

**Program
Evaluation
Report**

1998

The University of Texas at Arlington

Program Evaluation Report

*submitted to the
Foundation for Interior Design Education Research*

Academic Year 1997-98

Institution

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Austin, Texas

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Interior Design Program
First Professional Degree
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Report submitted by



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THE UNIVERSITY OF TEXAS AT ARLINGTON

To the FIDER Accreditation Board

It is a pleasure to add these notes to the Interior Design Program's *Program Evaluation Report for 1998*. The School of Architecture is proud of our Interior Design faculty, students, curriculum and accomplishments. The academic sharing, collaboration and personal relationships among Interior Design, Architecture, and Landscape Architecture are all powerful assets.

The Interior Design Program has undergone a change in leadership since our last visitation. Michael Tatum, program director since 1988 stepped down in 1996 to open a national consulting firm with Michael Brill. Mike moved our program to national recognition and full FIDER accreditation. Marian Millican, who has been a part-time teacher in the Program, was appointed Director succeeding Professor Tatum. Marian is a well-respected interior designer with strong connections to both the academic and professional design communities.

Let me address several issues that come up when accrediting teams look at schools such as ours which do not have a "department" structure with chairs. These issues deal with (1) *Academic autonomy* and, and (2) *Budget allocations*.

Academic autonomy is ensured at several levels. Appointments and promotions are initially reviewed by an *ad hoc* committee made up of people from the Program, the School, and other units of the University. This procedure works well with small units such as Interior Design and Landscape architecture here at UT-Arlington, units not yet large enough to have a cadre of tenured faculty.

With respect to curriculum, the Interior Design faculty monitor, evaluate and propose coursework independent of the other programs. Since most of the first two years of the Interior Design curriculum is taken with that in Architecture, the question is one of co-ordination. Recent changes to the first-year introductory course, for example, were accomplished with ease.

SCHOOL OF ARCHITECTURE

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Budget allocations in all the *schools* at UT-Arlington are proposed by the dean and approved by the provost. Salary scales must show parity by similar field, rank, time of service, and merit evaluations over the years. In recent years all raises have been of the merit type, with rewards based on the familiar triad of scholarly/professional accomplishment, teaching effectiveness, and leadership/service. The Interior Design faculty fit well within the School's framework in salary structure and operating expenses. Suffice it to say that an equity exists. If anything, the smaller Interior Design and Landscape Architecture Programs receive more than their *per capita* share of resources *due to* their much smaller enrollments when compared to the larger Architecture Program.

Enrollment is a major challenge throughout the University. Like a number of sister institutions our enrollment has declined in the last decade. Interior Design is one of our major growth possibilities within the School of Architecture. In the last several years, enrollment has risen somewhat, a heartening sign, perhaps the result of curriculum changes that offer specific program support earlier in the educational process. Enrollment in the Program is the key to growth. Personally, I could foresee a trebling of enrollment, at least. This would bring more tenured and tenure-track positions, greater program options and increased recognition within the university.

Interior Design at UT-Arlington is healthier and more productive than it has been in my eleven years as Dean at the School. Thanks to the leadership of Mike Tatum and Marian Millican the prospects are great.

Best Regards,

A handwritten signature in black ink, appearing to read "Edward M. Baum". The signature is fluid and cursive, with a long horizontal flourish extending to the right.

Edward M. Baum
Dean

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SECTION I: INTRODUCTION

- *Provide a brief description and history of the institution in which the program exists*
- *Briefly describe the program history*

The University of Texas at Arlington was founded in 1895 as Arlington College, a private liberal arts school located "far from the temptations of city life". The college changed with the times and its surroundings, undergoing a succession of names and ownerships until 1917, when it became a state supported junior college named Grubbs Vocational College, a part of the Texas A&M System. It was renamed North Texas Junior Agricultural College in 1923 and Arlington State College in 1949. It was a successful junior college, building a reputation as a fine engineering and agricultural school. In 1959, it was elevated to senior college rank, and in 1965, was transferred to The University of Texas System. The latest change in identity was in 1967 when the name The University of Texas at Arlington was adopted.

All fourteen 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 of Texas at Arlington currently enrolls over 22,000 students and employs over 1,000 full and part time faculty. The university offers 50 baccalaureate and 75 advanced degree programs. Each year over 3,000 degrees are awarded. The University's strategic plan calls for most of its growth in the professional and graduate programs.

The university is located on a 342-acre campus in Arlington, Texas, a city of over 220,000. Arlington is midway between Dallas and Fort Worth at the center of a major metropolitan area—the D/FW "Metroplex"—of nearly 4,000,000. The Metroplex is one of the fastest growing areas of the country. Dallas/Fort Worth is a very hospitable place for the design professions with its very active business and cultural life, its design market center and its leading art museums.

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.

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.

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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 interior design 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 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.

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.

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SECTION II: Comparison with Standards and Guidelines Federal and State

Program Philosophy, Mission, and Goals

Philosophy

The program's philosophy is based on the belief that all individuals have the potential to learn and grow. The program is designed to provide a safe and supportive environment for students to explore their interests and develop their skills. The program's philosophy is based on the belief that all individuals have the potential to learn and grow. The program is designed to provide a safe and supportive environment for students to explore their interests and develop their skills. The program's philosophy is based on the belief that all individuals have the potential to learn and grow. The program is designed to provide a safe and supportive environment for students to explore their interests and develop their skills.

The program's mission is to provide a high-quality education that prepares students for the workforce and for life. The program's goals are to ensure that all students are engaged in their learning, to provide a safe and supportive environment, and to ensure that all students are prepared for the workforce and for life.

**Philosophy
Mission
and
Goals**

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SECTION II: Compliance with Standards and Guidelines Professional Level Program

1. Program Philosophy, Mission and Goals

Philosophy

S1.1 *The interior design program has a clear statement of its philosophy. The philosophy of the interior design program consists of the value statements that provide a rational explanation of the program.*

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 they are highly conceptual having to do with meaning and 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 discipline.
- Interior Design as a course of study defines itself as a professional activity.
- Interior Design must honor *design* as its essential core.
- Interior Design's most fertile ideas, most pressing responses and most challenging demands concern themselves with architecture and the urban condition.

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Mission

- S1.2 *The interior design program has a clear mission statement. The mission defines the end result of the program of study.*

The Interior Design 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. 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 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 Program centers on the practicing 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 a spirit of positive competition which fuels superior performance.

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Goals

S1.3 *The interior design program has a clear statement of goals. The goals of the interior design program address the components identified in the definition of a professional interior designer and any additional components unique to the given program.*

The Interior Design 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 aesthetics through beginning courses in basic design principles and theories of design and architecture and insistently 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 aesthetically *and* functionally appropriate
- to present the complexities of developing a design 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
- to develop powerful presentation skills--visual and verbal--to enable students to most effectively communicate ideas, concepts and design solutions
- to provide an analytical history of design and architecture and an foundation for the *profession* of interior 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, engineers, technicians, specialists
- to understand and respect codes and standards and to recognize the designer's role in protecting the health, safety and welfare of the public;
- to present the breadth of professional design opportunities and challenges--to impart enthusiasm for the dynamics of the profession

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I. Educational Program

Standards

The standards are based on the national curriculum framework for the subject of English. The standards are designed to ensure that all students have access to a high quality education and are able to meet the needs of the 21st century.

The standards are organized into three levels: Level 1, Level 2, and Level 3. Each level is designed to build on the skills and knowledge of the previous level.

Course Number	Course Title	Level	Prerequisites	Credits	Prerequisites
ENGL 101	English I	Level 1	None	3	None
ENGL 102	English II	Level 2	ENGL 101	3	ENGL 101
ENGL 103	English III	Level 3	ENGL 102	3	ENGL 102
ENGL 104	English IV	Level 4	ENGL 103	3	ENGL 103
ENGL 105	English V	Level 5	ENGL 104	3	ENGL 104
ENGL 106	English VI	Level 6	ENGL 105	3	ENGL 105
ENGL 107	English VII	Level 7	ENGL 106	3	ENGL 106
ENGL 108	English VIII	Level 8	ENGL 107	3	ENGL 107
ENGL 109	English IX	Level 9	ENGL 108	3	ENGL 108
ENGL 110	English X	Level 10	ENGL 109	3	ENGL 109
ENGL 111	English XI	Level 11	ENGL 110	3	ENGL 110
ENGL 112	English XII	Level 12	ENGL 111	3	ENGL 111
ENGL 113	English XIII	Level 13	ENGL 112	3	ENGL 112
ENGL 114	English XIV	Level 14	ENGL 113	3	ENGL 113
ENGL 115	English XV	Level 15	ENGL 114	3	ENGL 114
ENGL 116	English XVI	Level 16	ENGL 115	3	ENGL 115
ENGL 117	English XVII	Level 17	ENGL 116	3	ENGL 116
ENGL 118	English XVIII	Level 18	ENGL 117	3	ENGL 117
ENGL 119	English XIX	Level 19	ENGL 118	3	ENGL 118
ENGL 120	English XX	Level 20	ENGL 119	3	ENGL 119

Educational Program

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2. Educational Program

Standards

S2.1. *The curriculum encompasses continuity, repetition of significant concepts, sequential ordering of content, progression of learning, and interrelationships among learning experiences.*

S2.1.1 *Chart the courses in the curriculum to show semester credit hours, course structure (lecture, studio), contact hours for each activity, and faculty members teaching the course.*

Course Number	Semester Credit Hrs.	Course Structure	Contact Hours	Faculty
<u>Architecture</u>				
1301: Survey	3	Lecture	3-0	Ferrier
1302: Survey	3	Lecture	3-0	Millican
1241: Basic design	3	Studio	1-3	Guy/Wright
1242: Basic design	2	Studio	1-3	Guy/Wright
2303: History	3	Lecture	3-0	Yardley
2304: History	3	Lecture	3-0	Yardley/ Henry
2551: Design/Drawing I	5	Studio	3-6	Spears/Wright
2552: Design/Drawing II	5	Studio	3-6	Maruszczak
3323: Mat'ls/ Structure	3	Lecture	3-0	Mehta
4325: Environ'l Control	3	Lecture	3-0	Mehta
4329: Arch'l/ Computer	3	Studio	2-4	Lawson
4348: Arch'l/Photography	3	Studio	2-4	Kuhner
<u>Interior Design</u>				
3305: History of Interiors	3	Lecture	3-0	Henry
3321: Interior Materials	3	Lecture	3-0	Foster
3322: Materials/ Codes	3	Lecture	3-0	Weber/Bourbon
3343: Comm. Skills III	3	Studio	2-4	Millican
3345: Comm. Skills IV	3	Studio	2-4	Foster
3553: Interior Design I	5	Studio	3-6	Foster
3555: Interior Design II	5	Studio	3-6	Foster
4332: Pro Practice	3	Lecture	3-0	Millican
4345: Arch'l Graphics	3	Studio	2-4	Tatum
4368: Design Detailing	3	Studio	2-4	Bourbon
4369: Furniture Design	3	Studio	2-4	TatumBuchanon
4562: Interior Design III	5	Studio	3-6	Millican
4563: Interior Design IV	5	Studio	3-6	Millican

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*Note regarding contact hours

The first figure indicates the clock hours per week in the spring or fall semesters devoted to theory. Theory includes lecture and discussion. The second figure indicates the clock hours per week devoted to "practice". Practice includes work done in the studio, shop, library, at market or in the field.

