Fourth year*

INTD 4345:	Architectural graphics (ARCH 3343; INTD 3343)
INTD 4368;	Interior Detailing (senior standing)
INTD 4565:	Design Studio: Interior Design III ((INTD 3343, 3345, 3322, 3553; concurrent enrollment in ARCH 4325 and INTD 4368)
ARCH 4325	Environmental Control Systems
INTD 4332:	Professional Practices
INTD 4369:	Furniture Design and Construction (INTD 4368 or permission)
INTD 4565:	Design Studio: Interior Design IV (INTD 4562)
INTD 4395:	Internship

## Program Evaluation Report

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Course Nos.	ARCH 1241 and ARCH 1242
Course Title	Design Communication I and II
Credits	2 Semester / Studio
Prerequisites	None/ ARCH 1241
Instructor	Martin Price/ Brian McCollum
Course Description	<p>ARCH 1241 and ARCH 1242 are the first studio format courses required by the School of Architecture for students in the foundation program. Specifically, these two initial studios are oriented toward graphic communication - both as process and as presentation, utilizing freehand drawing as an investigative means of expression and design.</p> <p>Basic Content: Construction of an architectonic study model.</p> <p>Architectural Drawing Modes:</p> <ul style="list-style-type: none"><li>•Drawing exercises and project which are projections and are the basis of all architectural descriptions.</li><li>•Orthographic projections: plan, elevation, plan section, elevation section</li><li>•Perspective Projection: one point perspective, two point perspective</li><li>•Observing the Appearance of the World</li><li>•Drawing exercises and projects which investigate the relationships of light, form and material in terms of line, appearance of the value, surface quality and color.</li></ul>
Pedagogic Objectives	<p>The essential objective for the introductory studios is simple, but profound. It is to guide beginning design students by means of drawing exercises and projects toward being comfortable with drawing tools in diverse, freehand drawing situations; comfortable in the sense that drawing with a freehand is unselfconscious as a means to present both conceptual and critical thinking.</p> <p>As well as confirming the essential objective mentioned above, the areas of study provide a basis in which to create a rich diversity of drawing experiences expanding the students awareness to the potential of drawing in the architectural process and furthering the understanding of the process itself.</p>
Completion Requirements	<p>Completion of in-class exercises Completion of assigned projects Completion of final projects Evaluation - "sketch problems" (in-studio under a time restraint)</p>

## Program Evaluation Report

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Course No.	ARCH 1302												
Course Title	Survey of Architectural Principles in the Design Professions												
Credits	3 Semester Hours (Lecture)												
Prerequisite	ARCH 1302												
Instructor	Marian McKeever Millican, IIDA, IDEC												
Course Description	An emphasis of architectural principles as they relate to the interior design profession and an introduction to interior design as a profession-- an historical perspective and contemporary context.												
Pedagogic Objectives.	<p>To introduce and reinforce the vocabulary shared by all design professionals</p> <p>To examine the basic, universal elements and principle of of design--space, color, texture, scale, proportion, balance, rhythm and harmony--and their application to interior environments</p> <p>To provide a myriad of varied examples of interior spaces and establish a common language for analysis and critique</p> <p>To present an historical context for the <i>profession</i> of interior design and to present the roles of interior design <i>legends</i> in marrying our architectural to our decorative roots</p> <p>To identify the interior design giants of today and introduce students to the philosophical and professional contributions of these firms</p> <p>To introduce the dynamics of the profession today, the opportunities and the challenges of the profession within a larger social and economic context</p>												
Resources	<i>Interior Design</i> magazine												
Requirements	<p><i>Research paper</i> Background, philosophy and contributions of inducted members to Interior Design Hall of Fame</p> <p><i>Notebook</i> Design vocabulary/ Spatial organizations</p> <p>Mid-term and final examination</p>												
Speakers	<p>Representing Interior Design Giants:</p> <table> <tr> <td>Sandra Paret, AIA</td><td>HO+K</td></tr> <tr> <td>David Flatt,</td><td>Gensler</td></tr> <tr> <td>Nester Isfahan</td><td>Leo A. Daly</td></tr> <tr> <td>Robert Deering</td><td>IA: Interior Architects</td></tr> <tr> <td>Connie Jackson</td><td>Wilson &amp; Associates</td></tr> <tr> <td>Paul Manno</td><td>The LauckGroup (Dallas design giant)</td></tr> </table>	Sandra Paret, AIA	HO+K	David Flatt,	Gensler	Nester Isfahan	Leo A. Daly	Robert Deering	IA: Interior Architects	Connie Jackson	Wilson & Associates	Paul Manno	The LauckGroup (Dallas design giant)
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## Program Evaluation Report

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Course No.	ARCH 2303
Course Title	History of Architecture and Design I
Credits	3 semester hours/ Lecture
Prerequisites	None
Instructor	Michael Yardley
Course Description	<p>To introduce students to the development of the design of the built environment from the Paleolithic era through the Gothic period. Emphasis is placed upon those aspects of design that the students are likely to encounter in their design studios and in their professional careers. Through in-depth analyses of numerous and varied examples of the built environment, students attain a greater sense of design and Architecture.</p> <p>History of architecture and design from Old Stone Age through the Middle Ages, including non-Western cultures: Asian Buddhism and Islam. Monuments and ensembles are explain in total context as expressions of economy, technology and social organization of their age and culture.</p>
Pedagogic Objectives	<p>To introduce students to major monuments and ensembles of world environmental design.</p> <p>To place these "monuments" within the framework of art, architecture, culture, civilization and society.</p>
Completion Requirements	Give equally weighted examinations. Three slide comparison examinations and two essay examinations. No comprehensive final

## Program Evaluation Report

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Course No.	ARCH 2304
Course Title	History of Architecture and design
Credits	3 semester hours/ lecture
Prerequisites	ARCH 2303
Instructor	Michael Yardley
Course Description	<p>To introduce students to the development of the design of the built environment from the fifteenth century through the twentieth century. Emphasis is placed upon those aspects of design that the students are likely to encounter in their design studios and their professional careers. Through in-depth analyses of numerous and varied examples of the built environment, students attain a greater sense of design.</p> <p>History of architecture and design from contemporary Renaissance to present day, including non-Western cultures: Ottoman and Persian Islamic, Ming Dynasty China (Beijing), and Castle Building and the Katsura Style I Japan. Also considers aspects of urban design, landscape design and interior design as appropriate.</p>
Pedagogic Objective	<p>To introduce students to major monuments and ensembles of world environmental design.</p> <p>To place those monuments within the larger framework of art, architecture, society and civilization.</p>
Completion Requirements	<p>Equally weighted examinations.</p> <p>Three slide comparison exams and two essay examinations.</p> <p>No comprehensive final.</p>

## Program Evaluation Report

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Course No.	ARCH 2551
Course Title	Basic Design and Drawing I
Credits	5/ Lecture and studio
Prerequisites	ARCH 1301 and ARCH 1241; credit or concurrent enrollment in ARCH 1302, 1242, 2303
Type of Course	Studio, Fall and Spring semesters
Instructors	Bill Boswell, George Gintole
Course Description	<p>An introduction to a design process involving a new and exploratory way of thinking and seeing, utilizing a new set of skills. Specific architectural problems are used as vehicles for developing and understanding the design process; problems that clearly have no right answers and that force you to synthesize information and communicate your ideas and proposals in a visual language.</p>
Pedagogic Objectives	<p>The problems are unfamiliar so that one cannot draw on past experience and is, thus, freer to explore new propositions detached by pragmatic considerations and preconceived ideas about what is important. Our goals are to develop the student's ability</p> <ul style="list-style-type: none"><li>• to think, see, and design as an architect; that is to think analytically, conceptually, critically, synthetically, and programmatically; to perceive form in three dimensions</li><li>• to compose and see the design experience beyond just problem-solving.</li><li>• to investigate the abstract notion of design ideas, and to look continually at the whole idea - avoiding linear thinking, solving one problem aspect at a time.</li><li>• to develop a methodology that results in designing and thinking in images, metaphors, models, and analogies. This method does not deal only with purely pragmatic approaches, but to a more creative mode of thinking. It is a process of qualitative values rather than quantitative datas.</li></ul> <p>Emphasis is placed on developing and understanding a connection between an idea and the means to express that idea through drawings and models, making these drawings and models become tools for seeing, exploring, and communicating architectural ideas (what to draw and how to draw it), and to learn how to make an informed drawing (or series of drawings) that begin to communicate a proposal. There is an emphasis to work out ideas on paper and in models ("the struggle"), and to see the study drawings and models as the fundamental instruments for self-criticism as well as the basis for criticism from others.</p>
Requirements	<p>This studio makes intense demands requiring adaptation, concentration, inquisitiveness, receptiveness, enthusiasm, motivation, and commitment. The student must learn to develop working habits that will allow him/her to explore possibilities, take chances, and work quickly.</p>

## Program Evaluation Report

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Course No.	ARCH 2552
Course Title	Basic Design and Drawing II
Credits	5 semester hours/ studio and lecture
Prerequisites	ARCH 2551, credit or concurrent enrollment in ARCH 2304
Instructor	Maruszczak., Boswell, Pinno
Course Description	<p>A continuation of ARCH 2551 with emphasis on three-dimensional design fundamentals with small-scale spatial and architectural applications.</p> <p><u>Studio format:</u> This course consists of a series of projects. The project is introduced with a related lecture, and student then proceed to solve the given problem with the studio critic acting as "consultant." The "consultant" gives individual "desk crits" as the work progresses, as well as class "pin ups" during the course of the project. The final solutions are presented both visually as well as orally by each student and are evaluated by the studio critic as well as invited reviewers.</p>
Pedagogic Objectives	<p>An introduction to a design process involving a new and exploratory way of thinking and seeing. Specific architectural problem types are used as vehicles for developing and understanding the design process; problems that clearly have no right answers and that force you to synthesize information and communicate your ideas and proposals in a visual language.</p> <p>Emphasis is placed on developing and understanding a connection between an idea and the means to express that idea through drawings and models, making these drawings and models become tools for seeing, exploring, and communicating architectural ideas (what to draw and how to draw it), and to learn how to make an informed drawing (or series of drawings) that begin to communicate a proposal. There is an emphasis to work out ideas on paper and in models as the fundamental instruments for self-criticism as well as the basis as criticism from others.</p>
Completion Requirements	<p>The final grade is based on the cumulative average of individual project grades. Project grades are weighed according to the length of the project. To more accurately average grades, letter grades are given numerical equivalents.</p>

## Program Evaluation Report

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Course No.	INTD 3305
Course Title	History of Interior Design
Credits	3 semester hours/ Lecture
Prerequisites	ARCH 2303 and 2304
Instructor	Jay C. Henry, Ph D
Course Description	An historical and analytical review of interior spaces and furnishings throughout history, with an emphasis on the last three centuries.
Pedagogic Objectives .	<p>To instill a broad appreciation for designed interior environments in its changing historical and social context</p> <p>To enable a competence in the technical aspects of historical interiors and furnishings</p> <p>To not merely catalogue period furniture, but stress an understanding of furnishings as the interaction of style typology and technique</p>
Resources	<i>Furniture; A Concise History</i> Edward Lucie Smith <i>Sources of Modern Architecture and Design</i> Nikolaus Pevsner
Requirements	Three examinations Research paper

## Program Evaluation Report

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Course No.	INTD 3321 I
Course Title	Interior Materials
Credits	3 semester hours/lecture
Instructor	Rebecca Boles, AIA
Prerequisite	Junior standing
Course Description	This course is an introduction to the characteristics and application of building materials available for interior construction. Great interior spaces are not solely the result of good design, but also depend on the selection and specification of appropriate building and finish materials.
Pedagogic Objectives	<ul style="list-style-type: none"><li>•To introduce the palette of materials for interior spaces</li><li>•To investigate the aesthetic and functional characteristics of these materials</li><li>•To learn how materials are specified</li><li>•To introduce sources of commercial and technical information</li></ul>
Resources	<i>Interior Construction and Detailing</i> David Kent Ballast
Speakers:	Manufacturer representatives <ul style="list-style-type: none"><li>•Cliff Black US Gypsum</li><li>•David Moore Armstrong Ceiling Systems</li><li>•David Duessman Anzea Textiles</li><li>•Diane Paschal Bentley Carpet</li><li>•Terry Willis Pallas Fabrics</li><li>•Brenda Garza Maharam</li><li>•Susan Beard HBF Textiles</li><li>•Jane Armstrong DesignTex Textiles</li><li>•Zane Mendive WilsonArt</li><li>•Denise Ford Nevamar</li><li>•Mike Gilmore Forbo Industries</li><li>•Connie Blake Haworth Dealership</li><li>•Eric Black Lutron Lighting Controls</li></ul>
Fieldtrips	Reznikoff Custom Furniture Residential Construction Sites Showrooms in Dallas Decorative and Dallas Design Center Dallas Metal Fabricators

## Program Evaluation Report

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Course No.	INTD 3322
Course Title	Interior Materials II
Credits	3 Semester Hours (Lecture)
Prerequisite	INTD 3321
Instructors	Rebecca Boles, AIA
Course Description	<p>A continuation of INTD 3321 which introduces specific product offerings with an increasing emphasis on lighting products, their use and specification</p> <p>Also included is extensive review of materials standards, fire codes issues and uniform building codes</p>
Pedagogic Objectives	<p>To explore ways in which material selection may benefit interior environments, through case studies presented by local design firms</p> <p>To learn about building system integration</p> <p>To introduce building codes and universal design standards</p> <p>To investigate how building materials are assembled to maintain code requirements</p> <p>To introduce lighting sources and their aesthetic use.</p>
Resources	<i>The Codes Guidebook for Interiors</i> Harmon and Kennon
Speakers	<p>Claude Green, Codes Reviewer</p> <p>Barbara Bouyea, Lighting Design</p> <p>Mary Peyton, Lighting Design</p> <p>Perry Langenstein, Acoustics and Theater Consultant</p> <p>Sandra Paret, HOK</p> <p>Paul Manno, Lauck Group</p> <p>Mike McIlraith, Baird, Hampton, Brown, Engineers</p>
Fieldtrips	<p>Bass Performance Hall, Fort Worth</p> <p>Morton Meyerson Symphony Hall, Dallas</p> <p>Murchison Performance Hall, University of North Texas</p> <p>Walsh Center, Texas Christian University</p>

## Program Evaluation Report

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Course No.	INTD 3343
Course Title	Design Communication/ Color
Credits	3 Semester Hours /Lecture (1) and Studio (5)
Prerequisites	ARCH 2552
Instructor	Marian McKeever Millican, IIDA, IDEC
Course Description	An advanced course to further develop design communication skills with an emphasis upon color. An in depth study of the strong visual phenomena of color and the manipulation of color for desired effect The study of color as an art and science
Pedagogic Objectives	<p>To introduce the impact of color as not only a visual phenomena but also for its psychological and physiological effects</p> <p>To impart the knowledge of what is color, how do we see color and how we interpret color</p> <p>To analyze in depth the relativity of color and the interaction/ manipulation of colors for desired effect</p> <p>To present of the Munsell System as a universally accurate and consistent method of color coding</p> <p>To examine Munsell's theories of color balance and color harmonies and explore implementation of those theories</p> <p>To establish a reference guide for appropriate historic colors</p> <p>To present various media and techniques to render color</p> <p>To impart an appreciation for color as the singular most powerful tool in a designers arsenal</p>
Resources	<p><i>A Color Notation</i> Albert Munsell</p> <p><i>Interaction of Color</i> Josef Albers</p> <p><i>Elements of Color</i> Johannes Itten</p>
Requirements	<p>Mid-term examination</p> <p>Color interaction notebook</p> <p>Historic color notebook</p> <p>Three dimensional color project</p>
Fieldtrips	<p>Dallas Design Celebration (October 24)</p> <p>Dallas Design Center/ fabric showrooms</p>



## Program Evaluation Report

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Course No.	INTD 3345
Course Title	Design Communication: Interior Design
Credits	3 Semester Hours (Lecture and studio)
Prerequisites	INTD 3343
Instructor	Elfriede Foster
Course Description	An advanced course to further develop visual sensitivity and skills in graphic and media techniques for the study and presentation of interior design
Pedagogic Objectives	<p>To integrate the knowledge acquired in the previous communication skills courses</p> <p>To further develop presentation techniques as they specifically apply to interior design</p> <p>To strengthen drawing skills to render plans, elevations, axonometrics and perspectives</p> <p>To emphasize the importance of line weight and qualities</p> <p>To explore various media--pencil, ink, prismacolor, marker--their unique characteristics and appropriate applications</p> <p>To present the inexhaustible role of computer graphics as a communication skill</p>
Resources	<p><i>Architectural Graphics</i> by Frank Ching</p> <p><i>Rendering with Pen and Ink</i> by Robert W. Gill</p> <p><i>Color Drawing</i> by Michael Doyle</p>

## Program Evaluation Report

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Course No.	ARCH 3323
Course Title	Construction Materials and Structural Concepts
Credits	3 semester hours/ lecture
Prerequisites	Junior standing in the School
Instructors	Madan Mehta
Course Description	The nature of materials and structural concepts to be used in construction process.
Pedagogic Objectives	<p>To teach the fundamental physical and chemical characteristics of materials, to allow the students:</p> <p>to understand the properties and behavior of materials as they affect contemporary architectural practice and the changes that might occur in this rapidly evolving field;</p> <p>to study the basic structural concepts through qualitative description of various structural systems and their interaction with building materials;</p> <p>and to understand the constraints imposed by building codes on the use of materials in architecture</p>
Completion Requirements	The course includes three tests spaced nearly four weeks apart and determine nearly 40 percent of the student's grade. Each student is required to select a construction site at the beginning of the semester to which he (she) must regularly visit and study the construction process and details. These details are to be recorded in a sketch book that he/she maintains and submits to the instructor for grading three times in the semester. The sketch book carries nearly 15 percent of the grade. Another 15 percent is assigned for six home works. The final examination determine 30 percent of the student's grade.

## Program Evaluation Report

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Course No:	INTD 3553
Course Title	Interior Design Studio I
Credits	5 Semester Hours /Lecture (1) and Studio (8)
Prerequisites	ARCH 2552/ INTD 3343 or concurrent enrollment
Instructor	Elfriede Foster
Course Description	<p>The introduction of design problems with an interior design orientation. Assigned problems with a lower level of complexity ensure theoretical explorations.</p>
Pedagogic Objectives	<p>As the first studio class dealing will specifically interior design related problems, the teaching emphasis will be the</p> <ul style="list-style-type: none"><li>•the generation and development of concept,</li><li>•the analysis of functional requirements,</li><li>•the identification of relationships and proximities;</li><li>•the manipulation of spatial volumes;</li><li>•the incorporation of basic construction and material knowledge;</li><li>•and both graphic and verbal presentation skills</li></ul> <p>There is strong correlation between the design emphasis of the studio class with the skills developed in the materials and communication skills courses</p>
Requirements	<p>Two projects will be completed--one typically as "object" a kiosk or exhibit emphasizing concept interpreted into a three dimensional form</p> <p>The second project incorporates concept and planning with specific program requirements into viable designs emphasizing volumetric spatial manipulation</p> <p>Presentations typically include floorplan, reflected ceiling plan, elevations and/or perspectives, model and material selection board.</p>
Resources	<p><i>Interior Design in the Twentieth Century</i> Allen Tate and Gray Smith</p>
Guest jurors	<p>Marian McKeever Millican, Program Director Rebecca Boles, AIA Joe Self, Assistant Professor, Texas Christian University Ginger Dunn Kiper, Omniplan, Dallas (Advisory Board Member) George Gintole, Associate Professor of Architecture</p>

## Program Evaluation Report

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Course No.	INTD 3555
Course Title	Interior Design Studio II
Credits	5 semester hours/ Lecture (1) and Studio (8)
Prerequisites	ARCH 3343, ARCH 3553, ARCH 3323, INTD 3321
Instructor	Elfriede Foster
Course Description	A continued development of spatial and program analysis using architectural design principles and theories as the foundation for the design of interior spaces. Projects have higher level of complexity
Pedagogic objectives	<p>To reinforce the development of concept; the analysis of functional requirements, relationships and proximities; and the definition of spatial volumes.</p> <p>To incorporate construction and materials knowledge in design development</p> <p>To introduce furniture selection and placement</p> <p>To relate code requirements to space planning solutions</p> <p>To further develop graphic and verbal presentation skills</p>
Requirements	<p>Two projects will be completed</p> <p>Projects will vary each semester, but one will always require space planning and design at a moderate complexity and will include furniture and materials selections</p>
Jurors:	<p>Marian McKeever Millican, Program Director</p> <p>Rebecca Boles, AIA</p> <p>Joe Self, Assistant Professor, Texas Christian University</p> <p>Ginger Dunn Kiper, Omniplan, Dallas (Advisory Board Member)</p> <p>George Gintole, Associate Professor of Architecture</p>

## Program Evaluation Report

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Course No:	INTD 4332
Course Title	Professional Practices for Interior Designers
Credits	3 semester hours/ lecture
Prerequisite	Junior Standing
Instructor	Marian McKeever Millican, IIDA
Course Description	Discussion and exploration of the various aspects of the <i>business</i> of interior design. The "meat and potatoes" of contract interiors. Introduction to effective business procedures <i>and</i> professional ethics.
Pedagogic Objectives	<p>The course examines the <i>profession</i> of interior design and the <i>business</i> of interior design. Emphasized are both the "big picture"--the growing and changing role of the profession within the larger social and economic context --an analytical history of the profession and the <i>perception</i> of the profession; and the "details" of the business--the contracts, correspondence the proposals, specifications, etc. The course concludes with individual goal setting and personal preparation for the profession</p> <p>Specifics areas of discussion:</p> <ul style="list-style-type: none"><li>• Definitions and directions for the profession Where have we been?/ where are we going?</li><li>• Interior design licensing--"turf battles"/ real issues</li><li>• The Texas Licensing Bill and TBAE (Texas Board of Architectural Examiners) <i>Special lecturer: Cathy Hendricks,</i> <i>Executive director, TBAE</i></li><li>• The professional organizations/Past, Present, Future</li><li>• Professional ethics</li><li>• Business formations and management</li><li>• Letters of agreement and design contracts: content and form</li><li>• Establishing fees: manners and methods</li><li>• Project phases and documentation</li><li>• Programming/Writing a meaningful and relevant design program <i>Speaker: Cynthia Byers, IIDA, Staffelbach Designs</i></li><li>• Specifications/ FFE/ Bid documents</li><li>• Contract Administration/Post occupancy studies</li><li>• Finding that first position/ resumes and portfolios Panel of recent graduates</li></ul>
Resources	<i>Professional Practices for Interior Designers</i> Christine Piotrowski
Fieldtrips	<ul style="list-style-type: none"><li>• HO+K, Dallas.Tour of Corporate Office/ Discussion of Business Practices in the Large Firm/ "Mock" Design Presentation Sandra Paret, AIA Principal in Charge, Dallas office</li><li>• The LauckGroup, Dallas /Discussion of Business Practices and Marketing/ Judy Pantello, Marketing Director and Paul Manno, Senior vice President and Director of Design</li><li>• Goldsmith's (Herman Miller dealership)</li><li>• The Spencer Company (Haworth/ SMED/ Haller dealership)</li></ul>

## Program Evaluation Report

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Course No.	ARCH 4325																		
Course Title	Environmental Control Systems I																		
Credits	3 semester hours/ lecture																		
Prerequisites	ARCH 3323																		
Instructors	Madan Mehta (Acoustics) and George Truett James (Lighting)																		
Course Description	Acoustics and illumination and their significance in the total design package																		
Pedagogic Objectives	<p>The goal of this course is to provide students with an understanding of architectural acoustics and artificial lighting systems.</p> <p>The course is divided in two equal parts: acoustics and lighting.</p> <p>Acoustics focuses on sound theory, hearing, acoustical materials, design of rooms meant for speech - the classrooms and auditoriums, and the design of rooms meant for music, theory of sound transmission, noise control in buildings and mechanical systems.</p> <p>The focus of the course on lighting is on light and sound, general lighting principles and terminology, artificial light sources, lighting concepts, design strategies, and design calculations. Theory and systems are explored as they relate to architectural design process.</p>																		
Completion Requirements	<table><tr><td colspan="2">Acoustics:</td></tr><tr><td>Tests (3)</td><td>30%</td></tr><tr><td>Project</td><td>10%</td></tr><tr><td>Final Exam</td><td>10%</td></tr><tr><td colspan="2">Lighting:</td></tr><tr><td>Homework</td><td>20%</td></tr><tr><td>Projects (2)</td><td>20%</td></tr><tr><td>Final Exam</td><td><u>10%</u></td></tr><tr><td>Total</td><td>100%</td></tr></table>	Acoustics:		Tests (3)	30%	Project	10%	Final Exam	10%	Lighting:		Homework	20%	Projects (2)	20%	Final Exam	<u>10%</u>	Total	100%
Acoustics:																			
Tests (3)	30%																		
Project	10%																		
Final Exam	10%																		
Lighting:																			
Homework	20%																		
Projects (2)	20%																		
Final Exam	<u>10%</u>																		
Total	100%																		

## Program Evaluation Report

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Course No.	ARCH 4329
Course Title	Architectural Computer Graphics
Credits	3 semester hours/lecture and studio
Prerequisites	Junior Standing or Permission of the Instructor
Instructor	Stephen Lawson
Course Description	<p>This course is an introduction to techniques of manipulating ) <i>raster</i> (dot) and <i>vector</i> (linear, planar and solid) based computer models. It begins with a simple collage exercise in which students explore the computer's ability to manipulate two-dimensional images. This is followed by a simplified two-dimensional vector drawing exercise in which students use a CAD program to construct a model of a line drawing. When the students are comfortable with the basics of using our software, they are given a small design problem, first requiring the construction of simple "solid" models, followed by transformation into surface models and components. The final phase of the course emphasizes the extraction and manipulation of two-dimensional images (and simple animations) from the computer models.</p>
Pedagogic Objectives	<p>There are three major objectives of the course:</p> <ul style="list-style-type: none"><li>• First, there is simple computer literacy. This amounts to the ability to understand the structure of the computer as a medium for graphic, verbal and numerical manipulations and communication. We attempt to teach students to develop an ability to learn programs with minimal "training."</li><li>• Second, we want to expose students to the capabilities (and limitations) of computer graphics in developing and communicating architectural ideas.</li><li>• Finally, we want students to begin to develop some facility in seeing and understanding the relationships among various types of computer graphics models, conventional forms of expression and representation and the actual built space</li></ul>
Completion Requirements	<p>One design exercise, with seven drawing submissions, a single animation exercise, one word processing/layout exercise and one data/spreadsheet exercise.</p>

## Program Evaluation Report

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Course No	INTD 4345/ ARCH 4345
Course title	Architectural Graphics
Credits	3 semester hours/ lecture (1) and studio (5)
Prerequisites	INTD 3343 or ARCH 3343
Instructor	Elfriede Foster
Course Description	<p>This course is intended to create informed appreciation for graphic design as well as exposure to graphic techniques and methods of communication, through revisiting of two dimensional design principles, Emphasis is upon analysis of expressive needs, purposes of users and creative and effective solutions to stated problems.</p>
Pedagogic Objectives	<p>To reinforce and apply basic design principles to two dimensional visual communication with the goal of facilitating visual literacy.</p> <p>To reinforce and expand upon communication skill methods and execution as well as to hone oral and written presentation skills .</p> <p>To develop the ability of analytical and critical as well as creative thinking, to transform ideas into visual reality.</p> <p>To develop programming and problem identification skills and to respond to user needs with appropriate and creative solutions.</p> <p>To apply imaginative and analytical thinking to a variety of stated visual problems.</p> <p>To explore the integration of text and image in effective and creative ways.</p>
Requirements	<p>Reading discussions; six graphic projects.</p> <p>Evaluation will be based upon understanding and implementation of design principles, evidence of analytical and creative processes; comprehensiveness of design solution; quality and craftsmanship of visual presentations and effectiveness of verbal presentation.</p>



## Program Evaluation Report

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Course No.	INTD 4368
Course Title	Interior Design Detailing
Credits	3 semester hours/ lecture (1) and studio (5)
Prerequisite	INTD 3353
Instructor	Rebecca Boles, AIA
Course Description	This course deals with the methodology of creating and documenting interior details. It is an investigation into how building materials are assembled and the conventions designers use to communicate their design intent.
Pedagogic Objectives	<p>To learn how typical interior details are constructed</p> <p>To gain knowledge about millwork and furniture construction</p> <p>To investigate how detailing can strengthen design concepts</p> <p>To implement the specific requirements of ADA into a design project</p>
Jurors	<p>Joe Self, AIA, Assistant Professor, Texas Christian University</p> <p>Rick Wintersole, AIA</p> <p>Daphne Perry, Architect</p> <p>Chris Martin, Architect</p> <p>Mike Reznikoff, Custom Furniture</p> <p>Brent Hull, Hull Historical Restoration</p>
Fieldtrips	<p>Voise Furniture &amp; Cabinetry, Fort Worth</p> <p>Hull Historical Restoration</p>