S2.1.2 Show the sequence of design courses, with supporting comments to provide evidence, progression, etc

Following is an outline of the required design courses and comments.

Freshman Level

ARCH 1241: Design Communication I
ARCH 1242: Design Communication II

Sophomore Level

ARCH 2551: Basic Design and Drawing I
ARCH 2552: Basic Design and Drawing II

Junior Level

INTD 3553: Interior Design Studio I
INTD 3555: Interior Design Studio II

Senior Level

INTD 4562: Interior Design Studio III
INTD 4563: Interior Design Studio IV

Supplementary Design Courses:

Junior Level

INTD 3343: Design Communication (Color)
INTD 3345: Design Communication (Rendering)

Senior Level

ARCH 4329: Architectural Computer Graphics
ARCH 4348: Architectural Photography
INTD 4345: Architectural Graphics
INTD 4368: Interior Design and Detailing
INTD 4369: Furniture Design and Construction

For the first two semesters all students enrolled in architecture and interior design are required to take the introductory design communication courses (ARCH 1241 and 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.

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The first sophomore level design studio, ARCH 2551, develops basic design vocabulary and presentation skills. It further develops drawing skills and introduces color and texture. It incorporates 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 is a combination "class" and individual effort. It typically will require the class as a team to develop a concept for an existing, usually historic structure--Tindall Square, the Flat Iron or Winfree Buildings in Fort Worth, the American Beauty Flour Mills and the old Adams Hat Factory in Dallas. Each individual student then develops a specific space within the complex. Concept boards, detailed plans, finishes and furniture boards, and models are required for final presentation.

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The supplementary design courses INTD 4345, 4368, and 4369 are taken concurrently with the design studios at the senior level. They are used to reinforce and supplement acquired studio skills with specific instruction in specialized subjects of interior design such as furniture design--its "drivers," categories, materials, construction and market realities; graphic design in both environmental and print form, typography, composition, programmatic needs and methods of interpretation and implementation; interior detailing through its conceptualization and implementation in full construction drawings and specifications.

S2.2 *The curriculum fosters innovative and creative approaches to design and problem solving in the work and attitude of the students*

The key words are *innovative* and *creative*. Our beginning basic design courses, often abstract in nature, expose students to concepts of design, creative thinking, spatial manipulations, and a strong sense of craft in drawing and model-building.

These skills are further developed in upper level interior design studios. All interior design and communication skills studio courses require visual and verbal *concept* presentations as well as final drawings and three dimensional presentations.

Identifying program requirements--the unique and specific needs and characteristics of clients and/or occupants--may serve as the information base which defines and drives the formulation of *planning* solutions. But *creativity* and *imagination* encourages the conceptual, original, innovative and personal directive that distinguishes interior *design* from mere space planning. Problems presented in upper level studios demand that functional *and* aesthetic issues be addressed; that concept *and* plan be strong; and that the architecture of the space *and* the elements within the space be wed.

S2.3 *The program encourages exposure of students to more than one professional point of view, design background and experience.*

Our interior design faculty represent a broad range of contract design experience from large, architecturally-related firms to large/mid-size interior design firms, to small/individual interior design and consulting practices. We have done virtually all aspects of work from marketing through construction administration. Collectively, our practices represent local, national and international experience, and is further expanded by a large and diverse architectural faculty with multi-national backgrounds and great breadth of professional experience and philosophies.

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Further, all studio projects from sophomore through senior year are juried by invited practicing architects and interior designers. Jurors are invited for critical comment not only at the final presentations, but perhaps even more importantly, during the schematic and design development progress pin ups.

Through field trips to numerous professional offices, showrooms and dealerships as well as visiting jurors, critics and lecturers, students hear from extremely diverse professionals-- service marketers, project managers, resource managers, design assistants, project designers, administrators, construction administrators, engineers, consultants, firm principles and designers engaged in corporate design, health care facilities, hospitality design, retail design, facility management, professional education and research

S2.4 The program promotes team approaches to design solutions

Our academic setting within a architectural school and the professional experience of our faculty converge to promote the philosophy and to illustrate the realities of the team approach to design solutions. Our students' extensive exposure to architecture, structural and engineering issues gives them a knowledge and a respect for the needs of other team members. At times, architecture and interior design studio classes have been combined, to develop the student's understanding and appreciation of both disciplines. And group projects are given for the completion of larger scale projects to simulate a real world condition and to illustrate the advantages, disadvantages, complexities and opportunities inherent in a team approach.

S2.5 The curriculum incorporates global and multicultural issues.

The University of Texas at Arlington is essentially a middle-class commuting working person's school. Augmenting the cultural breadth of the university education is the intense multicultural enrichment of our School of Architecture framework. Our exhibitions, our library, our lecture program, film series program, visiting international critics and lecturers, study tours abroad and university-wide cultural events offer broad diverse exposure. And the widely-varied multi-national background of our School of Architecture faculty and our growing number of international students further expands students' horizons.

Within the actual design curriculum itself, issues of global technology and communication, influences and challenges of the global economy, and international design opportunities are discussed.

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S2.6 *The curriculum incorporates design for diverse populations; e.g. age, culture, income, physical abilities, etc.*

Not all students are exposed to all diverse populations. But by varying the content of our projects each year, students *are* designing for different clients/end users. Students have designed day cares and pre schools as well as assisted living centers for the elderly; they have designed AIDS hospice facilities (and were confined to wheelchairs as they developed the project); they have designed "uptown" hair salons, retail stores and restaurants as well as downtown low income housing. The process of integrating the specific requirements of economics, value, and accessibility is an invaluable learning process and affords a universal framework of integration and interpretation of specifics whatever those criteria may be. An essential process of problem solving is researching and understanding all aspects of *the problem*.

S2.7 *The curriculum incorporates design for adaptive use and/or historic restoration.*

As preservation, restoration and adaptive use are Marian Millican's specific areas of professional expertise, these have been fully integrated into the senior level studios. The final senior project is, as discussed earlier, a comprehensive design for an existing historic structure or complex. Five such buildings/ complexes have been utilized: Tindall Square, the Flat Iron and Winfree Buildings in Fort Worth and the Adams Hat Factory and American Beauty Flour Mill in Dallas. Historic research and documentation follows site visits and field measurements. As a team, students develop design standards--materials, approach, signage, way finders, repetitive elements, etc. Each student then writes an interior design program and individual concept statement (within the "standards" framework); and fully plans and designs a specific interior space. Spatial "linkages" are the responsibility of the team. Whether the building undergoes true historic preservation or simpler restoration/ renovation is also a team decision. Directives for the character of the interior space are written by the team but interpreted by each individual. This approach has been extremely well received by both the students and our visiting jurors.

The first senior level project has each student select a building from three available in which to plan a twenty person interior design studio. Two of the four buildings are on the historic register: the 1929 Western Union Building or 1939 Woolworth Building. The third option is the second of Paul Rudolph's 1980's twin glass towers--City Center. (Typically the older buildings are preferred three to one!!)

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Standards *continued*

The common body of knowledge required in the professional level program in interior design is divided into categories which are subdivided into content units. Each unit represents a FIDER standard.

Demonstrate compliance by completing and including the Student Achievement Level Chart indicating your assessment of the achievement level attained by students who have completed your required program of study.

S2.8 *Theory*

Thorough knowledge of the elements and principles of design, design theories and their evolution enables designers to understand the interrelationship between human beings and the environment. This knowledge stimulates depth of thought and a more creative approach to problem solving.

S2.9 *Basic and Creative Arts*

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. Awareness of the various media in the visual arts assists and enriches the understanding of the universality of the fundamentals of design.

S2.10 *Interior Design*

Participation in a wide range of design experiences through studios, lectures, group discussions, seminars, etc. is highly desirable. The development of space planning and problem solving skills is essential and should relate to a broad range of residential and non-residential projects, including all types of habitation, whether for work or pleasure; new or old; large or small; for a variety of populations, young and old, of varying physical abilities, low or high income. Problem solving experiences should follow a theory of design process involving physical, social and psychological factors and reflect a concern for the aesthetic qualities of the built environment.

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S2.11 *Technical Knowledge*

Interior designers must have technical knowledge and understand related disciplines and constraints they impose. Interior designers must be competent in the application of laws, codes, regulations and standards that affect design solutions in order "to protect the health, safety, and welfare of the public".

S2.12 *Communication Skills*

Visual presentation skills are essential for the communication of design concepts. Exposure to a variety of media allows experimentation with new ideas, broadens the scope of creative expression and allows discovery of the best means of portraying the individual's thought processes. Oral and written presentation skills must be practiced to give added depth to visual presentation. Computer literacy promotes continued growth and development in communication variables.

S2.13 *Profession*

The individual entering the profession of interior design must have a thorough understanding of the history and organization of the profession; knowledge of the methods and practices of the business of interior design; an understanding of the ethical constraints; and an understanding of the relevant relationships between the various segments within the broader sphere of the built environment.