## Program Evaluation Report

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Course No.	INTD 4369
Course Title	Furniture Design
Credits	3 semester hours/ lecture (1) and studio (5)
Prerequisite	4368 or permission of the instructor
Instructors	Russell Buchanan Rebecca Boles
Course Description	A studio course in the design, detailing and construction of movable furniture
Pedagogic Objectives	<ul style="list-style-type: none"><li>•To review the modern history of furniture design</li><li>•To recognize basic design characteristics that define success or failure</li><li>•To teach concepts of strength, construction techniques and the nature of materials</li><li>•To encourage conceptual design</li><li>•To instruct in the realization of an idea to a form</li><li>•To detail and produce a full-size, fully functional piece of furniture</li></ul>
Requirements	"Stool Samples": Cardboard construction of stools that can support 200 lbs. Furniture design, detail and construction
Fieldtrips	To professional metal and wood shops

## Program Evaluation Report

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Course No.	INTD 4562
Course Title	Interior Design IV
Credits	5 semester hours / Lecture (1) and Studio (8)
Prerequisites	INTD 3555
Instructor	Marian McKeever Millican. IIDA, IDEC
Course Description	The analysis, planning and design of interior spaces. Emphasis is on design in the workplace
Pedagogic Objectives	<ul style="list-style-type: none"><li>• Continued development and realization of design <i>concept</i> and its directive role in the shaping of space</li><li>• Understanding <i>schematic</i> design ; developing quick sketch techniques</li><li>• Development of programming techniques; interpretation of programming requirements into block and bubble diagrams</li><li>• Exposure to the concepts of <i>alternative officing</i> and redefining the office of tomorrow</li><li>• Introduce systems furniture and approach systems planning as a reinforcement of design <i>concept</i></li><li>• Implement <i>teaming</i> and enjoying the strengths it can offer in design development</li><li>• Discuss differing design opportunities of residential and commercial spaces</li><li>• Explore both actual design problems--<i>real space and real client</i>--and theoretical projects dealing with our changing society</li><li>• Build upon all skills previously developed</li></ul>
Resources	Numerous articles on the changing workplace
Requirements	<p>Two projects, both emphasizing the workplace/workspace</p> <ul style="list-style-type: none"><li>• The Electronic Cottage/ conceptual development and manipulation of 10,000 cubic feet as a "home/alternative" officing facility. Site, context and program is developed by each student. Concept board, floorplans and model are required.</li><li>• Corporate Offices/ comprehensive team project that places a real client into a real space. Detailed program of spatial requirements is given, but students define other programmatic issues—context, hierarchy, Emphasis is on the incorporation of systems furniture that support, not contradict, a design concept. Concept board, partition plan, furniture plans, reflected ceiling plan, finish and furniture board(s); finishes, materials furniture and lighting specifications.</li></ul>
Fieldtrips	Knoll, Herman Miller, Steelcase and Haworth Showrooms
Jurors	Glenn Clarke, HKS/Inc. Senior Vice President, Director of Corporate Interiors Paul Manno, The LauckGroup, Prinipal, Director of Design

## Program Evaluation Report

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Course No.	INTD 4563
Course Title	Interior Design IV
Credits	5 semester hours / Lecture (1) and Studio (8)
Prerequisites	INTD 4562
Instructor	Rebecca Boles, AIA Professional Mentors
Course Description	The analysis, planning and design of interior spaces.
Pedagogic Objectives	<ul style="list-style-type: none"><li>•Continued development and realization of design <i>concept</i> and its directive role in the shaping of space</li><li>•Understanding <i>schematic</i> design ; developing quick sketch techniques</li><li>•Reinforcement of programming techniques</li><li>•Implement <i>teaming</i> and enjoying the strengths it can offer in design development</li><li>•Discuss differing design opportunities of residential and commercial spaces</li><li>•Build upon all skills previously developed</li><li>•Provide the opportunity to write and realize a specific design program</li><li>•Allow each student to develop his/her own program in a specific area of study</li><li>•Afford each student the opportunity to receive direction from and dialogue with a professional mentor.</li></ul>
Requirements	Two project/ one short and conceptual—a team venture; the second, comprehensive and more fully researched and developed, individual or partnership
Jurors	Glenn Clarke, HKS/Inc. Senior Vice President, Director of Corporate Interiors Paul Manno, The LauckGroup, Prinipal, Director of Design

## Program Evaluation Report

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Course No.	ARCH 4395						
Course Title	Computer Aided Drawing I						
Credits	3 semester hours / Lecture (1) and Lab (5)						
Prerequisite							
Instructor	Norman Ward						
Course Description	The course is developed to teach students to set up and control the AutoCad environment						
Pedagogic Objectives	<ul style="list-style-type: none"><li>•To develop a basic computer literacy</li><li>•To teach the two di-mensional capabilities of AutoCad</li><li>•To understand the basic structure of the computer for graphic presentation</li><li>•To encourage experimentation and manipulation of plan, elevation, and section</li><li>•To elevate the comfort level of learning programs with minimal</li></ul>						
Requirements	<table><tr><td>One exam</td><td>10%</td></tr><tr><td>Two projects/ evaluated on accuracy and completeness of notes, dimensions and text</td><td>80%</td></tr><tr><td>Class participation</td><td>10%</td></tr></table>	One exam	10%	Two projects/ evaluated on accuracy and completeness of notes, dimensions and text	80%	Class participation	10%
One exam	10%						
Two projects/ evaluated on accuracy and completeness of notes, dimensions and text	80%						
Class participation	10%						

## Program Evaluation Report

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Course No.	INTD 4395
Course Title	Interior Design Internship
Credits	3 semester hours
Prerequisite	Junior standing
Coordinator	Marian McKeever Millican, IIDA, IDEC
Course Description	Internship under the supervision of a registered interior designer in approved interior design and architectural offices
Pedagogic Objectives	<ul style="list-style-type: none"><li>•To afford the student the opportunity of working one on one with practicing professionals</li><li>•To expose students to <i>corporate culture</i> and a business climate</li><li>•To provide the opportunity for students to experience actual business practices and procedures</li><li>•To provide a forum for students to exchange experiences and to share in the learning process</li><li>•To give credit for actual work experience</li><li>•to prepare students to enter, full-time the professional arena</li></ul>
Requirements	A minimum of 196 working hours (16 hours/week for 12 weeks) A log of daily time sheets Contact sheets for each person met Meeting notes Supervisor evaluation Self-evaluation

## Program Evaluation Report

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### Standard 2: Design Fundamentals

*Students have a foundation in the fundamentals of art and design, theories of design and human behavior, and discipline related history*

The basic elements of design and composition and their application are essential to any program of study in interior design. They are the foundation for creative design and require instruction and experimentation through studio work. Understanding these basic element enriches the understanding of the universality of the fundamentals of design.

Visual thinking lies at the center of architecture and interior design; it is, perhaps, what differentiates architecture from building; interior design from decoration. And visual thinking is not taste; it is not a question of what one 'likes.' Visual thinking is in large degree learned, like other cognitive and affective processes. The Architecture and Interior Design Program has since it beginning placed emphasis on the visual and formal discourse in the curriculum. Visual and formal qualities are seen as a tool for understanding, for detecting orders, patterns and meanings. Visual thinking (or the aesthetic) is the foundation for design.

The objective of the freshman lectures is to provide the student with a working knowledge of perception and its architectural manifestations: line, plane, form; color and texture; hierarchy, rhythm, balance, harmony, contrast, ambiguity, and other varieties of relationships among elements. A basic *grammar* is established, one that can be used and transformed, but one that is held in common by all designers, like any effective language of communication and expression.

This language is at the core of every freshman course. And the same language, carried through all subsequent studio courses.

Ultimately, of course, we are not talking about *aesthetics*, but about *meaning*--about what things mean to the users, the makers, the owners, the community and how these meanings are conveyed. The necessary visual thinking is exercised through extensive abstraction as well as representation. The transition from abstraction to representation is most obvious when a "program" is introduced. Now, the theories of design are tested as students must also meet programmatic and human requirements

Again, it is in the freshman lectures—ARCH 1301/1302, that students first study the affect of the environment upon human behavior *and* the effects of behavior on architecture and interior design. Introduced are proxemics, psychological definitions/comprehensions of space and anthropometrics. These considerations are further studied, then applied in advanced studios.

## Program Evaluation Report

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Recommended courses in art history and required courses in architectural history provide the necessary background for our interior design students. And a more thorough investigation into the history of interior design and furniture (INTD 3305) occurs first semester, junior year

*Student work MUST demonstrate the understanding of design fundamentals including:*

- a) design elements (for example space, line, mass, shape, texture) and principles (scale, proportion, balance, rhythm, emphasis, harmony, and variety.*

This understanding begins in ARCH 1301: Architecture and the Design Professions with an overview of perception and the role of geometry in architecture. Discussed are line, form, volume and mass. Ordering systems are examined in the context of historic and contemporary buildings. Systems of module, proportion, and constructional orders are developed.

In ARCH 1302—Architectural Principles in the Design Professions- the vocabulary of design is further discussed and examined, not only through lecture, but through visual examples which clearly reveal the said elements and principles in interior as well as architectural settings. The assigned notebook reinforces the students' full understanding of the concepts of the basic elements and principles of design. Emphasis is placed especially on scale and proportion—the golden section and Corbusier's Modular; and on organizational systems. Both color and texture are introduced as modifiers to form. And the rule of "repetition, variation and contrast" of elements is discussed as to strengthen and unify a strong interior architecture and design.

In each subsequent studio—beginning with ARCH 2551, the fundamental sources of order and coherence within the projects are identified and discussed. Of particular use in acquiring this understanding is the pattern of analytic exercises—two and three dimensional models that clearly reveal the understanding of line, plane, and form.

These basic elements are further reinforced in ARCH 2552 and are then required to be manipulated more fully to also meet programmatic requirements. Discussed is the concept of transformation in developing three dimensional spatial models.



## Program Evaluation Report

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- b) *color principles, theories, systems (additive and subtractive colors; color mixing; hue, value and intensity; the relationship of light and color*

Color is first introduced as a design element in both ARCH 1302: Architectural Principles in the Design Professions. Color is introduced not only as a visual element, but also a psychological and physiological phenomenon.

Students are introduced to the Munsell Color System—a visually based color system with a notation based upon Hue/ Value/ and Saturation. Basic theories of harmony and balance are also introduced through lecture and slide presentations.

But it is in INTD 3343: Communication Skills/ Color, that students fully explore the many aspects of color—as light, as energy, as an emotional, psychological and physiological force. Discussed more fully is the Munsell System and Munsell's theories of balance and Harmony. Color is examined and manipulated more as a VISUAL phenomenon—i.e. visual color interactions—after-image and simultaneous contrast—than as pigment (color mixing). Each student prepares a comprehensive notebook which documents the visual effect and relativity of color.

Also explored are historic colors—and their application in contemporary interiors. We visit fabric showrooms to find current collections that express the appropriate colors and motifs of specific histories and cultures.

And newly introduced is the exploration of three dimensional color—with students creating “forms” that express the three-dimensional aspects of hues, values and saturations. Color is expressed as integral with, not simply applied to form.

- c) *theories of design and design composition (functionalism, Gestalt)*

An introduction of the ideas which underlie the making of architecture and interior design is begun in the Introduction to Architecture courses (ARCH 1301/1301), and in the History of the Architecture and Design sequence (ARCH 2303/2304). Here various *theories* of design are discussed by reviewing slides of representative works. Interior Design borrows heavily from architectural theory—the approach, the organization, the elements and the principles are much alike. The difference is one of scale and the greater intimacy of man to his immediate surrounds than to a structure.

## Program Evaluation Report

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Methodologies are theories put to work in a coherent way. The use of some methodology is necessary in all design/problem-solving endeavors. Most design combines a number of methodologies. While theory, history, and principles are introduced in lecture courses, the methodologies are introduced in studios. Among the common types of methodologies that can be observed in the studio process and output are: programmatic, contextual, typological, and formal. Currently, the juniors, in their design and development of three-dimensional color environments, (INTD 3343 with INTD 3553) are borrowing heavily from the principles of the Gestalt School.

### *d) lighting fundamentals*

The importance of light as a "form giver" to interior space is first introduced in ARCH 1302: Principles of the Design Professions. Discussed are the relationship of light to color, daylighting and differing sources of artificial lighting. Slides of interior installations are reviewed specifically in terms of the application, selection and effects of lighting. Lighting is presented as both an *art* and a *science*.

INTD 3221: Materials I has a unit entitled *Lighting* which includes a fieldtrip to a Dallas lighting studio, an introduction to lighting product and an assignment of a specific lighting project which is both written and critiqued by the Dallas firm of Bouyea & Associates.

Also, lighting design is an integrated part of nearly every interior design studio project. Junior year, lighting is addressed in general terms of type and location, but by senior studio, the selection and specifications of actual lamps and luminaires is required in addition to the reflected ceiling plan.

Lighting as a *science—quantitative studies and formulas*—is an eight week unit in ARCH 4325: Environmental Control Systems. The course further discusses in greater detail the sources of artificial lighting, the lamp and luminaire specifications, lighting level requirements, etc. Several fieldtrips to lighting distributors are required.

*Student work MUST demonstrate understanding of theories of human behavior and interior environments*

### *e) human factors*

### *e) the relationship of human behavior and the built environment*

In ARCH 1301/ 1302; Principles of the Design Profession; the similarities of Architecture, Landscape Architecture and Interior Design are presented and discussed in a team teaching arena.

## Program Evaluation Report

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The fundamental principles, the process, the vocabulary, the visual thinking are much alike. The greatest difference is one of scale—and interior design is defined as a design of *intimate human scale*. Introduced in the class are Robert Sommer's *Personal Space* and Edwin T. Hall's *The Hidden Dimension*. The lessons within affect building design, but are much more relevant to the shaping and design of interior spaces.

In the first interior design studio (INTD 3553), specific anthropometric and ergonomic studies are required of the students as they begin their first major interior design/furnishings and finishes projects. Also, it is during these introductory studios that students must *apply* their knowledge of human behavior into their design solutions. This continues through all subsequent studio projects. Although the emphasis of our program has always been *design (the visual/physical elements)*; the *behavioral* component has also been addressed.

Researching and documenting anthropometrics for children is also a requirement of the Child's Play environment assignment. (INTD 3343/ Color and INTD 3353/ Interior Design Studio I)

*Student work MUST demonstrate understanding of history including*

- g) art*
- h) architecture*
- i) interiors*
- j) furnishings*

Throughout civilization the truly great works have blurred lines between the elements above. Students are taught a respect and understanding of art, architecture, interiors and furnishings that have survived the test of time. We can only move into the future once there is a firm grasp of the past.

History of Architecture (ARCH 2304/2305) and History of Interior Design and furniture (INTD 3305) is presented not as individual "events" but as a continuous spectrum of actions and reactions. By examining successful *models* of the past, we gain an understanding of the guiding principles for design today. We approach history as a foundation for further experimentation, not for reproduction. Elements are constant; applications of the elements change over time, place and culture.

Both history faculty are exceptional and the implementation of the knowledge garnered in lecture is reinforced in materials classes, skills classes (especially INTD 3343: Color) and ultimately in studio projects.

## Program Evaluation Report

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### Standard III: Interior Design

*Students understand and apply the knowledge, skills, processes, and theories on interior design.*

Of course, this is the heart of the interior design program. The assumption is that architecture graduates can just as easily enter the interior design profession as those with a degree in interior design. Perhaps they can, but they do so without the specific skills and knowledge, processes and theories, that define our profession.

Architecture, is a broad-based discipline—general in its approach to *design and build*. Interior design, though sharing a common foundation and language with architecture, is a more intimate discipline. Interior design is defined by its unique human scale, its attention to visual *and* programmatic detail, and its mature sensitivity to human factors—social, cultural, physiological and psychological—that shape a space.

Once students have completed two years in the study of design and architecture, they enter the interior design sequence with a good foundation in basic design principles. It is during the final two years that they are introduced to the knowledge and skills unique to interior design.

### Indicators

*Student work MUST follow a process and demonstrate the ability to:*

- a) apply 2-dimensional design elements and principles in interior design projects*
- b) apply 3-dimensional design elements and principles in interior design projects*

Two-dimensional design elements and principles are a big part of the first year study (ARCH 1241/1242: Design and Drawing). However, interior design affects space. It is a three dimensional medium. Although interior designers may detail and delineate the *plane*; they more often manipulate *volume* and *form*. As such, there is a much greater preponderance of applying three dimensional elements in the project solutions. This is true of all projects in all four interior design studios: INTD 3533/ 3355 and INTD 4562/4563.

However, in the *representation* of the interior design solution, students do apply 2-dimensional elements and principles—plans, elevations and sections. But even in the *representation* of design solutions, we find that three-dimensional models better represent the space than do plans and elevations. Study models—and often complete presentation models—are required for all projects in all four design studios.

## Program Evaluation Report

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Other applications of two-dimensional design principles are in both junior level communications skills classes. In INTD 3343: Color, students develop a textile design, based upon the colors, artifacts, and motifs of a culture, an historic period or an artist. In INTD 3353: Communication Skills, students learn to represent three-dimensional form in a two-dimensional format.

And it is in INTD 4345: Architectural Graphics that students both revisit and expand upon their two dimensional communication skills through a variety of design projects. Two dimensional design is used to transform ideas into visual reality and to facilitate visual literacy.

As stated earlier three-dimensional elements are integrated into *all* interior design projects. They are also fully explored in INTD 4368: Detailing's "Sandwich" and "Materials as Found" projects. And they are ultimately applied and resolved in INTD 4369: Furniture Design. Our program emphasizes not merely *making drawings* but equally important is *making things*. Our emphasis is upon volume and form—three dimensional aspects of design. It is through the hands on use of materials and resolution of details that students *learn* construction details and the true nature of materials.

### *c) select and apply color*

One interior design skills class, INTD 3343, deals exclusively with color. Color selection is studied, not only as a visual task, but also a cultural, psychological, even physiological activity. The Munsell Theories of Harmony and Balance are used in the selection of colors in different design situations. The psychological and even the physiological effects of color are further studied. Color is presented not as an arbitrary "additive" to an interior space, but as an integral part of the design concept and development.

In both junior and senior interior design studios, INTD 3553/3555 and INTD 4562/4563; color is a requirement of two of the semester's projects. In INTD 3553 it is required in a travel agency-as part of the finishes/ furniture package. Color is an even more integral part of the Children's Play Area project. Here color is explored not as an *application* but as an integrated aspect of *form as discussed* in the book *Dimensional Color* by Lois Swirloff.

INTD 3555 requires color and finishes for either a retail store, restaurant or beauty salon. Also worth noting, is that the materials class (INTD 3221/3222) requires source boards, including color for *The Black Box Project*.

INTD 4562 requires finish, furniture and fabric selections for the Corporate Office Project. And of course, color boards are required for the senior thesis project in INTD 4563.

## Program Evaluation Report

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*Student work MUST demonstrate competent programming skills*

- d) *problem identification*
- e) *problem solving*
- f) *identification of client and/or user needs*
- g) *informational gathering research and analysis*

We borrow heavily from William Pena's book *Problem Seeking*.

Our students know they cannot *solve* any problem before they have a thorough understanding of *what the problem is*. Problem identification certainly begins in the earlier architecture studios, but it is within the interior design studios—INTD 3553/3555 and INTD 4562/4563—that students truly grasp the importance of a clearly defined problem statement.

Both in INTD 3553 and INTD 3555, the first studio assignment—a trade exhibit or a kiosk, only the size is given by the professor. All specific programming information has to be developed by the student. They must research the product, appropriate materials, and *consumer* behavior. The students soon realize that the better the program is written, the *problem identified* and the research completed, the easier and faster the problem is solved.

For the Travel Agency Project in INTD 3553, a more complex program is given. This is the students first complex space planning project with specifically defined user needs. For the *Container* project, only the *container* itself and a broad statement of purpose. Students partner on this project to further define the program, identify specific users, specify a site and ultimately to solve the problem.

For the other junior studio projects, a retail store and/or a beauty salon, both the space and the basic programming information is again given. But for each project, the specific client and user criteria, the *product(s)* for the store and the *character/clientele* of the salon is identified; then researched by the student.

In INTD 4562 (Interior Design III), students prepare a detailed program for the Electronic Cottage—addressing not only the spatial requirements, but as importantly in this particular project, the *con- textural* and site constraints. For the second, more comprehensive project in INTD 4562, the Corporate Headquarters; an actual site and an actual design program based upon the requirements of a *real* client are given. To emulate a real life studio approach, students work in teams. Further, each team is assigned a specific *system* they are to use for the open work areas. Each team **MUST** develop a strong *concept* that is reinforced by both fixed wall and open workstations. It is also required that each team researches both building codes and ADA standards regarding exits, corridors, restroom requirements based upon occupancies and life-safety issues.

## Program Evaluation Report

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By the final semester, students prepare the specific programs for both projects. The first project is a shorter, simpler more conceptual exercise. It might be a design for the *workstation of the future*, the site finding and development of their own interior design studio or the defining of new uses for old warehouse spaces. But whatever the assignment, the students are responsible for defining the problem, writing a program, researching the subject and ultimately solving the problem.

The final project is a more complex, more detailed, more researched and more specific, individual or partnered *thesis project*. Here each student (or partnership) prepares a program, either finds or is given an actual space, is assigned a professional mentor and spends eight to ten weeks *solving* the problem. Mentors meet with students on a regular basis to provide direction and on going critique of the student's work (some may provide a broad program and/or an actual site).

*Student work MUST demonstrate schematic design skills, including*

- h) concept development*
- i) the ability to rapidly visualize concepts through sketching*
- j) space planning (adjacencies, circulation, and articulation and shaping of space.*
- k) preliminary specification of interior finishes*

Students must develop a concept for every project assigned. This concept gives direction to each phase of the design problem solving. Sketching is required, not only for each project in the Design Studio sequence, but also as a special unit of INTD 3453, and for the three dimensional color project in INTD 3443. Concept boards which define the concept and include preliminary sketches are required for all junior and senior studio projects. For students weak in sketching abilities, study models are often used in this preliminary, schematic design phase.

Space planning for more complex interior spaces is first introduced in INTD 3533: Interior Design I .for the Travel Agency Project, an 8000 sq. ft. space planning and design project. Adjacencies are studied and documented. Anthropometrics and ergonomics are also studied. Typical work areas are designed and documented. Bubble diagrams are developed and refined. For this same project, a furniture and finishes board is also required.

As the students progress through the junior studios, the second semester projects, which vary in subject—retail store, restaurant, or beauty salon, all require schematic space planning and preliminary finish selections. In the senior studios, schematic design is part of the process that leads to more complete projects.

## Program Evaluation Report

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*Student work Must demonstrate competent design development skills, including*

- l) detailed and developed layout of furniture, fixtures and equipment*
- m) detailed and developed furniture selection*
- n) selection and application of luminaires and lighting sources*

Detailed layout of furniture, fixtures and equipment will be evidenced in several projects from INTD 3553 and 3555. These projects include the travel agency, and the restaurant, beauty salon or restaurant. However, detailed *selection* of furniture will be first seen in the corporate office project (INTD 4562). Here a detailed furniture plan is accompanied by a detailed specification book of not only "loose furniture", but also of all workstation/system furniture. It is also this project which first requires not only a reflected ceiling plan, but also the selection of the appropriate lamps and luminaires. The lighting specifications are included in the project notebook

Furniture and lighting is also detailed and specified for the ware-house or design studio project in INTD 4563. The level of detail regarding the furniture and lighting for the final thesis project is largely dependent upon the specific problem as defined by the student.

- o) space plans, elevations, sketches and study models*
- p) validation of design solutions relative to the objectives of the project program*

The above skills will be found in every project throughout the interior design sequence. These projects include:

INTD 3553: Interior Design Studio I:	Trade Exhibit Travel Agency Child's Play Area Charette (IIDA)
INTD 3555: Interior Design Studio II:	Charette (IDEC) Kiosk Container (as second home) Retail Store or Restaurant or Beauty Salon
INTD 4562: Interior Design Studio III	Electronic cottage Charette (IIDA) Corporate Office
INTD 4563: Interior Design Studio IV	Charette (IDEC) Design Studio or Warehouse Senior Thesis



## Program Evaluation Report

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*p) appropriate selection and application of decorative elements*

The strength of our program is three-dimensional volumetric manipulations of space. Our approach to design is directed by concept and function. In the studio projects, art and accessories will be placed, but *purely* decorative elements are purposely kept to a minimum.

However, decorative elements will be found in projects of a more *thematic* nature—nightclubs, hotels, restaurants and theaters. These are often the settings chosen for the final thesis project. Here, the decorative elements are judiciously selected and placed to set a mood or create a stage.

Decorative elements are also used in the historic color project in INTD 3343: Communications Skills/Color to re-create a feeling or mood—not a re-creation of a room—from the past.

*Student work SHOULD demonstrate design development skills, including:*

*q) appropriate selection and application of art and accessories*

Art and accessories can be critical elements in the expression of a space. They also can be a reflection of the client's interests. Students will often design spaces with the display of art and accessories in mind, but without the actual selections—the travel agency, the beauty salon, the restaurant. However, in more intimate projects, the container as a second home and the design studio, actual pieces will be selected and included on the source boards. In the corporate office design, art and accessories are selected to reflect the character of the client.

*r) the ability to design custom interior element*

One definition that our dean uses frequently, is that architecture is the process of *making things*. With their architectural background, our students excel at designing and making *things*. Custom elements will be found in nearly every studio project—from custom work units for the travel agents, to custom bars in the restaurants, custom reception stations in the corporate office project (which is detailed in the detailing class) to custom flooring and ceiling treatments. Recently in the IIDA Charette, students had to design and detail a custom stair and a custom display wall.

Students also design a textile based upon historic colors in INTD 3343: Communications Skills/ Color. They also design and build a custom table in detailing class. And they not only design, but also build custom furniture in the furniture design class (INTD 4369).

## Program Evaluation Sheet

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- s) *wayfinding methods*
- t) *graphic identification, such as signage*

The more complex the project, the more obvious the wayfinding methods employed. Wayfinding in the travel agency and the corporate office project is evidenced by not only signage, but visual cues—hierarchy, floor and ceiling elements, lighting, etc.. In several of the past senior thesis projects that had dealt with health care and facilities for the aging, wayfinding was a more critical requirement of the design program itself.

Several assigned projects require graphics as part of the project requirement. However, these are not always fully developed. However, INTD 4345: Architectural Graphics gives students a solid background in understanding the importance of graphics as not only signage, but as visual literacy.

- u) *Student work MUST demonstrate competent skills in the preparation of contract documents as a system of drawings, schedules and specifications. The actual components can vary from project to project, but a complete system must be evidenced.*

Students know that a complete set of contract documents includes schedules and specifications, not only plans. This is discussed in their Materials Classes as well as Professional Practices. We do not assign any one project that requires a complete set of documents. Even the senior thesis is a more conceptual design, than in detailed documents.

Our students however, have all the skills required to put together the required information for contract documents.

As stated earlier, they have several projects requiring plans, elevations, furniture layouts, furniture specifications, reflected ceiling plans and lighting schedules and specifications (To be noted all the foregoing are required for the corporate office project in INTD 4564).

Finish schedules and finish specifications are required in the black box project for INTD 3321: Materials I. This course also discusses partition types and schedules, and door and hardware schedules. Construction drawings and detailed sections are required in INTD 4368: Detailing. Also, in detailing complete sets of construction drawings are presented, reviewed and made available to the students.

Our graduates usually find positions with architectural and design firms and their first task is preparing drawings, specifications and schedules. No employer or supervisor has found our students lacking in these skills.

## Program Evaluation Report

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### Standard 4: Communication

#### *Students communicate effectively*

What a simple standard. Yet how essential this skill is for the success of a design graduate. The two most basic ways to communicate a design are verbally and visually. It is interesting to note that it is a rare student (or designer) that possesses equal talent in both arenas.

Our students, however, have plenty of practice in honing both verbal and visual presentation skills. Beginning in the sophomore design studios, all students have to present all projects to a jury. The work needs to be worthy of professional review. And the verbal presentation needs to be concise, yet complete.

#### Indicators

##### *Student work MUST demonstrate competence in*

- a) *drafting and lettering, both manual and computer-aided techniques*

At present, student work will evidence a much stronger competency in manual than in computer-aided technique. Currently, students enter the interior design sequence with a wide diversity of computer skills—from illiterate to quite competent. And for many students the only computer generated projects are those from ARCH 4329 or ARCH 4395, the computer courses.