S2.14 *History*

Interiors reflect an evolution in art, architecture and design over centuries of past civilization. Study of the built environments of diverse cultures in conjunction with the economic, social, political and religious influences that have shaped them enables a designer to anticipate and design for present and future demand.

S2.15 *Information Gathering Techniques*

The use of information gathering techniques and reference materials is necessary to enable designers to accumulate and analyze data to develop a design concept. Students should also be aware of scholarly research as it contributes to the discipline.

Student Achievement Level Chart
Professional Level Program

Evaluation of the program's effectiveness is based on student achievement for the various required levels of performance in the content units of the body of knowledge. Student achievement is defined by the following criteria:

- Awareness — familiarity with basic concepts, information, and procedures; the ability to recall and correctly associate knowledge with appropriate circumstances.
- Understanding — specific and detailed knowledge; a thorough comprehension of concepts and the ability to demonstrate their interrelationships.
- Competency — successful application of concepts and information to complete specific tasks.

1. Indicate your assessment of the achievement level attained by students who have completed your required program of study for each standard shown on the chart.
2. Indicate the primary source of learning for each standard (course number, etc.)

Educational Program Standards

		No Evidence	Awareness	Understanding	Competency	Primary Source
2.8	Theory					
S2.8.1	Theory: elements and principles of design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>1301/ 1302</u>
S2.8.2	Theory: color	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>1242/ 3343</u>
S2.8.3	Theory: 3-D spatial composition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>2552/ 3533</u>
S2.8.4	Theory: human environment, e.g. proxemics, behavior, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>2552/**</u>
S2.8.5	Theory: design, e.g. planning, stylistic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>1302/ 2552 /2552</u> <u>all studios</u>
2.9	Basic & Creative Arts					
S2.9.1	Studio: two-dimensional design fundamentals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>1241/ 2551</u>
S2.9.2	Studio: three-dimensional design fundamentals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>1241/ 2552</u>
S2.9.3	Creative arts and crafts, e.g. drawing, painting, sculpture, ceramics, weaving, photography, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>4348/electives</u>
S2.10	Interior Design					
S2.10.1	Design process, i.e. programming, conceptualization, problem solving, and evaluation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>***all studios</u>
S2.10.2	Three-dimensional spatial development, e.g. study models, drawings, mock-ups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>2552/3553/**</u> <u>3353/**</u>
S2.10.3	Human factors, i.e. anthropometrics, ergonomics	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>2252/4563</u>
S2.10.4	Space planning, residential	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>***all studios</u>
S2.10.5	Space planning, non-residential	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3343/4563</u>
S2.10.6	Furniture selection and layout, residential	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>***all studios</u>
S2.10.7	Furniture selection and layout, non-residential	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
S2.10.8	Application of design elements and principles, i.e. color, texture, and scale	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>***all studios</u>
S2.10.9	Selection and application of finish materials, i.e. textiles, floor treatments, and wall treatments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3321/3323/**</u>
S2.10.10	Selection and application of decorative elements, e.g. accessories, artwork, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3343/3323/**</u>
S2.10.11	Selection and application of lighting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3323/ARCH 4325</u>

		No Evidence	Awareness	Understanding	Competency	Primary Source
2.11	Technical Knowledge					
S2.11.1	Detailing/technical drawings for custom furniture, cabinetry, design elements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>4368/4369</u> <u>3321/3323</u>
S2.11.2	Materials, i.e. surface materials and textiles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3322</u>
S2.11.3	Laws, codes, standards, and regulations, e.g. universal accessibility guidelines, life safety, fire, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3321/4562</u> <u>ARCH 3323/13321</u>
S2.11.4	Specifying, estimating, and installation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>ARCH 4325</u>
S2.11.5	Construction systems and materials	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>3322</u>
S2.11.6	Building systems, i.e. electrical, acoustics	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>3322</u>
S2.11.7	Building systems, i.e. HVAC, plumbing	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>3322</u>
S2.11.8	Metric system	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<u>3821/4562/4563</u>
S2.11.9	Environmental concerns, i.e. energy, ecology, indoor air quality, sustainable materials	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
S2.12	Communication Skills					
S2.12.1	Visual presentation, i.e. sketching, rendering, sample boards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>***</u>
S2.12.2	Oral communication skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>***</u>
S2.12.3	Writing skills	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>4332</u>
S2.12.4	Working drawings, including drafting, lettering, symbols, dimensioning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>4368/***</u>
S2.12.5	Computer, i.e. CADD, word processing, and graphics	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>ARCH 4368/4369</u>
S2.12.6	Graphic identification, e.g. signage, logos, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>4345/3353</u>
S2.12.7	Other presentation media, e.g. photography, film/video, multimedia, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>ARCH 4348/4345</u>
2.13	Profession					
S2.13.1	Interior design profession, organizations, related professions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>1302/4332</u>
S2.13.2	Business and professional practice including ethics, management, relationship to industry, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>4332</u>
S2.13.3	Project management and contract administration	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>4332/4368</u>
2.14	History					
S2.14.1	Interiors, art, and architecture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>2303/2304/3305</u> <u>3305/3321</u>
S2.14.2	Furniture, textiles, and accessories	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>3553/4563/***</u>
2.15	Information Gathering Techniques/Research					
S2.15.1	Information gathering techniques, e.g. survey, literature search, observation, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>3553/4563***</u> <u>3323</u>
S2.15.2	Reference materials, i.e. codes, regulations, and standards	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>1302/***</u>
S2.15.3	Awareness of research contributing to the body of knowledge	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

***Note: As there is considerable repetition and reinforcement of skills throughout the design sequence, it is difficult to assign a specific source of learning for the basic and broad design competencies.

Program Evaluation Report

Guidelines

G2.16 The program should maximize potentials appropriate to the institution, its location and resources.

One of the greatest potentials of our campus is the usually strong ingrained work ethic and drive to succeed which most of our students bring with them to college. Ours is an older, more experienced, usually working student body. The rigorous, intensive program we offer demands long hours and dedication for which our students seem to have a greater than average affinity. Those without such desire never make it through the first two years!

Our location is central to the country, central to a large geographic zone not served by architecturally-based interior design programs, and central to two major metropolitan areas, one of which is a leading contract design market center, the resources of which we constantly exploit. (Refer to appendix for exhaustive list of fieldtrips and guest lecturers). And the School of Architecture's cultural, educational and human resources (inclusive of such assets as an active, hands-on Advisory Board) are an incomparable asset to both the architecture and interior design programs.

G2:17 The program should encourage interaction with other disciplines.

Our location in the School of Architecture heightens realistic awareness and contributions of related disciplines such as architecture; structural, mechanical and electrical engineering; lighting design; acoustics and special areas such as life safety consultation, food service consultation, vertical transportation consultation, etceteras.

G2.18 The curriculum reflects the continually expanding requirement of the profession, advancements in knowledge and contributions of related disciplines.

As the contract interiors profession matures, needs for rationally-driven empathetic planning and design approaches and a stronger focus upon codes and other engineering/architectural issues continue to grow. We feel that as this progresses, our program becomes more responsive each year. We emphasize current issues in the design professions and opportunities which continue to grow--specialized design fields; in-house corporate design groups; facility management; manufacturer-related design groups; vendor/ designers; marketing roles; behavioral consultants; workspace specialists; environmental designers; "green" designers; design educators; etceteras.

Program Evaluation Report

Knowing that a small minority of interior design graduates (from any and all schools) actually become project designers, we emphasize preparedness for project management, research and technical, administrative and marketing roles as well. We definitely emphasize a "team" approach, the realization that most graduates will be active members of design and architectural "teams" whose roles and contributions will be ever changing as projects and the profession may demand.

G2.19 The program strives to provide offerings beyond the suggested minimum for graduation.

The Interior Design Program at this school is very rigorous and structured and requires 138 academic hours for graduation. This is already more than the average requirement for most programs at the four-year degree level. In addition, our students are able to choose from a variety of elective course offerings within the architecture department, the art department or any other university department to further their education. Many of our students elect to take additional courses in various disciplines with their particular professional goals and aspirations in mind.

Also, it should be noted that many of our students already have degrees (or have been enrolled) in other fields of study prior to their deciding to pursue a professional degree in interior design. This adds to the academic richness of not only those individual students, but also the student body as a whole

G2.20 The program is strongly encouraged to provide a system of field training or internship for the students during the latter part of the program.

As stated earlier, our students have a very strong work ethic (as need requires). Most of our students have to work to support their education and most choose to work for design or design-related organizations. Some even take time out of school for full-time work (usually of economic necessity) during the pursuit of our degree

Although we do not have a structured internship as part of our course requirements, nearly all our students have work experience in a design studio or related forum (showroom, dealership, etc.) prior to graduation. Our students are more than competitive in winning desirable internship positions. This past year, our students have been offered the "plum" internships in the metroplex-- Working Spaces: The Lauck Group, Inc., HOK, Inc., Corgan Associates, The Harris Design Group and Interprise Southwest.

General University Policy

Statement

Admission Policies

Standards

1.1.1. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

Admission policies are published in the University's Undergraduate Catalog and are subject to change without notice. The University reserves the right to modify its admission policies at any time.

The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.2. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

Students

All students who are admitted to the University are required to maintain a minimum cumulative grade point average (GPA) of 2.0. Students who fall below this minimum GPA may be placed on academic probation. Students who are placed on academic probation must meet with their academic advisor to develop a plan of action to improve their academic performance. Students who fail to meet the minimum GPA requirement for two consecutive semesters may be suspended from the University.

1.1.3. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.4. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.5. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.6. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.7. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.8. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.9. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.10. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.11. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.12. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.13. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

1.1.14. The University is committed to providing a high quality education for all students who are admitted to the University. The University's standards are based on the highest quality of education and are designed to ensure that all students who graduate from the University will be well-prepared to enter the workforce and to contribute to society.

Program Evaluation Report

3. Students

3.1 Admission Policies

Standards

S3.1.1 Adequate and realistic information regarding admission policies, program philosophy, mission and goals, and the course of study is published to allow assessment of the program and choices relative to career objectives.

Admission policies are published in the university undergraduate catalog and distributed to students interested in attending The University of Texas at Arlington.

It is quite clear and complete as to program mission. For complete publication of admission policies refer to undergraduate catalog.

S3.1.2 Admission is limited to students who have completed their secondary education, or have been granted equivalent status

An applicant for admission, to be accepted by The University of Texas at Arlington, must have graduated from high school with at least 20 acceptable high school units and have achieved a level of performance on the SAT or ACT in accordance with the applicant's standing in his/her high school graduating class.

<i>Rank in High School Graduating Class</i>	<i>Minimum SAT Scores</i>	<i>Minimum ACT Scores</i>
First (highest) quarter	No minimum, but score must be submitted	No minimum do submit
Second quarter	700	15
Third quarter	800	19
Fourth quarter	1000	24

Program Evaluation Report

Guidelines

G1.1.3 The number of students admitted and their selection should be determined by the academic goals of the program; physical resources available, student/faculty ratio; and the ability, interests and professional preparation of the applicants

Students are admitted to the program if they can meet the university requirements for admission. Individual counseling takes place to introduce the student to the objectives of the interior design program. For transfer students, an evaluation of transfer credits is made by the University's admissions office. The student's major department advisor will determine the amount of transfer credit that will apply toward a particular degree. Students applying to transfer credits for studio courses taken elsewhere must present examples of that work for evaluation and placement within the department.

The School of Architecture is located within its own four-story building and the interior department occupies some of that space. Classroom space is more than adequate for the department. Students have access to an interiors library and sample room in addition to the architectural library within the building. Computer facilities, shop facilities, and photography facilities are also accessible within the architecture building.

Currently, the interior design department enrollment is relatively small, therefore student/faculty ratios are better than the norm.

As previously stated, the interior design students are acquainted with the department program objectives during a counseling session, and they evaluate those objectives to determine if the objectives correspond with their personal abilities, interests and professional goals

G3.1.4 Admission policies are non-discriminatory on the basis of race, color, creed, sex, age or national origin.

Admission policies are non-discriminatory.
Refer to the undergraduate catalog for the policies on admission..

Program Evaluation Report

3.2 Educational Services

Standards

S3.2.1 There is an effective academic advisory system..

Students can contact the interior design advisor Elfrieda Foster throughout the year. Elfrieda has been in this advisor position for twelve years. Office hours are posted and special arrangements are made to meet with the advisor if a student is unable to meet during regular hours. During each semester, before registration for the following semester begins, advising takes place on consecutive days with morning and afternoon hours to accommodate every student's schedule. All students are advised on an individual basis by the same advisor each semester.

S3.2.2 If transfer credits are accepted, there is a documented process for their evaluation

Credits for courses that have been earned at another accredited college or university with a grade of "C" or better may be transferred to The University of Texas at Arlington. Courses completed with a grade of "D" will not be accepted in transfer. In general, a student should take courses which are on the same level as those at The University of Texas at Arlington. It is not possible to transfer a course offered on the freshman or sophomore level at another college as the equivalent of a junior level course. The students' major department advisor will determine the amount of transfer credit that will apply toward a particular degree. Students applying to transfer credits from studio courses taken elsewhere must present examples of that work for evaluation and placement. These submissions are evaluated by the interior design faculty,

Program Evaluation Report

Guidelines

G3.2.3 Students should be introduced to broadly based examples of professional accomplishment at both national and international levels.

Our students, quite frankly, tend to enter our school less worldly, less sophisticated than those who attend eastern urban center schools or exclusive private schools. But, we gratefully accept this tradeoff for students who are so eager to learn and so willing to work. And, recognizing their need for broader exposure, we never let up in our encouragement and insistence that they constantly and critically examine the best design periodicals in our library. We lead them not only to interior design periodicals, but also to *Architecture*, *Architectural Record* and *Texas Architect*, *Graphics and Print*, and to international publications such as *ID*, *Domus*, *Japan Architect*, *Abitare*, and even to European fashion magazines. Periodicals will provide one of their most meaningful and cost effective lifelong windows upon the world of design and we try to build a strong "periodicals habit" early. It has become an effective life-changing addiction for many of our students (and faculty.)

Exhibits and visiting lecturers are an everyday occurrence in the School of Architecture. Also, students see many off-campus exhibits such as Palazzetti's New Italian Design Exhibit featuring furniture, interiors, architecture, graphics and industrial design and Alvar Aalto's Retrospective Exhibit sponsored by ICF. In exposing our students to professional accomplishment, we stress both quality and breadth, to expand their horizons and elevate their aspirations.

For the first time ever, a special section of ARCH 1302: Introduction to the Design Professions was offered for entry level students declaring interior design as their major. The "text" for the course was a year's subscription to *Interior Design* with special emphasis on the "Design Giants" issue. Of the top ten design giants, six have offices in Dallas, and five prepared and presented representative design projects, discussed the firm's design philosophy and shared their own personal "pathways to success".

Also, incorporated into the course were lectures and slide presentations of *Interior Design's* "Design Legends" (as voted on by current Interior Design Hall of Fame members). Included were Elsie de Wolfe, Dorothy Draper, Eleanor Brown, Billy Baldwin, Ray and Charles Eames, Florence Knoll, Le Corbusier and Frank Lloyd Wright. It was a successful approach to marry interior design's "decorator" heritage with our more architectural emphasis. We further studied the philosophy, the faculty, the graduates and the influence of The Bauhaus and Cranbrook Academy on twentieth century design.

Program Evaluation Report

G3.2.4 Field trips to museums, galleries, showrooms, manufacturing plants, and case studies of interior and architectural design are highly visible

Our first fall semester fieldtrip will be to the Kimbell Museum to see the current exhibit "Modernism: The Art of Design 1880-1940." followed by a tour of the museum itself. The School played a strong role in the broadly lauded decision to cancel a planned addition to the landmark Kimbell Museum. The School of Architecture maintains a strong relationship with the Dallas Museum of Art, whose Director is one of our Advisors and a past commencement speaker. We are located among a wealth of museum and gallery resources. We encourage attendance to the many art show openings which are "clustered" approximately once a month during spring and fall at Dallas' galleries. The Dallas' contract design showrooms are ongoing resources to our students. Each spring semester, the Interior Design Program sponsors Student Career Day at the contract design Center. Over twenty showrooms open their doors to the students. The day culminates in a panel presentation "The Future of the Profession" with key speakers from IIDA and ASID. The furniture design class always tours Vecta's plant (among other such tours) and is always addressed by both Vecta's President and Design Director. They also visit metal workshops and custom woodworking studios.

This past year, the senior class, which was unusually small, had weekly fieldtrips to Dallas design studios, showrooms and dealerships. (Working Spaces: The Lauck Group; HOK.; Wilson & Associates; Knoll; Haworth; Staffelbach Designs, Inc.; Goldsmith's, The Spencer Co.; Collier & Collier; David Demerest, AIA) The final senior studio project was a case study of an existing project--The American Beauty Flour Mills as developed by David Demerest and Bennett Miller into artists lofts and further developed by the students into the New Dallas Arts Center.

G3.2.5 There should be opportunities for students to be involved in the design and construction of the program.

We constantly monitor students', recent graduates' and graduates' employers' opinions as to strengths, weaknesses and ongoing needs for change to the program in any and all aspects. Recently, when developing material for a promotional folder about our program, we sought information about students' initial and changing impressions of the program as they moved through their course of study--both pluses and minuses. And we're paying strict and serious attention to what they say. Former students play a critical role on our program advisory committee. Also, student evaluations of courses and instructors are administered each semester.

Program Evaluation Report

G3.2.6 Students should have access to student and professional design organizations is an important means to the students' personal and professional development.

We have always had an active student chapter of a professional design organization. For years we had both an IBD and ASID chapter. For the past two years, however, the students chose IIDA as being more representative of both their personal goals and needs as well as those of the school's Interior Design program.

Our students make intensive use of the professional organization and are encouraged to (and do) regularly attend professional chapter events as a way of getting to know the professionals who attend as well as touring major design installations in the metroplex--The GTE National Headquarters (a corporate campus setting designed by HOK--architecture and interior design) and Mary Kay's Corporate Offices (highrise single occupant building; interior design by Working Spaces: The Lauck Group) most recently. Students are made to understand that this is invaluable direct contact with potential employers. They seem to have grasped the value of such opportunities. The annual career day program sponsored by IIDA was well attended not only by our upper level students, but also by fifteen entry level students--several of whom were offered summer internships on the spot!

In addition to the professional meetings, students plan monthly student chapter meetings. These are typically brown bag lunch presentations with practicing professionals or allied specialists. Speakers this past year included Cathy Hendricks, executive director of the Texas Board of Architectural Examiners (and professional interior designer!); Mary Wright, a lighting designer; Don Collier, a former designer turned sales rep for designer lines--Vitra, Metropol, Halco, etc; recent graduates to discuss portfolio preparation and job interviews; Jennifer Greisbaum, chair of IIDA's membership committee to discuss benefits of membership and involvement; and David Lubin, chair of IIDA's professional development committee (and UTA graduate) to discuss NCIDQ and continuing education opportunities.

A very special meeting was with IIDA's Texas Chapter President, Lynn Metz and several board members as they presented current editions of every book on NCIDQ's reading list to our library. This is representative of the tremendous professional support our program enjoys. And it is appreciated.

Project Evaluation Report

Project Name: [Faint text]

1.1.1. Faculty members involved in the project are [Faint text]

1.1.2. Faculty members involved in the project are [Faint text]

1.1.3. Faculty members involved in the project are [Faint text]

1.1.4. Faculty members involved in the project are [Faint text]

1.1.5. Faculty members involved in the project are [Faint text]

Faculty

1.2.1. Faculty members involved in the project are [Faint text]

1.2.2. Faculty members involved in the project are [Faint text]

1.2.3. Faculty members involved in the project are [Faint text]

Program Evaluation Report

4. Faculty

Refer to Appendix C for a personnel data form for each faculty member.

Standards

S4.1 Faculty members have academic preparation and/or professional experience appropriate to their areas of responsibility.

Architectural faculty, responsible for the first two years of our program, all have master's degrees and all those teaching studio classes have professional experience. (Refer to Appendix C)

Marian McKeever Millican, director of the interior design program since 1996, has both a bachelor's and master's degree in Interior Design. Further, she has twenty seven years in the profession evenly balanced between teaching and professional practice. She has previously taught in four other FIDER accredited programs.