This however, will be changing. Our dean is insisting that the computer be introduced in the freshman studios. That CADD be required in the sophomore year. Advanced CADD will be required of the juniors and ultimately animation will be an integral part of senior level production. We have received funding for two completely new *state of the art* computer labs. Monies are being spent for wiring and software programs. Students will be required to purchase their own lap tops.

This is all very exciting, but at the same time, we have been assured that in no way will all manual technique be abandoned.

- b) *Illustrative sketching*

Michael Tatum, our program director from 1986-1996 and mentor to our current director, would say "if you cannot sketch it; you cannot see it". He demanded constant sketching of ideas in the development of a design. We have continued this practice. Sketching will be evidenced in process drawings for *all* studio projects.

## Program Evaluation Report

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Furthermore, it is reinforced in INTD 3345: Communication Skills in daily exercises. Many students keep spiral sketchbooks with them at all times.

And yet with all that said, not all students can draw. This is why study models are used for every project our students design. There is something about what students can see in a three-dimensional representation of a space and/or form, that cannot be captured in a two-dimensional sketch of a three-dimensional space and/or form.

*c) presentation of color, materials, and furnishings*

This was discussed earlier in Standard 3: Indicator c.

*Students must*

*d) express ideas clearly in oral presentations, critiques and interviews*

As previously stated, students from sophomore year on, must present their work to a jury. They must begin with an introduction, explanation of their concept and design development, and a defense of their design solution. The presentation must be concise, yet complete. We recommend that it be rehearsed. Verbal presentation is a part of the grade.

*e) communicate clearly in writing (using correct spelling, grammar, and syntax) in specifications, schedules, contracts and other business related documents*

Our students are much stronger with visual and verbal skills, than with their writing skills (although both history professors have commented that interior design students write much better research papers than do the architecture students!) Students do write specifications for senior level projects. They prepare schedules for the materials class (INTD 3321/3322). Concept statements are most often presented, not written; although some seniors produce well- documented concept booklets. Freshman students have done research papers on members of the Interior Design Hall of Fame. All students in the history courses (ARCH 2303/2304 and INTD 3304) write research papers. Contracts and resumes are a requirement of INTD 4334: Professional Practices.

*Student work SHOULD demonstrate ability to*

*f) renderings*

Pencil and marker rendering techniques are evidenced in work from INTD 3345: Communication Skills. Watercolor renderings are attempted in INTD 3343: Communication Skills/ Color. Manual. Few studio projects require manual renderings, but we welcome computer illustrations.

## Program Evaluation Report

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- g) draw in perspective*
- g) constructing models*

Students learn and practice the process of constructing perspectives in ARCH 1241 and 1242.. This skill is re-visited in INTD 3345: Communication Skills. However, constructed perspectives are not typically a presentation method required for studio projects.

In lieu of perspectives, models are required for nearly every project. Our students even make models for design charettes, when they are not even required. Students learn how to craft models in ARCH 2551 and 2552. It is a skill they bring into the interior design sequence, and a skill we capitalize on. As stated earlier, study models are required on all projects. Finish models are required for the kiosk, the trade exhibit, the child's play area, the travel agency, the electronic cottage, the warehouse/loft, the design studio and most often, for the senior thesis project.

- h) apply the metric system to design work*

As the profession becomes more global, it seems appropriate that students learn the basics of the metric system. We have introduced the metric system as the measurement system for the child's play area. Also, for the corporate office project, two of the six furniture systems allowed-Haller and Martela are both catalogued by only metric measurements.

- i) communicate through alternative presentation techniques  
(audio, electronic, film, photography, slides, video)*

Several of our more adventuresome students have done power point presentations (in fact, last semester's seniors all attempted electronic presentations of their thesis work—unfortunately, it was not all that successful). One student prepared a short film for his trade exhibit. Two freshmen prepared their required notebooks electronically. This diversity of alternative imaging and presentation will likely become more common once we move into the digital world.

## Program Evaluation Report

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### Standard 5: Building Systems and Interior Materials

*Students design within the context of building systems.  
Students use appropriate materials and products.*

Our interior design students take two architecture classes- ARCH 3323: Construction Materials and Structural Systems and ARCH 4325: Environmental Control Systems—that greatly enhance their understanding of building systems and their effect on interior design. They also have two semesters of Interior Materials (INTD 3321/3322, that covers in depth the appropriate selection of materials and finishes for floors, walls, ceilings, windows, lighting. Generic information is covered in lecture, and specific product information is provided by manufacturers representatives.

#### Indicators

*Student work must demonstrate an understanding that design solutions affect and are impacted by*

- a) construction systems*
- b) power distribution systems*
- c) mechanical systems*
- d) energy management*
- e) data and voice telecommunications system*
- f) lighting systems*
- g) ceiling systems*
- h) flooring systems*
- i) security systems*
- j) acoustics*

Information on a, c, g, and f is provided in ARCH 3323 : Construction Materials. ARCH 4325: Environmental Controls covers b, d, e, f, i and j. Lighting, flooring and ceiling systems are also discussed in INTD 3321/3322 Interior Materials. The students have a solid understanding of the need to address these systems and an awareness of how these systems can indeed affect a design.

Student work will demonstrate an *understanding* that interiors are definitely designed within the context of building systems.

- k) interface of work station furniture systems with building systems*

Senior students in INTD 4562 have presentations at the Steelcase, Knoll, Herman Miller and Haworth Showrooms. Product, planning and specifying are discussed. So is the electrification of the panels and/or the components. When students plan the workstations for the corporate office, they are aware that electrical and data lines must come from a wall, furred column, ceiling or floor.

## Program Evaluation Report

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- l) Student work MUST demonstrate that materials and products are appropriately selected and applied on the basis of their properties and performance*
- m) Student work MUST demonstrate knowledge of sources for product and materials*

After two semesters of Interior Materials—which includes not only lectures and product presentations, but also specific design exercises on the selection and coordination of appropriate materials; students have a very good understanding of materials, their properties, their uses and their sources. In junior design studios, materials are selected in a generic manner; but by senior studio, specific finishes and materials are selected and detailed—on color boards and in a specification notebook. Students frequent the Dallas Design Center and Design district showrooms resourcing available products and materials.

- n) Students work SHOULD demonstrate an understanding of the concept of sustainable materials*

The need for socially responsible interior designers and architects to specify both green and sustainable products is introduced in ARCH 1302: Recommended reading is *Our Stolen Future : Are We Threatening Our Intelligence, Our fertility, Our Survival? A Scientific Detective Story* by Theo Colburn. Reading this will cause any designer with a social conscience to think green.

Sustainable and green products are further discussed in both the Architectural and Interior Materials Classes (ARCH 3323/ INTD 3321). A special lecture is given by Marian Millican on her research into the serious health hazards posed by environmental toxins, especially for children. Lists of alternative building and interior materials are provided to the students. And recently, we have been seeing more bamboo, cork and linoleum flooring; less vinyl wall covering and fewer plastic laminates being specified.

*Student work SHOULD demonstrate knowledge of*

- o) installation methods (of carpet, flooring, wall covering)*
- p) materials maintenance requirements*

Installation methods and maintenance requirements are again discussed in INTD 3321/3322 Interior Materials. Installation notes are included in the specification notebooks for senior studio. However, we have not yet incorporated maintenance requirements into a studio project assignment.

## Program Evaluation Report

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### Standard 6: Regulation

*Students apply the laws, codes, regulations, standards and practices that protect the health, safety and welfare of the public*

#### Indicators

*Student work MUST demonstrate the appropriate application of fire and life safety principles*

- a) compartmentalization*
- b) movement (stairwells, corridors, exits)*
- c) detection (smoke heat detectors and alarm systems)*
- d) suppression (sprinkler heads/fire hose cabinets)*

*Student work MUST demonstrate the appropriate application of*

- e) codes, regulations and standards*
- f) barrier free design concept*

Code and accessibility issues are a separate unit of INTD 3322: Interior Materials II. A certified plan review officer (an former city plan review officer) from the Texas Accessibility Standards speaks to the students not only on accessibility standards but also on fire and life safety code. He also explains the responsibility of a designer to submit plans for code and accessibility compliance prior to the issuance of a building permit. The *Code Handbook* is recommended reading for the course.

Our students have an understanding of building, life safety and fire code, but more importantly they have the knowledge of where to go to find specific information as required on any particular project.

Work from the Senior studios should evidence a concern for health, safety and welfare issues by addressing appropriate clear routes to fire stair exiting, separation of elevators from fire stairs, placement of exiting signs, appropriate door swings, etc. On the corporate office project, students had to research restroom requirements based upon occupancy and the restrooms had to meet ADA requirements. They also had to locate restrooms within an 16' radius of pipe chases and fresh air shafts.

In INTD 4368: Interior Detailing, students had to prepare fully detailed, measured drawings on a restroom for a handicapped client.

*Student work MUST demonstrate appropriate application of*

- g) ergonomic and human factors data*

As mentioned previously, ergonomics, anthropometrics and human factors is introduced in the first space planning project in INTD 3533 and is expected to be addressed in every subsequent design project.



## Program Evaluation Report

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*Student work MUST demonstrate understanding of the impact on health and welfare of:*

- h) indoor air quality*
- i) sanitation*
- j) noise*
- k) lighting*

The need for indoor air quality is thoroughly discussed in INTD 3321: Interior Materials. The health hazards posed by poor air quality and inappropriate lighting are repeatedly discussed in all of Marian's classes, beginning as early as ARCH 1302.

The affects of unwanted, uncontrollable noise—and how to control it—is discussed in ARCH 4325: Environmental Controls. Appropriate lighting, lighting levels, lighting sources and lighting placement is also covered in ARCH 4325.

- l) Student work must demonstrate understanding of universal design concepts and principles*

Universal design, although not always identified as such, is very much aligned with our minimalist design theory. Specifying simple, flexible, non-gendered, non-handed products that can make life easier for the greatest number of users, just makes sense.

We use the "easier to operate and more elegant" lever hardware (as a replacement for the door knob) as the poster child for *universal design*. Our students "get it".

We also spend a great deal of time in several classes, especially senior studio talking about the changing demographics—especially the greying of America. As our population ages, we will have greater numbers of physically—and mentally—challenged users. Students recognize that universal design will become even more critical as the baby boomers turn seventy!

## Program Evaluation Report

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### Standard 7: Business and Professional Practice

*Students have a foundation in business and professional practices.*

In the freshman survey class, students learn a lot about the history of the interior design profession and the business of interior design. Speakers from six *design giants* reinforce the fact that interior design is indeed a *business*.

Students that intern have a hands-on experience of design as a business.

But it is really in the senior level Professional Practices (INTD 4332) course, that students study in depth the business and management strategies of the professional design office, project management and the issues that must be addressed by the profession.

#### Indicators

*Students MUST demonstrate understanding of project management practices*

- a) *estimating (project costs and fees)*
- b) *budget management*
- c) *coordination, time management, scheduling and contract administration*
- d) *information management (collecting and disseminating product information)*
- e) *conflict resolution*
- f) *assessment processes*

Our students are given a strong business background. All the above Indicators are discussed in INTD 4332: Professional Practices course. These issues are further reinforced in both student and professional IIDA meetings. Mikael Powell will be teaching the professional practices course this spring. He is a graduate of Kansas State- recognized as one of the best programs of Interior Architecture and he has worked as a project manager for fifteen years. His expertise should be invaluable.

*Students MUST demonstrate knowledge of*

- g) *certification, licensing and/or registration requirements*
- h) *professional design organizations*

In ARCH 1302: Architectural Principles in the Design Professions, students learn the reasoning for interior design licensing as well as the opposition posed by AIA. They learn that Texas is one of only a few states that have

## Program Evaluation Report

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architecture, landscape architecture and interior designed all licensed under the same board (TBAE). They learn about the NCIDQ exam and also the importance of graduating from a FIDER accredited program. And finally, they learn about the various professional design organizations.

All of this is further reinforced in INTD 4332: Professional Practices. And, of course, students learn about the profession by being active in the student IIDA chapter and attending professional IIDA meetings.

i) *Students SHOULD demonstrate understanding of basic computer Applications*

Computer competency is a requirement for graduation. Most students entering the program have the ability to use computer skills-word processing and database/spreadsheet . Those without such skills can take ARCH 4329: Architectural Computer Graphics.

j) *Students SHOULD demonstrate knowledge of business processes (marketing, strategic planning, and accounting procedures.)*

Business processes are also discussed in INTD 4332: Professional Practices. Students have a marketing presentation by Judy Pantello, the LauckGroup or Sandra Paret, HO+K. Students just last month attended an ASID program on Strategic Planning.

As a final note, it is assumed that student interns will also gain invaluable business knowledge and experience. We are most excited to finally have an internship for credit.

## Program Evaluation Report

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*The program MUST incorporate learning experiences that develop*

- f) critical, analytical, and strategic thinking*
- g) creative thinking*

The interesting dichotomy of the above is what make design school, in fact the profession itself, so exciting. To be a successful designer—of any type, though we will keep to the interior design program...one must balance the right brain function—of innovation, imagination and creativity with the left brain activities of logical, analytic problem solving. Both are essential in the creation of effective interiors. Neither can be compromised for the other. Interior spaces must work, and they must be visually correct.

The marriage of these two diverse mental patterns, begins early in the sophomore design sequence (much of freshman year is creative and innovation, but not necessarily analytical. Projects in ARCH 2552 and 2552, from a poet's retreat to a shot gun townhouse; a beach resort to a contemplative garden—all require analytical space manipulations and innovation.

This dichotomy of thought continues in the junior design sequence. (INTD 3353 and 3355). Each project has design constraints that require critical thought; yet all also demand conceptual definition and creative development.

By senior studio (INTD 4562) the projects take on a complexity that has a more hierarchical way of thinking. The Electronic Cottage satisfies the creativity and imagination of the right brain; the corporate office demands more analytical thought and development.

Students in their final semester, often select their thesis project based upon their own design strengths—imagination vs. logic.

There is no question that the program provides ample opportunity to exercise both halves of the brain

- h) the ability to think visually and volumetrically*

As stated previously, visually thinking is the objective of the first year courses ARCH 1204/1204. Visual thinking is indeed a major objective of both the architecture and design programs.

Also as stated earlier, all projects assigned, beginning in the sophomore year ARCH 2551 and 2552 through junior and senior studio require study models with many requiring presentation models. One cannot review the work of our students and not recognize that they are quite competent at seeing three dimensionally.