Our other full time faculty, Elfriede Foster has a professional degree in interior design from UTA and over fifteen years of professional experience. She is currently pursuing a master of liberal arts degree at the University of Dallas. She has taught in the program for twelve years.

Two of our adjunct faculty, David Bourbon and Russell Buchanan have master's degrees and over ten years each of professional experience. Two other adjunct faculty, Mike Tatum and Debbie Weber have Bachelor's degrees in design and over fifty years of design experience collectively.

We are extremely proud of the talent and expertise of our faculty. As our program emphasis is contract interiors we could not have better representatives of the various aspects and more experienced teachers to prepare our graduates for the professional arena.

S4.2 Faculty members should represent a range of professional specializations appropriate to the program goals, and a mixture of experience encompassing education, teaching, research and practice.

The focus of the Interior Design program is on commercial interior design. All interior design faculty members specialize in this area. But their professional experience encompasses a diverse range of projects such as corporate facility programming and planning, healthcare, retail, and public service sector projects of all sizes and in a broad range of locations, both national and international.

Program Evaluation Report

Faculty members have experience in all areas of professional activity from marketing through programming, planning, design, project management, technical work, office administration and contract administration. All interior design faculty members teach in addition to maintaining a professional practice which is of great benefit to the school and the students. The philosophy of the school is that professional practice can be equivalent to research or advanced study in our profession. Greater faculty specialization will only make sense as our program grows in size.

Our new program director not only has excellent teaching and practice credentials, but also has done extensive research in the area of special environments for children with learning differences and her work has been published nationally.

S4.3 Faculty members are adequate in number to implement the program of instruction and related activities so as to meet the objectives of the program.

Currently, the program is relatively small and the number of faculty is more than adequate to meet the program's academic objectives. Student/faculty ratio far exceeds the FIDER standard requirements. Part of our long-range goals stated is to increase the size of the program, and when we approach that goal, faculty and the number of interior design course sections can be increased as the need arises.

S4.4 At least one faculty member is an interior designer who has at minimum of one professional degree in interior design, and an advanced degree in interior design or an allied field and a minimum of two years of professional practice in interior design

As stated earlier Marian Millican, interior design program director and a full time associate professor, has earned both a bachelor's and master's degree in interior design, from Penn State and Michigan State respectively. She has over twenty seven years of professional design practice--fourteen years of full time teaching with part time practice and thirteen years of full time practice with part time teaching. She has been a professional member of ASID for over twenty years has served six terms on the Texas Chapter Board of Directors. She has recently applied for IIDA professional membership but maintains a major personal commitment to continue the efforts of having one professional interior design organization. She has also served on the Executive Board of TAID (Texas Association of Interior Designers). Upon assuming her position in 1996, she renewed her corporate membership in IDEC (Interior Design Educators Council).

Program Evaluation Report

S4.5 One faculty member who has interior design studio supervision responsibility has a minimum of a professional degree in interior design and a minimum of two years of professional practice in interior design.

Elfriede Foster, responsible for the junior level studios has a professional degree in interior design from UTA and over fifteen years of professional interior design experience.

All adjunct faculty teaching any studio has a professional degree in architecture and/or design and all have at least ten years of professional experience.

Guidelines

G4.6 Programs should strive for a ratio of 15-18/1 in design studio courses.

Our program's current student/faculty ratio exceeds the FIDER standards' requirements. Within the past three years, all interior design studio courses have had a ratio of 8-16 students to one instructor, which allows for more than adequate contact time per student.

<i>Semester</i>	<i>Studio</i>	<i>Enrollment</i>
Spring 98	INTD 4563	8
	INTD 3555	16
Fall 97	INTD 4562	12
	INTD 3553	15

G4.7 Faculty members should be effective as teachers with a thorough and contemporary understanding of their field.

We have sought out the "brightest and best" faculty for our program. All interior design faculty members are 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. Their effectiveness as teachers is clearly demonstrated through their students' projects.

G4.8 Faculty members should be encouraged to supplement their teaching assignments with research and creative scholarship and/or professional activities and be given time in which to conduct these activities..

All faculty members practice professionally in addition to teaching. Marian Millican is also pursuing meaningful research. Please refer to Appendix for university policy statements on outside employment.

Program Evaluation Report

G4.9 Faculty members should actively participate in professional design organizations and relevant community organizations.

Marian Millican, ASID has served on the Board of Directors for both ASID/Texas Chapter and TAID (Texas Association of Interior Designers)—the state political watchdog. 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 (one of the last ten hour design exams.) She was actively involved in the re-formatting of the exam and served as jury co-ordinator 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 extremely active in community organizations and busy with community service. This past year she designed the signage kiosks and building plaques for The Heritage Trails Task Force and serves on the executive committee; designed the private office for Ken Barr, Mayor of Fort Worth; and designed the offices of the Fort Worth Chamber of Commerce. She is serving as a consultant to the YWCA on the restoration/renovation of their historic building. She is a member of Historic Fort Worth and has "fought" to restore the historic Blackstone Hotel (Refer to article in appendix H). She is serving on the new building committee and has helped design the new KinderPlatz—a non profit pre-school emphasizing the visual and performing arts for children. Marian also designed and found donors for the furnishings of the public spaces and two private rooms for Samaritan house—an AIDS hospice in north Fort Worth.

Marian further serves on the executive board of Downtown Fort Worth, Inc. (the beautification of downtown Fort Worth and sponsor of the Main Street Arts Festival) and the executive board of Streams & Valleys (the beautification of the Trinity River and sponsor of Mayfest). She is a founding member of Urban Strategies for Tarrant County—a public arts advocacy committee, and charter board member of the Fort Worth Contemporary Art Center. She was a volunteer for S.O.S. (Save Outdoor Sculpture) helping with the grant and resulting survey of outdoor sculpture in Tarrant County. She has volunteered as a docent at the Kimbell Museum and coordinated the programs for the "hearing-impaired" (children and seniors) for four years. She is a member of the Fort Worth Junior League.

Program Evaluation Report

Elfriede Foster received a national award for her Lego Building project for the Girls League of Dallas, and Debbie Weber served on the planning board for the Dallas Aids Outreach Center

Mike Tatum, our former director and current adjunct faculty is a professional member of IIDA and contributing editor to the IIDA Perspective. He has nearly forty years of professional experience. He founded the first exclusively corporate interiors group for Hellmuth, Obata and Kassabaum (HOK) in the early 1960's. He was inducted into IBD's "20 in 20" as one of twenty distinguished interior designers in the nation during IBD's Twentieth Year Anniversary Program. His contributions to the profession are recognized internationally.

G4.10 Faculty members should show evidence of continuing professional education and development.

Not only do our faculty *attend* informative seminars and educational forums, but we have *conducted* numerous IIDA/AIA approved CEU programs such as the AIA's programs in Washington and New York and AIA National Convention presentations. Mike Tatum has most likely been one of the top five interior designers on the continuing education seminar circuit.

Within a one year period, Michael Tatum delivered the national keynote address to the AIA Interior Architecture Committee, as well as speaking to professional meetings of IIDA, IFMA, and IFDA and to IIDA students. Mike participated in planning of the Design Connection's special events and moderated a Texas Society of Architects' panel on The Role of Real Estate Brokers in the Hiring/Selection of Design Professionals. In 1995-7, he made presentations to IBD and/or ASID groups in San Francisco, Boston, St. Louis, Milwaukee, and Dallas; and to design students at Wentworth in Boston. He followed the TSA panel moderation with a similar role at the 1993 National AIA Convention, and has moderated programs on the future of the profession for AIA/IA in Washington and New Orleans Mike has attended and participated in such programs as the Steelcase sponsored interactive national panel presentations on changes in the workplace and mergers and acquisitions in the contract industry.

Marian attended the national AIA Convention in San Francisco this May attending numerous workshops dealing with commercial interiors. She attended the AIA Interiors Meetings in Washington last year. She also attended the IDEC annual meeting last year in Cincinnati. She has prepared two professional seminars for the Exhibit Group on Color Interaction and Understanding Munsell and is hoping to submit these for consideration for ASID University (continuing education).

Program Evaluation Report

G4.11 *Creative scholarship, including professional practice, product design and studio arts should be considered equivalent to research and publication in other fields when it 1) contributes to the knowledge base of the discipline 2) meets the rigor of peer review and 3) is disseminated in a retrievable format.*

We wholeheartedly concur. Fortunately this policy is accepted by the Dean of the School and Higher Administration of the School who supports the unique contributions of those teaching in professional disciplines. Copies of the university's promotion and tenure policies are in the Appendix H.

G4.12 *Personnel policies for faculty members in the program should be the same as those in effect for other faculty members in the institution with regard to appointment, academic rank, tenure, salary, promotion and recognition of professional competencies.*

Those policies applicable for any personnel within the School of Architecture are equally applicable to our program.

G4.13 *In judging the academic load, consideration should be given to the total responsibilities borne by each faculty member, with 18 contact hours being considered a maximum.*

We are operating well within FIDER Guidelines.

In preparation of this faculty workload chart, we have only shown those faculty teaching interior design courses, not the required architectural courses.

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

Marian McKeever Millican, ASID

Associate Professor

100% appt. 25% Administration
 75% Teaching

Program Evaluation Report

Millican *continued*

Fall courses: INTD 3353: Communication Skills
3 semester credit hours/ 6 contact hours
16 students

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

Spring courses: ARCH 1302: Survey of the Design
Profession
3 semester credit hours/ 3 contact hours
32 students

INTD 4332: Professional Practice
3 semester credit hours/ 3 contact hours
8 students

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

Elfrieda Foster

Instructor

99% appointment: 70% Teaching/29% Advising/Recruiting

Fall courses: INTD 3321: Materials
3 semester credit hours/ 3 contact hours
18 students

INTD 3553: Interior Design Studio
5 semester credit hours/ 9 contact hours
12 students

Spring courses: INTD 3345: Communication Skills
3 semester credit hours/ 6 contact hours
16 students

INTD 3445: Interior Design Studio
5 semester hours/ 9 contact hours
16 students

Russell Buchanon, AIA

Adjunct Lecturer

16% appointment

Spring course INTD 4369: Furniture Design
3 semester hours/ 6 contact hours
8 students

Program Evaluation Report

David Bourbon, AIA
Adjunct Lecturer
25% appointment

Fall course: INTD 4368
3 semester credits/4 contact hours
8 students

Spring course: INTD 3322
(Responsible for 50% of course)
3 semester hours/ 3 contact hours
16 students

Mike Tatum
Adjunct Professor
17% appointment

Fall course INTD 4345: Architectural Graphics
3 semester hours/6 contact hours
12 students

Debbie Weber
Adjunct Lecturer
9%

Spring course INTD 3322
(responsible for 50%)

Program Evaluation Report

XXXXXXXXXX-XXXX-XXXX

Executive Summary

The purpose of this report is to provide a comprehensive overview of the program's performance, including its strengths, weaknesses, and recommendations for improvement.