## Program Evaluation Report

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### Standard 9: Faculty

*Faculty members and other instructional personnel are qualified and adequate in number to implement program objectives*

We have sought out the "brightest and best" faculty for our program. All interior design faculty members are also practicing professionals, which enables them to stay in touch with current issues in their field. They are all not only successful teachers but also successful designers.. They not only have the necessary, appropriate academic credentials, but also strong portfolios of projects designed and completed. Their effectiveness as teachers is clearly demonstrated through their students' projects

We are a small, but growing program. Our enrollment has increased dramatically over the past five years. To meet this increase, we have hired a third full-time faculty. This has been the first full time hire for the School of Architecture, since 1996.

*Faculty members and other instructional personnel:*

*a) Represent more than one professional view, design background and experience*

Our interior design faculty represent a broad range of professional interior design experience from large, architecturally-related firms-- Rebecca Boles, Kohn/Pederson/Fox (New York) and Bohlin, Cynwoski (Pittsburgh); to mid-size interior design firms--Elfriede Foster, Komatsu, Inc. and Magee & Schutts (Fort Worth) to small/ individual interior design and consulting practices--Marian Millican , Millican & Co. (Fort Worth). Collectively, our practices represent local, national and international experience.

We represent different educational backgrounds and approaches to design. Elfriede's degree is a B.S. in Architecture with an Interior Design Option. She approaches interior design in a fairly formalistic, conceptual manner—with no tolerance for traditional "reproduction". Her approach to space comes from the "poetic" —tempered, but not compromised by programmatic requirements.

Rebecca, with both a B Arch and M Arch, is architectural in her approach to the delineation of interior space. Marian, with both a B. S. and M. A, in Interior Design, though teaching respect for the architecture and an understanding of the *container*, emphasizes the *contained*—the actual delineation of interior space and the selection/arrangement and specification of interior materials, furniture and lighting.

## Program Evaluation Report

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### *c) Participate in relevant professional and/or scholarly associations*

Marian Millican has served on the Board of Directors for both ASID/Texas Chapter and TAID (Texas Association of Interior Designers)--the state political watchdog. She served four terms and two terms, respectively. She had taught ASID Step Programs (Self-Testing Exercises for the Pre-Professional) for over eight years and had written two of the testing exercises.

Further, she authored the design examination for NCIDQ, Spring 1988. She was actively involved in the re-formatting of the exam and served as jury coordinator for six years and juried NCIDQ exams for over ten years. She was actively involved in having interior designers in Texas licensed under the Texas Board of Architectural Examiners. She is a member of the Texas Founder's Circle for Design Licensing. In her earlier teaching career, she served on the national IDEC Board, served as regional director and co-hosted the annual IDEC meeting in Fort Worth, 1982. Marian also served on the TSA (Texas Society of Architects) Interiors Committee for six years.

Marian is also a member of several honor societies: Alpha Lambda Delta, Phi Upsilon Omicron, Omicron Nu, and Phi Kappa Phi.

Rebecca Boles, AIA is an extremely active member of AIA/Fort Worth, serving on several committees. Most recently, she coordinated the AIA/Fort Worth Design Awards.

Elfriede Foster has been the educational liaison to the Student Chapter of IIDA for six years.

### *d) engage in scholarly research, practice, and/or creative activity leading to professional growth and the advancement of the profession*

All interior design faculty members also maintain a design practice. We believe this to be of great benefit to the school and the students. We all draw upon our own experiences for planning and programmatic ideas. The School of Architecture maintains that professional practice with *work of significance* can be equivalent to research or creative activity.

Elfriede Foster is currently researching and defining *Theories of Interior Design*. She has organized a one woman show on *Literature Trans-formed*. Her most recent creative undertaking is mapped, miniature *constructions*, which are being organized for a show sometime in 2002.

Marian Millican has been researching the effects of environmental toxins on young children. Her proposed PETER PAN project --Perva-sive Environmental Toxins-Emergency Remediation: Prevent Autism Now has been recommended for possible funding by the Environmental Protection agency.

## Program Evaluation Report

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

Currently, the program is relatively small and the number of faculty is more than adequate to meet the program's academic objectives. Student/faculty ratios meet the FIDER standard requirements

### Faculty Data

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#### Jay C. Henry, Professor

100% Teaching (20% Interior Design/80% Architecture)  
Fall course: INTD 3305: History of Interior and  
Furniture  
3 semester credit hours/3 contact hours  
18 students

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#### Marian McKeever Millican Associate Professor

100% appt. 25% Administration  
75% Teaching  
Fall courses: INTD 3343: Communication Skills  
3 semester credit hours/ 6 contact hours  
18 students

INTD 4562: Interior Design Studio III  
5 semester credit hours/ 9 contact hours  
18 students

Spring courses: ARCH 1302: Survey of Architectural  
Principles in the Design Professions  
3 semester credit hours/3 contact hours  
66 students

INTD 4332: Professional Practice  
3 semester credit hours/ 3 contact hours  
18 students (Team taught)

INTD 4563: Interior Design Studio IV  
5 semester credit hour/ 9 contact hours

18 students

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#### Rebecca L. Boles Assistant Professor

100% teaching  
Fall courses: INTD 3321: Interior Materials I  
3 semester hours/ lecture  
22 students

## Program Evaluation Report

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Russell Buchanan, Adjunct Lecturer  
16% appointment

Spring course      INTD 4469: Furniture Design  
3 semester hours/ 6 contact hours  
16 students

Mikael Powell Adjunct lecturer  
16% appointment

Spring, 2002      INTD 4332; Professional Practices  
3 semester hours/ lecture



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**Personnel Data Form**

*Edward M. Baum      Professor of Architecture      Support*

Name (full-time, part-time, adjunct, support)

*NCARB*

Completed NCIDQ Exam (number and date)

*Texas Registered Architect*

State/Provincial Certifications (state, type, number)

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

*M. Arch (distinction), Harvard Graduate School of Design, 1964  
A.B. (summa cum laude), Harvard College, 1960*

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

*Professor, UT Arlington, 1999-present  
Dean, UT Arlington, School of Architecture, 1987-1999*

*Washington University, Associate Professor, 1977-1987*

*Harvard Graduate School of Design, Assistant, 1968-1972  
Associate, 1972-1977  
Tenured, 1972*

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Courses taught in the past two years:

*ARCH 2551/ 2552*

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

*Edward M. Baum, Architect, 1978-present*

*Stifter and Baum, Architecture and Planning, 1968-77*

*Sert, Jackson and Associates, 1965-1968*



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## Personnel Data Form

*Richard B. Ferrier, FAIA Professor of Architecture Support*

Name (full-time, part-time, adjunct, support)

*n/a*

Completed NCIDQ Exam (number and date)

*Licensed architect and interior designer/ State of Texas*

State/Provincial Certifications (state, type, number)

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

*Bachelor of Architecture, Texas Tech University, 1968*

*Master of Arts, University of Dallas, 1973*

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

*University of Texas at Arlington, Professor, 1968-present*

*Associate Dean, School of Architecture, 1980-1998*

*Visiting Critic, University of Houston, College of Architecture, 1982-present*

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Courses taught in the past two years:

*INTD 1301: Introduction to the Architecture and the Design Profession*

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

*Private practice since 1983*



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## Personnel Data Form

*Jay C. Henry      Professor of architectural History      Full time*

Name (full-time, part-time, adjunct, support)

*n/a*

Completed NCIDQ Exam (number and date)

State/Provincial Certifications (state, type, number)

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

*Ph.D.                      University of California, Berkeley, 1984*

*M. Architecture      University of Washington, 1968*

*B. Architecture      Catholic University of America, 1962*

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

*Professor, UT Arlington, 1987-present*

*Associate Professor, UTA, 1976-1987; Tenure, 1976*

*Associate Professor, UTA, 1970-1976*

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Courses taught in the past two years:

*ARCH 2303:      History of Architecture I*

*INTD 3403:      History of Interior Design I*

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

*Architecture draftsman, Marr Knapp Crawfish, Registered Architects,  
New Philadelphia, Ohio, summers 1959-1962*

*Construction engineer, Civil Engineering Division, Norton  
AFB, California and Cigli Air Base, Turkey, 1963-67*



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## Personnel Data Form

*Craig Kuhner*      *Professor of Architecture*      *Support*

Name (full-time, part-time, adjunct, support)

*n/a*

Completed NCIDQ Exam (number and date)

State/Provincial Certifications (state, type, number)

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

*University of Pennsylvania, B.A., 1955*

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

• *University of Texas at Arlington, School of Architecture,  
Associate Professor, 1985-1998, Full Professor, 1998  
Tenure granted, 1978*

• *Ball State University, Muncie, Indiana, Associate Professor, 1970-78  
Tenure granted, 1976*

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Courses taught in the past two years:

*ARCH 4349: Architectural Photography*

*ARCH 4395: Digital Portfolio (An advanced elective for INTD students)*

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

*Free lance photographer, since 1972*

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**Personnel Data Form**

*Martin Price    Professor of Architecture    Support*

Name (full-time, part-time, adjunct, support)

*Completed NCARB*

Completed NCIDQ Exam (number and date)

*Licensed in Texas, California and New York*

State/Provincial Certifications (state, type, number)

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

*University of Pennsylvania, B.A., 1955  
Studied under Louis Kahn, Paul Rudolph,  
Robert Geddes, And Stanislowa Nowicka*

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

- University of Texas at Arlington, 1974-present  
Granted tenure, 1979  
Promoted to full professor with tenure, 1985*
- Visiting Critic, Honors Studio, University of Houston, Spring 1989*
- Critic, University of Toronto, 1976*
- Visiting Associate Professor, Ball State University, 1976*
- Visiting Lecturer, University of Texas/Austin, 1975-76*
- Critic, Auburn University, 1966*
- Critic, University of California, 1960-61*

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Courses taught in the past two years:

*ARCH 1241: Design Communication*

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

*Principal, Martin Price, Architect, 1973-present  
Partner in charge of design, Armand Bartos & Associates, 1963-73  
Designer, Harry Weese & Associates, Chicago, 1961-63  
Designer, John Carl Warneke, San Francisco, 1960-61  
Designer, Philip Johnson, Connecticut, 1955-56*



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## Personnel Data Form

*Bill Boswell      Associate Professor of Architecture      Support*

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Name (full-time, part-time, adjunct, support)

*Completed NCARB*

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Completed NCIDQ Exam (number and date)

*Licensed in Texas (Arch #6338/ Interior Design #3256) , Colorado #200929*

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State/Provincial Certifications (state, type, number)

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

*M Arch in Urban Design University of Colorado, Boulder, 1972*

*B Arch University of Texas at Austin, 1969*

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

- *University of Texas at Arlington, 1975-present*  
*Promoted to Associate and granted tenure, 1979*  
*Acting Assistant Dean, 1991*  
*Assistant dean, 1992-1999*
- *Visiting Professor University of Washington, School of Architecture, Fall, 1990*

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Courses taught in the past two years:

*ARCH 2551, 2552: Basic Drawing and Design*

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

- *Private Practice since, 1974*
- *Johnson Associates Architects, Lakewood, Colorado*  
*Vice President, 1972-1974*
- *Marvin Hatami,                      Denver, Colorado*  
*Designer/Draftsman, 1971-72*
- *Dept. of Planning and Urban Development, City of Dallas, 1970*



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## Personnel Data Form

*George Gintole Associate Professor of Architecture Support*

Name (full-time, part-time, adjunct, support)

*n/a*

Completed NCIDQ Exam (number and date)

*Licensed architect and interior designer/ State of Texas*

State/Provincial Certifications (state, type, number)

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

*M Arch , Princeton University, Graduate School of Architecture, 1980*  
*B Arch The Cooper Union, School of Architecture, 1976*

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

<i>Instructor</i>	<i>University of Virginia 1978-9</i>
<i>Assistant Professor</i>	<i>Rice University 1982</i>
<i>Assistant Professor</i>	<i>Harvard University 1983-5</i>
<i>Assistant Professor</i>	<i>University of Texas at Arlington 1985-88</i>
<i>Associate Professor</i>	<i>University of Texas at Arlington to present</i>
<i>Tenured, 1988</i>	

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Courses taught in the past two years:

*ARCH 2251/2252: Basic Design and Drawing*  
*ARCH 4304: Vessels (an advanced elective for INTD students)*

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

*Private Practice 1985 to present*  
*Richard D. Davis, Architect, Dallas, 1982-3*  
*Litchfield Grosfield Associates, Architects & Engineers, 1980-1*  
*Skidmore, Owings & Merrill, New York, 1979-80*  
*I.M. Pei & Partners, New York, 1980*



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## Personnel Data Form

*Todd Hamilton      Associate Professor of Architecture      Support*

Name (full-time, part-time, adjunct, support)

*NCARB Certificate # 16995*

Completed NCIDQ Exam (number and date)

*Licensed architect # 5706 and interior designer #1235 State of Texas*

State/Provincial Certifications (state, type, number)

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

*Master of Architecture A.S., MIT 1972*

*Bachelor of Architecture, Carnegie Mellon University, 1969*

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

*Visiting Critic, Texas A&M University, 1989*

*Visiting Associate Professor, Washington Univ., St. Louis, 1985- 1992*

*University of Texas at Arlington 1973-present*

*Promoted to Associate/ tenures, 1979*

*Assistant Dean, 1992-95*

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Courses taught in the past two years:

*ARCH 2251/2252: Basic Design and Drawing*

*ARCH 1302: Survey of Architectural Principles in the Design Profession)*

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

*Todd Hamilton Architect, 1974-present*

*Edward Just Associates, Architects and Planners for the Airline Industry, since 1987*

*R.W. Phillips & Associates, Boston, 1971-1973*

*Architecture 2001, Pittsburgh, 1969*

*Tasso Katselas Architect, Pittsburgh, 1967-1969,*



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**Personnel Data Form**

*John Peter Maruszczk    Associate Professor of Architecture    Support*

Name (full-time, part-time, adjunct, support)

*n/a*

Completed NCIDQ Exam (number and date)

State/Provincial Certifications (state, type, number)

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

- *M Arch Princeton University, Graduate School of Architecture, Princeton, NJ, 1980*
- *Architectural Association, London, England, 1977*
- *The Cooper Union for the Advancement of Science and Art, New York City, Bachelor of Architecture, 1975*
- *Master of Architecture A.S., MIT 1972*

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

- *University of Texas at Arlington, School of Architecture, Assistant Professor, 1982-85; Associate Professor, 1985-present  
Tenure granted, 1985*
- *Rice University, Spring 1984; Catholic University, Summer School 1983;  
Visiting Assistant Professor*
- *Carleton University, 1981-1982, Visiting Assistant Professor*
- *University of Miami, 1980-1981, Adjunct Assistant Professor*

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Courses taught in the past two years:

*ARCH 2251/2252: Basic Design and Drawing*



## Personnel Data Form

*Marian McKeever Millican, IIDA, IDEC, Associate Professor (Full-time)*

Name (full-time, part-time, adjunct, support)

*Fall. 1984 #5305*

Completed NCIDQ Exam (number and date)

*Texas Registration # 0049*

State/Provincial Certifications (state, type, number)

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

<i>B.S. in Interior Design(Highest Distinction)</i>	<i>Pennsylvania State University</i>	<i>granted March 1971</i>
<i>M.A. in Interior Design (Highest distinction)</i>	<i>Michigan State University</i>	<i>granted, May 1974</i>

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

<i>Associate Professor, 1998-present</i>	<i>University of Texas at Arlington</i>
<i>Lecturer, 1996-98</i>	<i>University of Texas at Arlington</i>
<i>Associate Professor, 1980-81</i>	<i>Texas Christian University</i>
<i>Assistant Professor, 1977-80</i>	<i>Texas Christian University</i>
<i>Instructor, 1974-77</i>	<i>Virginia Commonwealth University</i>
<i>Graduate Assistant, 1972-74</i>	<i>Michigan State University</i>

Courses taught in the past two years:

<i>INTD 4562:</i>	<i>Interior Design Studio III (First senior studio)</i>
<i>INTD 4334;</i>	<i>Business Practices for Interior Designers</i>
<i>INTD 3343:</i>	<i>Communication Skills/ Color</i>
<i>INTD 4396;</i>	<i>Internship</i>
<i>ARCH 1302</i>	<i>Survey of the Profession (Interior Design)</i>

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

<i>Millican &amp; Co.</i>	<i>Principal</i>	<i>Established April, 1888- present</i>
<i>Frank H, Guse Aassociates</i>	<i>Vice President/ Design Director</i>	<i>August 1942 - March, 1988</i>
<i>Ted Roos Associates</i>	<i>Design Associate</i>	<i>September, 1981-July, 1984</i>
<i>The Drafting Board</i>	<i>Owner</i>	<i>September, 1977-Aug, 1981</i>
<i>Texas Christian Univeristy</i>	<i>Staff Interior Designer</i>	<i>September, 1977-Aug. 1981</i>

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

- Black and White in a World of Vivid Color* *Texas Architect*, July 2001
- The Greening of our Childcare Centers:* Presentation at the Texas Society of Architects State Conference, San Antonio, October 2000



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## Personnel Data Form

*Rebecca L. Boles Full-time Senior Lecturer*

Name (full-time, part-time, adjunct, support)

*NCIDQ Completed 4/2000 #153815 and NCARB #50937*

Completed NCIDQ Exam (number and date)

*Texas Architect #165123 Texas Interior designer #9784 New York Architect #022352*

State/Provincial Certifications (state, type, number)

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

*MArch Columbia University, 1989*

*MArch University of Texas at Arlington, 1984*

*BS in Zoology Texas Tech University, 1978*

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

*Senior Lecturer, 1998-present*

*Instructor in Interior Design*

*Assistant Adjunct Professor*

*Assistant Professor*

*University of Texas at Arlington*

*Texas Christian University, 1998*

*Carnegie Mellon University, 1995-97*

*New Jersey Institute of Technology, 1986*

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Courses taught in the past two years:

*INTD 3321 Interior Materials I*

*INTD 3332 Interior Materials II*

*INTD 4368: Interior Detailing*

*INTD 4562: Interior design Studio III*

*INTD 4563: Interior design Studio IV*

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Positions held in design practice (name, title, year)

*Rebecca Boles, Architect Principal*

*Bohlin Cywinski and Jackson, Associate*

*Kohn Pederson Fox Interiors, Designer*

*Corsutta + Associates, Site Team*

*Morrison Seifert, design Assistant*

*1998-present*

*1989-1998*

*1986-1989*

*1985-1986*

*1984-1985*

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**Personnel Data Form**

*George Truett James Senior Lecturer Support*

Name (full-time, part-time, adjunct, support)

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Completed NCIDQ Exam (number and date)

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State/Provincial Certifications (state, type, number)

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

*MArch, UT-Arlington School of Architecture, 1981*

*BS Architecture, UT-Arlington School of Architecture, 1978*

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

*University of Texas at Arlington, 199i-present Senior lecturer*

*Assistant Professor, 1984- 1991*

*Lecturer, 1982-1984*

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Courses taught in the past two years:

*ARCH 4325: Environmental Controls/ Lighting*

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

*Partner in Lawson & James since 1982*

*Residential design and architecture*

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

•1987 *Site Planning: Environment Process and Development* (selected)  
by Gene Brooks/ Chapters 8 and 17 by G.T. James

•1987 *MPEG 2.0 - Microcomputer Pre-Designs Energy Graphics-* software



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## Personnel Data Form

*Stephen Lawson   Senior Lecturer   Full-time*

Name (full-time, part-time, adjunct, support)

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Completed NCIDQ Exam (number and date)

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State/Provincial Certifications (state, type, number)

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

*MArch, The Ohio State University, 1981*  
*AB, Harvard University, 1975*

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

*University of Texas at Arlington, 1983-present*  
*The Ohio State University, GTA, 1979-1981*  
*Catholic University of America, Visiting Critic 1980-1982 (summer)*

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Courses taught in the past two years:

*ARCH 4329: Computers in Architecture*

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

*Partner, Lawson & Truitt, 1986-present*  
*1982-1983 Intern, FCL and Associates, Chicago, Illinois*



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## Personnel Data Form

*Elfride Foster      Full-time      Instructor*

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Name (full-time, part-time, adjunct, support)

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Completed NCIDQ Exam (number and date)

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*Texas Interior Designer #7157*

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State/Provincial Certifications (state, type, number)

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

*M.A. in Humanities      UT-Dallas, May, 2000*  
*B.S. in Architecture      UT-Arlington, 1981*  
*(Interior Design Option)*

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

*Instructor      UT-Arlington, since 1985*  
*Academic Advisor/ Interior Design, since 1985*

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Courses taught in the past two years:

*INTD 3345:      Communication Skills*  
*INTD 3553:      Interior Design Studio I*  
*INTD 3555:      Interior Design Studio II*  
*INTD 4345:      Architectural Graphics*

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

*Literature Transformed      Faculty Exhibit at UT-Arlington      Nov, 2000*  
*Transformations      Exhibit at UT-Dallas      May, 2000*  
*Women, Photography & Related Technologies      UT-Dallas      Fall, 1998*

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Positions held in design practice

*Design Four, Fort Worth, principal, 1988-present*  
*Komatsu Associates      designer, 1981-1986*



## Personnel Data Form

*Russell Buchanan Adjunct*

Name (full-time, part-time, adjunct, support)

Completed NCIDQ Exam (number and date)

State/Provincial Certifications (state, type, number)

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

*Bachelor's of Environmental Design Texas A & M University, 1984*

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

*Adjunct faculty UT Arlington, School of Architecture, 1999 present*

Courses taught in the past two years:

*INTD 4369/ Furniture Design*

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

*Buchanan Dunn Architects, President, founded 1992*

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

<i>American Contemporary Furniture,</i>	<i>2000</i>
<i>Austin American Statesman,</i>	<i>June 1997</i>
<i>Metropolitan Home</i>	<i>November, 1996</i>
<i>Dallas Morning News</i>	<i>April, 199</i>
<i>ID Review</i>	<i>July/August 19956</i>



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## Personnel Data Form

Mikael Powell

Name (full-time, part-time, adjunct, support)

Completed NCIDQ Exam (number and date)

Texas Interior Designer #2213

State/Provincial Certifications (state, type, number)

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

*Bachelor of Interior Architecture, Kansas State University, 1980*  
*B. S. on Environmental Psychology, Kansas State, 1980*

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

*Adjunct Faculty, UT-Arlington, Spring, 2002*  
*Will be teaching INTD 4332: Professional Practices*

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

<i>Omniplan architects, Dallas</i>	<i>Project Manager, 1994-present</i>
<i>HDR, Dallas</i>	<i>Project Manager, 1985-94</i>

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

*Defining Architecture in the Real World, Lecture given at Kansas State,*  
*School of Architecture*

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Awards, recognitions, grants, competitions:

*Omniplan Architects Associate and Shareholder*  
*Leader/ Omniplan architectural internship program*  
*HDR Employee of the Month, Sundance West Cinemas*  
*CSI certification "Construction Documents Technologist"*  
*NCARS Intern development Program*



## Program Evaluation Report

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### Standard 10: Facilities

*Program facilities and resources provide an environment to stimulate thought, motivate students, and promote the exchange of ideas.*

The School of Architecture is located within its own four-story building and the interior department occupies some of that space.

The building is listed as one of only three *significant structures* on the UT-Arlington Campus. It shares a common plaza with the Department of Art—also a separate building. An important feature of the School is the exterior courtyard with a prominent water feature that serves as a backdrop to numerous student functions including the commencement services.

Classroom space is more than adequate for the program. Students have access to an interiors resource and materials library and sample room adjacent to their studio spaces. They also have immediate access to the Arts and Architecture library housed on the ground floor of the Architecture Building. Computer facilities, a wood and metal shop, a comprehensive slide library and photography studios are also housed on the ground floor of the building. Two new "state of the art" computer labs funded by a \$250,000 TIF (Texas Instructional Funding) grant, will begin construction Spring 2002, to be completed by Fall, 2002.. These will be operated by university Informational Technological staff, but available to architecture and design students.

Currently, the interior design program enrollment is at 36-40 for the upper level studios. We have three fulltime and three adjunct faculty; our student/faculty ratios are in compliance with FIDER standards.

#### *a) Instructional facilities and workspaces support program objectives and course goals*

Currently, the Interior Design program uses two large studio spaces that are not shared by other students. Each student has his/her own workstation for the semester. These studios are available to students 24 hours a day, seven days a week. We can accommodate up to 20 workstations per classroom. The rooms allow an open plan and do encourage group discussion/activity. Project assignments do require long hours in the studios outside of class time, hence their 24/7 availability. For safety, studios are locked spaces with only enrolled students having a key.

The fully equipped wood and metals workshop maintains late and weekend hours to further accommodate the students' schedules. Jeff Whatley, the shop director who has just come on board, has been most gracious with his time and talents to help our design students.

## Program Evaluation Report

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There are over 35,000 current holdings. The convenient location within the building facilitates and encourages frequent use.

The School of Architecture also maintains an extensive collection in the slide library located on the first floor of our building. There is an ongoing effort to digitize the slide collection.

The Interior Design Department has its own materials library which houses samples, catalogs and reference materials and adjoins one of the two studio spaces. Our material sources are continually updated and replenished by generous professional studios. The source library is also equipped with a computer, scanner and printer for internet sourcing capabilities. Professional magazines are accessible both in our materials library and in the Art and Architecture Library. They include national and international examples such as *Metropolis*, *Interiors*, *Interior Design*, *Contract*, *Abitare*, *ID* and *Domus*.

*Faculty members and other instructional personnel have*

*f) Facilities and equipment for course preparation, project evaluation, administrative activities and/or conferences*

The program director's office is located on the second floor of the School of Architecture within the administrative office suite. It is quite large, allowing for both working and conferencing opportunities. Two other faculty offices—Freida Fosters' and Rebecca Boles' are located on the north end of the third floor in close proximity to the interior design studios. Office sizes are generous with adequate furnishings to function as needed. Adjunct faculty share an office.

*g) sufficient technical and clerical support.*

One of the many advantages of the program is the availability and accessibility of the architectural faculty members. In addition to the first two years of architectural education, our interior design faculty and students make good use of these human technical resources. Clerical needs are met by four administrative assistants and full time work study student who are assigned to individual faculty members. The library, photo lab, computer lab and workshop are all staffed with helpful and knowledgeable people to provide whatever assistance is needed to both faculty and students.

## Program Evaluation Report

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- f) *Clear channels of communication exist between the program and the administrative unit in which it is housed.*

As stated earlier, our Dean has an extremely open door policy. Any faculty can either e-mail or set an appointment to discuss any agenda on his/her mind. She is receptive to any and all ideas, suggestions, comments, not only from the faculty but also from the students. Her first semester here has been one of *fact gathering* and *idea sharing*. She has further facilitated dialogue between the programs through the weekly directors meeting and monthly full faculty meetings.

- g) *The coordinator, faculty members and other instructional personnel collaborate in developing, modifying and implementing the program*

We are such a small faculty, that there is continual dialogue in everything we do. We coordinate our courses, assignments, projects, and juries, together. We attend each others' juries, provide supportive literature, help each others students, truly work as a team. I have never experienced such a cohesive collaborative effort. We also include adjunct faculty in our general meetings and at meetings with our Advisory Board.

*The coordinator:*

- h) *is a full-time faculty member qualified by education and experience to administer a design program*

Marian Millican has fifteen years of full time teaching experience and fifteen years of full time design practice. She has taught in four other FIDER accredited programs. She is well respected in the professional design and academic community. She has brought further respect and recognition to the interior design program.

- i) *participates in recruitment, evaluation, and retention of program faculty.*

Marian Millican has worked hard to create an environment that faculty want to teach in. Elfriede Foster is an outstanding instructor and instrumental to the strength of our program. Upon completion of her Master's degree, Friede had other opportunities. It is a coup to have her stay on as an Instructor. It is the greatest compliment to the program director, that Friede views the program stronger now than ever—and that includes her fifteen years as faculty and four years as a student.

Rebecca Boles had been teaching part time at UT-Arlington and at another FIDER accredited program in the area. Even after having been offered a full-time position at the other school, Rebecca chose to continue part time in our program

## Program Evaluation Report

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### Administrative Structure

University President  
Robert Witt, Ph.D

Executive Vice President for  
Academic Affairs and Provost  
George C. Wright, Ph.D.