The program has achieved significant success in meeting its objectives, particularly in the areas of program delivery and participant satisfaction. However, there are several areas that require attention, including program evaluation and resource management. The program's strengths include its commitment to quality and its focus on meeting the needs of participants. The program's weaknesses include its limited resources and its need for more robust evaluation mechanisms. Recommendations for improvement include increasing program funding, enhancing program evaluation, and improving resource management. The program's success is largely due to the dedication and hard work of its staff and participants. The program's future success will depend on its ability to address the identified weaknesses and implement the recommended improvements.

Resources and Facilities

The program's resources and facilities are essential for its successful operation. The program currently has a limited budget and relies heavily on external funding. The program's facilities are also limited, with only a few classrooms and a small office space. The program's resources and facilities are a significant constraint on its ability to expand and improve. The program's limited resources and facilities are a major challenge to its long-term success. The program's future success will depend on its ability to secure additional funding and improve its facilities. The program's limited resources and facilities are a significant barrier to its growth and development. The program's future success will depend on its ability to overcome these challenges and implement the recommended improvements.

Program Evaluation Report

5. RESOURCES AND FACILITIES

Standard

- 5.1 *The institution provides an adequate base budget to maintain the program, its stated objectives and professional requirements.*

Currently, teaching salaries and administrative expenses are not under the control of the program director, but are the responsibility of the Dean. Until interior design becomes larger, it is university policy not to create departmental status for the program. The interior design program has traditionally received a higher fraction of resources than credit-hours would indicate, based on the averages for the school as a whole. This has and will continue to be the case for the following reasons. As a relatively new program establishing itself, funding needs are proportionally greater, and smaller programs have a more difficult time leveraging faculty costs by teaching a proportion of large (and more financially efficient) courses. Throughout its history, the interior design program has received and continues to receive a higher budgetary proportion than would be determined by strict proportionality. While not large in comparison with more affluent institutions, these funds are significant by our state university standards and adequate to maintain the program's objectives and professional requirements. Please refer to Appendix D Budget (a) and (b) for specifics.

- S5.2 *There are sufficient studio and appropriately equipped classroom facilities for students.*

Currently, the Interior Design program uses two large studio spaces that are not shared by other students. Each student has her/her own workstation for the semester. These studios are available to students 24 hours a day, seven days a week. Both studios have more workstations than currently needed. We can accommodate up to 20 workstations per classroom. A large resource library adjoins one of the studio spaces. A third floor lecture room seats up to 25 students and is almost exclusively used by the interior design department. This room also has black out screens to be used for slide presentation, a "white board" wall and two walls of tackable presentation board. The freshmen lecture course is taught in an auditorium room on the fourth floor of the architecture building with two projector boxes permanently in place and a large electronic screen. All windows have black out shades. Keyed floor plans are provided in Appendix E..a.

Program Evaluation Report

S5.3 *The library of the institution has a strong reference collection on design, interior design, architecture, construction and the arts, as well as relevant literature from supporting academic areas such as sociology, psychology, management, and environmental design*

The Architecture and Fine Arts Library is situated on the first floor of the Architecture Building, and the content concentrates exclusively on architecture, landscape architecture, interior design, art and construction. There are over 35,000 current holdings. The convenient location within the building facilitates and encourages frequent use. In addition to our own library, the university library provides excellent and vast resources in all academic areas including design and related fields.

S5.4 *Current and high quality reference materials, professional magazines, samples and catalogues are available and should be in close proximity to the studios.*

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. Professional magazines are accessible both in our materials library and in the architecture library. They include national and international examples such as *Metropolis, Interiors, Interior Design, Contract, Abitare, MD, ID and Domus*.

S5.5 *The program has access to a permanent audio-visual collection, with the necessary equipment readily available.*

The School of Architecture maintains an extensive collection in the slide library located on the first floor of our building. Standard audio visual equipment can be checked out on a as needed basis. More complicated video equipment is available through the university media center house in the School of Art across the courtyard from the School of architecture.

Program Evaluation Report

Guidelines

G5.6 *Students should be provided with work space that encourages interaction both during and outside scheduled class time.*

Our interior design studios are open twenty-four hours a day, seven days a week. Each student has his or her own key to the building and to the studios. Each student also has an individual work station for the semester. The rooms allow an open plan and do encourage group discussion/ activity. and project requirements do require long hours in the studios outside of class time.

G5.7 *Buildings, equipment and library facilities should be appropriate to the stated objectives of the program.*

Since the School of Architecture occupies its own four story building, the physical facilities are more than adequate and appropriate to serve our program's stated objectives. Having an in-house library and slide library makes research easier for students and faculty.

G5.8 *Studio support space and appropriate equipment should be available and readily accessible for such function as projects production, critique and display; reference materials, sample storage, discussion/seminar space, a/v lecture facilities and computer lab.*

The interior design studios, lecture rooms and the materials library are clustered at the north end of the third floor of the architecture building. A critique or jury space is centered within that cluster. These adjacencies provide an efficient and convenient work and study environment for student and faculty needs.

A workshop is located on the first floor and we have capabilities to work with wood, metal and plastics. Students enrolled in our senior furniture design and construction studio use this facility extensively. also on the first floor in the photo lab and the computer center.

A large lecture room with audio/visual capabilities is located on the second floor near the main jury/ exhibit room. Smaller auditoriums are on the fourth floor. These respective spaces are used for a variety of lectures, juries and exhibitions.

Program Evaluation Report

G5.9 *Faculty members should have offices and research accommodations in accordance with the objectives of the program, as well as administrative and counseling activities*

The program director's office is located on the second floor of the School of Architecture within the administrative office suite. Two other faculty offices are located on the north end of the third floor in close proximity to the interior design cluster. One is exclusively for Elfieda Foster, the other shared by our adjunct faculty. Office sizes are generous with adequate furnishings to function as needed.

G5.10 *Technical and clerical support staff should be provided to the program and its faculty.*

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.

G5.11 *Exhibition space should be available for the specialized use of the students and faculty,*

In addition to the main jury and exhibit space on the second floor, exhibition space for students and faculty is available on every floor of the architecture building and is in constant use. Student work is displayed throughout the building at all times. Faculty and traveling exhibits are usually accommodated in the main gallery.

G5.12 *The annual budget should include funds for updating library holdings and audio-visual materials.*

The library reference materials are located in the Architecture and Fine Arts Library and are housed together for all disciplines' cross referencing. The budget is more than adequate for acquiring and maintaining interior design publications and periodicals. The library director is very knowledgeable and aggressive in obtaining new materials for the interior design program. Our most recent major acquisition in the complete Munsell Color collection. We have never experienced problems in acquiring any library or audio visual materials as requested or required.

6. ADMINISTRATION

Standards

55.1 There are clearly defined administrative standards for the program, which are consistently applied. The responsibility of the administrator is clearly defined in the administrative unit of which it is a part.

Specific measures of the administrator are... (faded text)

The impact of administration is... (faded text)

Administration

These refer to... (faded text)

Program Evaluation Report

6. ADMINISTRATION

Standards

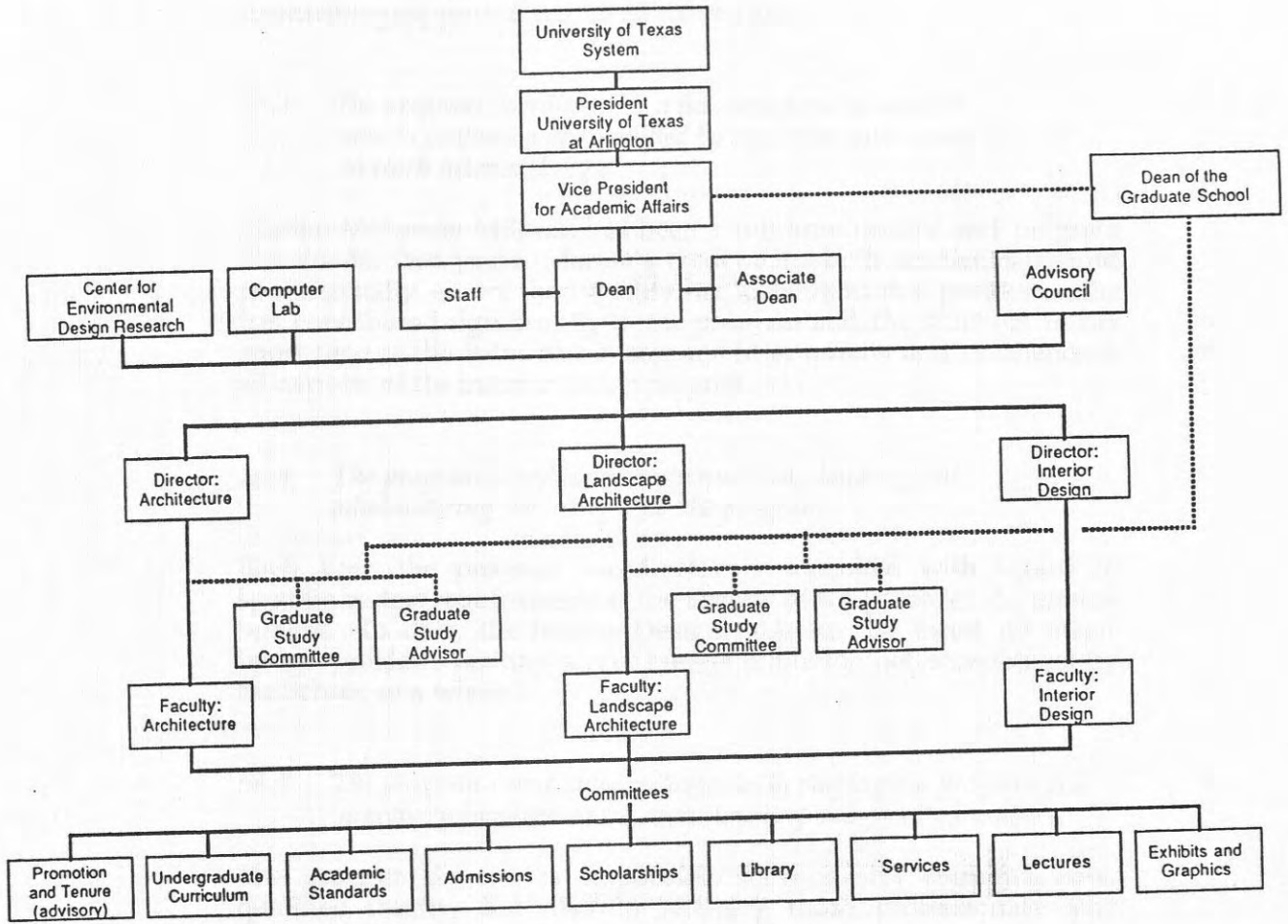
S6.1 *There are clearly defined administrative channels for the program, with an organization chart that shows the relationship of the program in interior design to the administrative unit of which it is a part.*

Provide a diagram of the administrative organization showing how the interior design program relates to allied units and the general structure of the institution.

The School of Architecture is structured around two undergraduate degree programs, Architecture and Interior Design, and two graduate programs, Architecture and Landscape Architecture. The program directors report to the Dean and serve at his discretion. The faculty report to their respective directors. In addition to the defined administrative channels, the Dean maintains an open door policy for all faculty and students

Please refer to Organization Chart on next page.

Program Evaluation Report



Program Evaluation Study

S6.2 *The unit of administration, whether a department, section, school or other, is supportive of the stated objective of the program.*

The Interior Design Program is most fortunate to have the strong and unwavering support of a very effective Dean.

S6.3 *The program coordinator is a full-time faculty member who is professionally qualified by education and experience to teach interior design*

Marian McKeever Millican has been a full-time faculty and program director for two years. Marian's credentials--both academically and professionally --more than qualify her to serve in this position. She has contributed significantly to the program and the students in her short time at the helm. She is committed to quality and excellence in all aspects of the interior design program.

S6.4 *The program coordinator participates in planning and administering the budget for the program.*

Each year, the program coordinator is consulted with regard to specific budget requirements as the Dean's office prepares the annual budget. To date, the Interior Design Program has faced no major budget problems nor any sort of budget limitation not encountered by the School as a whole.

S6.5 *The program coordinator collaborates in staffing the program and is actively involved in the recruitment of new faculty members.*

The program director is responsible for not only recruiting new, qualified faculty, but also in retaining those professionals who continue to give their time and talents for limited compensation. .

S6.6 *The faculty members are jointly responsible with the program coordinator for planning and leadership of the program.*

True. We talk a lot. We meet frequently, but casually and irregularly. Opinions are openly exchanged. But we certainly are not over-structured.

S6.7 *There is a systematic process for program self-assessment and subsequent revision for continuing growth and development.*

Also true...the FIDER reports! And continual faculty dialogue.

Program Evaluation Report

Guidelines

G6.8 *The direction of the interior design program should be vested in the interior design faculty members.*

It is and has been since Dean Baum's arrival on the scene. We are fortunate to be afforded such autonomy *and* support from the dean.

G6.9 *Students should be represented on decision-making committees of the institution and program, where appropriate.*

Interior design students can be and are active members of the ACC--Architecture Constituency Council; which is a very active, very outspoken student group that sends representatives to all faculty meetings, plans special events throughout the year, organizes a terrific career day for interior design as well as architecture students, has representatives on the lecture series committee, organizes student and professional exhibits and publishes a student newsletter. Last year the ACC received university recognition as the *best* student organization on campus.

With our small numbers and close relationships with our students, we are extremely influenced by their comments and attitudes when making any changes to our program. We also have several former students, recently graduated on our advisory board.

G6.10 *In judging academic load, consideration should be given to the total responsibility borne by the program coordinator.*

The coordination of the program is regarded as equivalent to a three credit lecture course. This is seemingly fair for a small program with no unreasonable coordination demands.

Thompson Business Report

ATTENTION TO OUTSIDE COMMUNITY

The following information is intended to provide you with a general overview of the program and its objectives. It is not intended to be a substitute for the actual program materials and should be used as a guide only.

Objectives

1. To provide a general overview of the program and its objectives.

2. To provide a general overview of the program and its objectives.

3. To provide a general overview of the program and its objectives.

4. To provide a general overview of the program and its objectives.

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11. To provide a general overview of the program and its objectives.

12. To provide a general overview of the program and its objectives.

**Relations
to
Outside
Community**

Program Evaluation Report

7. RELATIONS TO OUTSIDE COMMUNITY

A clear relationship exists between the quality of a program and its interaction with the professional community. A program should provide for guest speakers with widely varying points of view and experience, field trips for informational and cultural depth, and exposure to different disciplines for both faculty members and students.

Standards

S7.1 Links to the profession are maintained through: faculty members who are actively engaged in practice or research.

Our interior design instructors have carried on meaningful professional practices (and continue to do so), and thus understand, empathize with and effectively communicate professional realities to the students and leverage their professional relationships to benefit the students and the program.

As thoroughly discussed in Section 4, our faculty provide outstanding professional and community opportunities and exposure for the students.

G7.1.2. Links to the profession should be maintained through guest lecturers, critics or visiting professors

Regular campus visits by local and visiting designers and architects is a great benefit of our School of Architecture affiliation. The number and quality of design-field visitors to this school vastly out performs what a fine arts or home economics affiliation usually provides. And, our Interior Design program's on-campus visitations by professionals (See Appendix) are quite substantial. Not only is there an organized Friday lecture series of leading designers/architects for the School (again refer to Appendix) but also the level of professional we invite to speak to individual interior design classes is exceptional. Leading vendors representing particularly unique, advanced or historically important products visit our materials classes

A list of guest lecturers, critics and visiting professors is also included in the Appendix, but in just the past three years our visiting critics have included such distinguished professionals as Paul Manno (Director of Interior Design--Working Spaces: The Lauck Group/ winner IBD Gold Award; Glenn Clarke (Vice President of HOK, IBD Gold Award winning interior designer, IFMA Gold Award winning furniture designer (Glenn has since accepted a position as Vice President and Director of Design/HKS, Dallas.)

Program Evaluation Report

G7.1.3 Students should be encouraged to attend professional meetings, presentations, symposia and lectures

Faculty active in IIDA encourage ongoing month-to-month linkage between our student IIDA chapter and the North Texas professional chapter, with our students regularly participating in professional chapter meetings and special events. Students will also often attend both Fort Worth and Dallas AIA Chapter meetings and special tours.

A list of visiting lecturers is included in the Appendix, but in just the past few years has included such distinguished professionals as Diane Legge (The Office of Diane Legge, Award-winning building and interior architect and first female partner in Skidmore, Owings and Merrill), Bart Voorsanger (Partner in the award winning New York based interiors/architecture firm of Voorsanger & Mills, and a valued contributor to the school's Advisory Board), Steven Holl (distinguished author, award-winning architect and Professor at Columbia University), Francesco Dal Co (distinguished historian of Milan and Venice), and Rick Brettel (distinguished art historian, Director of the Dallas Museum of Art and active contributor to our Advisory Board).

G7.1.4. Students should be encouraged to participate in competitions, exchange programs, field trips, and internships offered by business and industry.

Our only applicant to Steelcase University, Debra Johnson was accepted and attended the summer, 1997 program. Debra now works for Gensler Associates/ San Francisco.

Another senior student, Liz Ladd, had applied for the SOM Travel Program for travel through Spain but was not selected. (It was the first year the travel program was extended to include interior design students.) Liz interned at and was hired by Working Spaces: The Lauck Group.

Six senior students sent submittals spring, 1997 to Milan for a "Design for the Third Millennium--Office Products" competition. One, Nita Orozco's was selected for inclusion in the exhibit (at the Milan furniture Fair). Nita is now working for Corgan associates, Dallas.

Two seniors placed second and third in the IIDA's Regional Meeting's Student Portfolio Competition. (San Antonio, 1997), Muzna Beig and again, Nita Orozco. Muzna is a project designer for The Exhibit Group.

Program Evaluation Report

And for the first time in the School of Architecture's history; interior design students participated in the Barcelona Spring Semester Abroad Program. Five upper level students studied under Mario Corea and worked on the renovation of a seventeenth century building this past spring semester. They further researched Spanish construction and interior materials and assembled an interiors notebook of their findings. And this summer, four interior design students have participated in the five week Rome Study Tour

Our classes regularly visit professional design offices with and without architectural affiliations, of all sizes, and with varied specialization's such as hospitality, corporate or retail design. This year the juniors visited the studio of Barbara Bouyea, a nationally recognized lighting designer, then actively recruited her to "team teach" a lighting project.

Fall semester, the seniors go to trade showrooms and dealerships--especially emphasizing the office systems suppliers--Knoll, Herman Miller, Steelcase and Haworth but interjecting other design notables such as Vitra, ICF, Halcon, Donghia and Metropol.

We regularly visit furniture manufacturers (such as Vecta, whose President and Designer Director always meet with each Furniture Design class), other types of manufacturers--wood, plastics, metal. The graphics class visits a commercial paper supply house. And we tour the Exhibit Group's 170,000 sq. ft. facility where they design and manufacture trade exhibits for international corporations before designing our trade exhibits or kiosks (junior studio).

Without question, a major attribute of our program is our ideal metroplex location which allows such extensive professional involvement/ interaction.

G 7.1.5 .An advisory board drawn from a broad base of the profession, business and industry.

While the school's advisory board remains in place and functioning well (see Appendix for list of Advisory Board members), the Interior Design Program's board is much more casual in its dialogue and meetings. Included on the board is UTA alum and former president of the University's alumni association (B.S. in Business) Daniel Kauth (Steelcase marketing representative); Paul Manno (The Laucke Group), Glenn Clarke (HKS), Lisa Mizlo (former student--Harris Design Group), Libby Dunn (recent graduate), all the interior design faculty and Dean Baum.