Dean, School of Architecture  
Martha LaGess

#### Design Directors

Architecture  
John Maruszczak

#### Area Directors

Art & Humanities  
George Gintole

#### Special directors

Director of Student Affairs  
Craig Kuhner

Interior Design  
Marian Millican

Building Systems  
Mehta Madan

Director of Development  
Lee Wright

Landscape  
Architecture  
Pat Taylor

Information  
Technology  
tba

Assistant Director  
of Development  
Todd Hamilton

### Published Documents

- *University Undergraduate Catalogue, pp. 68-72*
- *Promotional Poster and Letter*
- *Website: [www.uta.edu/architecture/](http://www.uta.edu/architecture/)*

## Program Evaluation Report

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### *q) faculty members and other instructional personnel*

We are a small faculty and we meet on a regular basis. All courses, assignments, project due dates, project requirements, etc. are actually discussed together. We all jury each others studio and skills projects. We are in continual dialogue. Also, all interior design faculty, full-time and adjunct, and representatives from the architecture faculty are members of the advisory board. At these meetings, all suggestions are freely and openly discussed and appropriate changes or modifications are taken. We are not speaking of major changes in our mission or goals—only ways in which those goals can be more effectively met

### *r) employers of graduates and interns*

There are several Dallas architecture and design firms that actively recruit our graduates. Principals and design directors of several of those firms are on the Advisory Board. They are quick to point out both the strengths and weaknesses of our students. (Strengths are design and planning capabilities; weakness is computer skills). We certainly listen to these professionals and are making appropriate changes. We also will have continued dialogue with supervisors of our interns. At the mid point and upon completion of the internship, the supervisors will complete a student evaluation form.

### *s) alumni*

As the program has been small, we keep in touch with our alumni on a fairly regular basis—lunches and happy hours. We have a rather informal list serve of graduates to sent out program updates and school activities. We hope to formalize this into an electronic newsletter. Alumni freely give opinions about the program and areas of improvement. (Again, the computer issue.) Also, we have three alumni representatives—all from different graduating classes—on our Advisory Board.

### *t) the broader community*

Our Advisory Board has been called into action. For two years, with an interim dean, faculty positions frozen and little support, we were in a *holding pattern*. Since August, with the arrival of Martha laGess, that all changed. We are energized and ready to roll. Our Advisory Board is quite verbal—and very committed to strengthening the program.

Following is a copy of the standard Course/Instructor evaluation form and a list of the Advisory Board Members.

## Program Evaluation Report

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### Summary Graduate Data

#### Graduates of 1999/2000 Academic Year

Norma Aescliman	O'Dell Associates	Health Care design	Designer
Christina Barker	Bouyea Associates	Int'l lighting design firm	Designer
Amanda Bettege	Robert Young Associates	Int'l retail design firm	Designer
Scott Beckham	Giltsparr/ExhibitGroup	Int'l trade exhibit firm	Designer
Libby Dunn	Emily Somers	Residential/ corporate	Designer
Leonor Evans	IA/Interior Architects	Corporate Design firm	Designer
Lisa Leto	Vidaud Associates	Arch're/Interiors	Project mgr.
Ana Marquez	married & moved to Miami		
Paula Munson	Special Effects	Faux finishes	Painter
Paige Murphy	Camargo Copeland	Arch're/Interiors	Designer
Rania Nizzal	Corgan Associates	Arch're/Interiors	Designer
Christy Poindexter	Gideon Toal, Fort Worth	Arch're/Interiors	Project mgr.
Rex Parsons		Jewelry maker	Designer
Michele Stanley	The Spencer Company	Dealership	Sales
Karrie Taliaferro	unknown		

#### Graduates of 2000/2001 Academic Year

Abby Boyd	Gabbert's Design Gallery	Store and studio	Designer
David Burnett	Freelancing	Showroom installations	
Robin Boothe	Spencer Design Group	Corporate design	Designer
Nicole Christianson	WRA Architects	Arch're/Interiors	Designer
Alexandra dePriest	David Sutherland	Showroom	Sales
Erin Deringer			
Kelly Fain	considering graduate school		
Rita Heep			
Maria Kebschull	HO+K, Dallas	Arch're/Interiors	Designer
Sharon Massey	F & S Partners, Dallas	Arch're/ Interiors	Designer
Amy Pirotte	Small firm in Plano	Residential design	Designer
Karena Slaton	Morrison Seifert	Arch're/ Interiors	Designer
Saul Sloan	TPA Architects, San Antonio	Arch're/Interiors	Production
John Walthew	Studio 12, San Francisco	.com Design Firm	Designer
Zenobia Underwood	unknown		

# THE UNIVERSITY OF TEXAS AT ARLINGTON

## STUDENT EVALUATION OF TEACHING

### GENERAL DIRECTIONS:

1. The instructor should not be present at the time the evaluation is given.
2. Write the code number the instructor gives you in the adjacent code boxes and then totally fill in the corresponding circles.
3. Please respond thoughtfully, as the results of this evaluation will be used to provide feedback to your instructor, who may use these results to make adjustments in instructional processes. Results of this evaluation will not be sent to instructors until final grades are distributed. Thank you for providing your perceptions on aspects of this course.

### COURSE CODE

NUMERIC				
0	0	0	0	0
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9

### MARKING INSTRUCTIONS

- Use a No. 2 pencil only.
- Do not use ink, ballpoint, or felt tip pens.
- Make solid marks that fill the response completely.
- Erase cleanly any marks you wish to change.
- Make no stray marks on this form.

**CORRECT:** ● **INCORRECT:** ○ ⊗ ⊖ ⊙

**PROFESSIONAL RESPONSIBILITIES:** In the space on the back of this form, for any negative answers, please give specific examples that caused you to give this answer.

- |  | Yes | No |
|--|-----|----|
| 1. Did the instructor provide a syllabus? .....  | Y   | N  |
| 2. Was the instructor available to answer questions at the times that were designated, either in person or via email, phone, etc.? ..... | Y   | N  |
| 3. Where applicable, was the instructor in attendance and on time? .....   | Y   | N  |
| 4. Did the instructor make students aware of grading procedures? .....   | Y   | N  |
| 5. Was the course content as described in the syllabus and/or in the University catalogue? ..  | Y   | N  |
| 6. Were papers, projects, and/or exams graded and returned in a timely fashion? .....  | Y   | N  |
| 7. Were you able to hear and understand the instructor? .....  | Y   | N  |

8. Please review your responses to the seven (7) questions above. Overall, how would you rate the way that this instructor fulfills his/her professional responsibilities to this course?
- ☐ excellent   
 ☐ very good   
 ☐ good   
 ☐ poor   
 ☐ unacceptable

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
9. I would take another course from this instructor. ....	1	2	3	4	5
10. The exams/projects were presented and graded fairly. ....	1	2	3	4	5
11. The amount of work and/or reading was reasonable for the credit hours received in the course. ....	1	2	3	4	5
12. This instructor was an effective teacher. ....	1	2	3	4	5
13. Help was readily available for questions and/or homework outside of class. ....	1	2	3	4	5
14. The instructor was well prepared. ....	1	2	3	4	5
15. The instructor appeared to have a thorough knowledge of the subject. ....	1	2	3	4	5
16. The instructor summarized major points. ....	1	2	3	4	5
17. The instructor identified what he/she considered important. ....	1	2	3	4	5
18. The instructor showed interest in, and concern for, the quality of his/her teaching. ....	1	2	3	4	5
19. The instructor kept students informed of their progress. ....	1	2	3	4	5
20. The instructor suggested specific ways students could improve. ....	1	2	3	4	5

### INSTRUCTOR SKILL:

9. I would take another course from this instructor. ....
10. The exams/projects were presented and graded fairly. ....
11. The amount of work and/or reading was reasonable for the credit hours received in the course. ....
12. This instructor was an effective teacher. ....
13. Help was readily available for questions and/or homework outside of class. ....
14. The instructor was well prepared. ....
15. The instructor appeared to have a thorough knowledge of the subject. ....
16. The instructor summarized major points. ....
17. The instructor identified what he/she considered important. ....
18. The instructor showed interest in, and concern for, the quality of his/her teaching. ....
19. The instructor kept students informed of their progress. ....
20. The instructor suggested specific ways students could improve. ....

**GO TO  
BACK**

**Section III:**

**Analysis of  
Strengths  
and  
Weaknesses**



## Program Evaluation Report

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### Section III: Analysis of Strengths and Weaknesses

*Describe the major strengths and weaknesses of the program.*

Our greatest strength is our strong architectural orientation. We have a twenty-nine year history as an interior design program academically housed in a very fine School of Architecture. Many programs today are struggling for such a presence. Without question, our architectural base--its philosophical strength, its development of critical/creative thinking, its technical and planning emphasis, its skills development, and its analytical approach to architectural history --provides an invaluable foundation for our students. It further provides a mechanism to "weed out" all but the most serious of design students--those committed to design excellence and willing to work hard to achieve the best possible design solutions and to present those solutions in two and three dimensional formats. Requiring three-dimensional presentations (models) is not only a definite strength of our program and but also a tremendous learning tool for our students.

Our upper level interior design courses are equally demanding from conceptual design through construction documents. We use the same vocabulary the students have learned in architecture and interpret it to projects of smaller scale, and greater intimacy. We augment *design* knowledge with *behavioral* aspects. We strive for a balance between "real" projects with "real" buildings and "real" clients and theoretical designs that push the students' imagination and creativity. We also seek a balance between the design and character of the space--the interior architecture--and the finishes, furniture and components within that space. We equally emphasize the *envelope* and the *elements*; the *container* and the *contained*. Our contract design orientation allows greater focus, concentration and better use of our resources. It also better prepares our students for the professional arena that most requires and best utilizes their design and architectural skills.

We definitely take advantage of our metroplex location. Site visits to showrooms, design studios, manufacturers and design installations are an integral part of our design courses. Distinguished practicing professionals will take the time to lecture and present their projects; they will confidently discuss marketing strategies as well as presentation techniques; they will discuss design and products. Most importantly, they will spend hours jurying student projects-- not only the final presentations, but also the preliminary and progress designs. We are blessed to have such expertise so readily available. Many of these same professionals serve on our Advisory Board, helping us continually to update, refine and strengthen our program.

## Program Evaluation Report

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Obviously, we are most positive about the many strengths of our program. Of course, the program is not without weaknesses-- although we prefer to use the term "opportunities for improvement". One great opportunity at this point in time is to fully implement computer skills in the actual interior design studios. We do not regard computer literacy as a design competency but as an essential communication skill. Professionals speaking to the students are split on their feelings regarding computer skills. Many feel that these skills are absolutely essential. Others argue that only a base knowledge is necessary and that the importance of computer skills is far overshadowed by the ability to "think" and to design three dimensionally. Our students are required to complete a three credit course in architectural computer graphics. This will change.

But until computer generated drawings are an integral requirement of studio coursework, our students will not acquire full competency.

We are fairly comfortable with the philosophy and framework of our program, but we are constantly changing specific content. The opportunity here is to simply "keep up"--to incorporate the changing technology and work habits of corporate America; to be more responsive to the changing design requirements of our aging population; to be more sensitive to the environmental issues. The very dynamics of this profession of interior design--a profession comparatively so new and in search of direction, recognition and affirmation--are so exciting that we can never "stand by". This is not a "spectator sport"--for our students or our faculty.

We need to better integrate the discussions of environmental concerns into the actual design process. We need to further emphasize green and sustainable alternatives when students make materials and finish selections.

We are now beginning to better utilize our excellent Advisory Board. We are meeting on a regular basis with a formal agenda and formal structure. We are succeeding well at this moment in time, but we need to develop a better vision of what we do want to achieve in five years, in ten. We would like to "grow", but cautiously so. Quality not quantity has always been the focus of this program.

We strongly support the narrower focus of our program on contract design. Compressing our actual interior design courses into a two year period and knowing that the greatest growth of the profession is in the commercial/institutional arena, we feel the contract emphasis makes best use of our resources and best use of our students' architectural foundation. Our approach to interior design is more associated with "interior architecture" and the manipulation of the space itself, and less so with "applied decoration." We further educate our students to be team players as this is the most prevalent role our graduates play in architectural/design offices--players having a broad understanding of architecture and the specific skills of a well-educated interior designer.

**Section IV:**

**Plans for  
Future  
Development**

**and**

**Significant  
Changes**

## Program Evaluation Report

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### Section IV: Plans for Future development and significant Changes

- 1) *Briefly describe areas for further development, including any plans to improve areas for further improvement identified in the self-study process*

We plan no significant shift in emphasis. We recognize areas for improvement, but are extremely pleased with and proud of our program's greatest successes--our graduates. We do not wish to fix that which "is not broke".

We will be introducing the computer much earlier into the program. It will indeed become the tool for the upper level studio presentations. We will seek out the best possible professionals to bring information technology into the program in the program. We will introducing electronic formats for both the communication skills and detailing.

We will work on developing a more substantial lighting *design* unit that may eventually become a course team taught with architecture. We will gradually incorporate options into specialized instruction as we increase in size and can introduce new courses as "advanced electives". We will make better use of our advisory board. We will market the strengths of our program and recruit quality students. And we will value our FIDER accreditation and work diligently to maintain the standards set forth.

- 2) *Describe the long-range goals and plans, indicating how the plans will be implemented.*

Our loftiest, yet we believe fully attainable, goal is to be recognized as one of the ten best interior design programs in the country. Our dean would like for ours to be THE BEST. Our program had been identified as one of the best twelve by *Interior Design* in 1996. We need to capitalize on such exposure. We believe the program has most of the factors currently in place to achieve such recognition--administrative housing and support; faculty commitment and expertise; excellent facilities and resources; incredible community and professional support; and a desirable and accessible location with tremendous cultural, economic and social amenities.

Fortunately, we *do* have a strong base from which to accomplish this. Unfortunately, we have a much too-little known reputation. We must reach out not only to the surrounding community but also to regional and even national arenas to become better known. We want not only the brightest and best faculty, we want the brightest and best students. Marketing must therefore be our highest priority. This public relations campaign needs to start first on our own campus, then to local, state and ultimately national venues. This will not happen over night. But with commitment and talent, it CAN happen.

## Program Evaluation Report

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- 3) *describe any changes that will impact the program in the future and the program's plans to ensure the consistency and quality of the program as the changes are implemented.*

It is quite exciting to have a permanent dean in place, who hopefully will remain longer than her five year contract. We do not perceive, at this point in time, any changes that could threaten the quality or alter the mission of the interior design program.

Changes that are planned by the dean-greater digital implementation, the development of an interior design graduate program, more inter-disciplinary course options, a re-energized interest in research, a more active speakers' forum, subtle changes in the curricula—all are in line with the interior design program's goals and objectives. Having these in place will only strengthen our program. We are most optimistic about the program's future.

We are looking forward to the accreditation team's visit this spring. More than ever, the program, as evidenced by the quality of the students and the graduates must be "doing something right". We only want to stay on course and perhaps navigate deeper waters.