Program Evaluation Report

7.2 ALUMNI RELATIONS

G7.2.1 *The program should maintain communication with its alumni.*

Many of our students revisit the school and individual instructors after graduation and attend special events sponsored by the school. Every year the School of Architecture hosts an Alumni Reception to maintain communication with its former students. This reception gives faculty and students an opportunity to socialize and discuss professional accomplishments

G7.2.2 *Records concerning the positions obtained by graduates and the graduates' professional development should be maintained. Records include the number employed in the field, types of positions, salary range where possible, and special individual achievements.*

Following is a complete list of graduates from the past three years. Prior to 1995 only sporadic records were maintained. We have listed those whose positions are known.

Recent graduates

	Student	Firm	Position/Salary
May, 1998	Tricia Chen	F/M Associates 2215 Commerce Dallas (Had interned at Lauck Group)	Design assistant Specifically hired or international projects \$28, 500
	Libby Dunn	Emily Summers 4319 Oaklawn Dallas	Design associate Currently working on project with Lake/Flato Arch. \$28,500 plus 2,500 bonus
	Lisa Mizlo	Harris Design (completed design coursework in '97) Starting third year 3535 Travis Dallas, Texas	Project Designer \$30.000
	Alfred Nyraino	Returned to Nigeria	

Program Evaluation Report

Dec. 1997	Muzna Beig (Interned at Corgan)	ExhibitGroup Grapevine, Tx.	Project designer \$30,000 Has designed 11 corporate trade exhibits since Jan.
	Beth Ann Contreras	Blair Design Group Fort Worth	Design assistant CAD \$28,500
	Robin Mercurio	Traveled to Italy Returned to past medical position	
	Nita Orozco	Corgan Associates 501 Elm Street Dallas, Tx.	Design Assistant \$28,500 Adaptive use
	Angela Schmeiman	Worked in London Corgan Assoc Fort Worth	\$26,000.
	David Kusack	Graduate School Architecture	
May 1997	Shelly Barnes (interned at Interprise SW)	The Wadill Group 5949 Sherry Lane Dallas	Project designer \$26, 500
	Liz Ladd	Working Spaces: . The Lauck Group	Project assistant \$26,500
	Erin Robinette (Interned at Magee & Schutts)	PGAL 3121 McKinney Dallas, Texas	Design assistant \$26,500
	Minnie Owens	Norman Patten, AIA	Design Assistant N/A
	Shawna Powell Shannon Stoks		
Dec 1996	Melissa Cranford	Interprise SW	Design assistant \$24, 000

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	Debra Kay Johnson (Interned at Corgan Assoc.)	Gensler Assoc. San Francisco	Promoted to project designer \$34,500
	Marie Pistor	Calliston Seattle	Design assistant Salary n/a
	Salene Ulrich	Pursuing s master's degree in contemporary dance/ Dance "therapy".	
May, 1996	Molly Adams	Returned to Austin Could not locate	
	Jennifer Campbell	Harris Design Group	Design assistant \$24,000
	Lon Calvert	Pursuing Master's Degree Industrial design/ Auto Design Detroit Institute of Industrial Arts	
	Angela Falley (interned at Wilson & Associates)	David Cadwalader Dallas	Design assistant \$22, 500
	Mina Habibi	ICF Showroom	Sales assistant \$22 ,000 plus
	Cindy Horton	Married/ not working	
	Suzanne Hujajj	Returned to Saudi	
	Allison Morris	Interprise SW	Design ass't \$22, 500
	Jennifer Sturm Mahler	Gary Lee Assoc. Chicago	Promoted to Project Designer \$30, 000
May, 1995	Brad Criswell	Harris Design Group	
	Becky Curtain	Married/ not working	
	Andrea Hardwick	U.S.Airforce	Pilot training

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	Huma Khalifa	Returned to Saudi	
	Kamill Kuczynski	ISD/Bazer	Hospitality design \$24,000
	Vanessa Tillbury	Club Corp	Hospitality design \$28,000
	Lisa VanderGriff	The Wells Group (rep group)	Sales associate Commission
Prior to 1995			
	Laura Antonow	David Mintz Lighting designer New York	Studies at Parsons in lighting design
	Amy Bourland	Waddill Group	Project mgt.
	Karen Blackmon	Herman Miller Milcare	Sales mgr. Commission
	Renee Carrizales	FDS/Maricia Capps	Programmer
	Karen Decker	HKS	CAD/Planning
	Lisa Lord	HKS	Project mgr.
	David Lubin	Working Spaces: The Lauck	Promoted to Project designer
		Chaired IIDA's Professional Dev. Committee	
		Passed NCIDQ	
	Laurie Hammack (Formerly with Working Spaces: The Lauck Group)	PGAL Passed the NCIDQ	Project manager
	Jimmie MacDonald	Contract Interiors (Haworth Dealership)	Project Designer \$32,000

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Jihane Nasser	Corgan Assoc.	Project management \$34,000 Promoted to Associate
Mardi Smith	HKS/Dallas	CAD/Planning Graphics

7.3 CULTURAL ACTIVITIES

G7.3.1. Students should be encouraged to participate in cultural and professional activities

The University of Texas at Arlington provides many opportunities for our students to participate in cultural and professional activities. The University-wide cultural events are supplemented by professional activities such as exhibitions, lecture and film series programs and visiting critics presentations. Faculty *attendance*, rather than mere *encouragement*, has been found to be a more successful means of assuring student attendance at cultural *and* professional activities.

OVERALL PROGRAM RESULTS

Introduction

The overall results of the program are as follows:

The program has achieved significant results in the areas of... (The text is mirrored and difficult to read, but appears to discuss program outcomes and impact.)

Program Analysis

The program analysis shows that... (The text is mirrored and difficult to read, but appears to discuss the structure and components of the program.)

The program analysis also indicates that... (The text is mirrored and difficult to read, but appears to discuss the challenges and future directions of the program.)

In conclusion, the program has been successful in... (The text is mirrored and difficult to read, but appears to provide a final summary of the program's performance.)

Program Evaluation Report

8. OVERALL PROGRAM ANALYSIS

Standard

S8.1 Describe the major strengths and weaknesses of the program.

Our greatest strength is our strong architectural orientation. We have a twenty 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 courses are equally demanding from conceptual design through construction documents. We strive for a balance between "real" projects with "real" buildings and "real" clients with 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*. 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 product. Equally important, 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 committee, helping us continually to update, refine and strengthen our program.

Program Evaluation Report

The expertise of our faculty is exceptional. Few design programs-- even those with many more faculty members-- have the years of collective interior design experience offered by our faculty. We believe that when seeking faculty for professional programs of study that meaningful professional experience does indeed equal academic achievements and research.

Our program is purposely small. The student/professor ratio is exceptional. We want to grow, but will do so cautiously. We never want to sacrifice the intense personal contact students currently enjoy with their instructors.

To briefly reiterate our strengths:

- Clarity of direction, mission, purpose;
- Unparalleled energy and passion;
- Understanding of philosophical principals of design;
- Familiarity with breadth and nature of professional opportunities;
- Strong drawing, illustration, model building skills;
- Clear, logical, well-developed planning skills;
- Exceptional faculty expertise, superior visiting lecturers and jurors;
- Very strong work ethic, dedication to achievement;
- Breadth of cultural, philosophical exposure;
- Architectural and design historical knowledge; its social context; its current relevance;
- Understanding of contact interior design as a business;
- Excellent technical knowledge, good understanding of engineering and construction;
- Maximum exposure to metroplex interior design firms, showrooms, manufacturers, and dealerships
- Real understanding of architecture, architects, architectural attitudes; and
- an affordable, highly accessible, quality education

Obviously, we are most positive about the strengths our program enjoys. 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. (refer to appendix). But until computer generated drawings are an integral requirement of studio coursework, our students will not acquire full competency.

Program Evaluation Report

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, to promote healthy spaces as an underlying objective in all design. 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.

Another area of opportunity is to better utilize our excellent advisory board. We are in constant dialogue, but have no formal agenda nor 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.

The previous accrediting team perceived our emphasis on contract interiors and on the professional aspects of design as "weaknesses". We do not agree. (Please refer to Appendix G.) 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 much more associated with "interior architecture" and the manipulation of the space itself, and less so with "applied decoration." We further would argue that the principles and theories of design are mostly "universal" as applicable to residential as well they are to commercial design.

8.2 Describe present plans for development with attention to responding to the weaknesses mentioned in 8.1.

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 continue to seek out the best possible professionals to involve in the program. We will bring the computer into the detailing and communication skills courses as well as the senior design studios.

Program Evaluation Report

We will use Barbara Bouyeau's incomparable lighting skills for a special unit on lighting design. We will gradually incorporate options in specialized instruction as we increase in size and can introduce new courses as "elective options". 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.

S8.3 Describe the long-range goals and plans, indicating how the plans will be implemented.

Our loftiest, yet we believe attainable, goal is to be recognized as one of the ten best interior design programs in the country. Our program has been identified as one of the best twelve by *Interior Design*. (Refer to Appendix H). 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. Several ideas are::

- A major show of student work in furniture design, interior design, graphic design, architecture and landscape architecture in Dallas' Contract Market Center Gallery during the spring or spring markets
- Intensive publicity of that show (David Dillon, Architecture and Design Critic of the *Dallas Morning News* Advisory Board, Beverly Russell of *Interiors and Architecture*, and Mayer Rus of *Interior Design* all helped with a previous exhibit)
- Direct-mail to high-school counselors and community colleges a newly designed poster exclusively showcasing the interior design program, which in a very professional way outlines the course of study and sells the benefits and challenges of our program

Program Evaluation Report

- We will continue to aggressively pursue industry sponsorships of visiting lecturers and critics and other such special events and to publicize those events. And we will continue our involvement with IIDA/North Texas Chapter.

- We will become increasingly involved in those professional forums concerned with professional interior design education. Currently, IIDA through the efforts of President-Elect Neil Frankel, AIA, is seeking funds to underwrite a comprehensive study of the status and future of interior design education. We will play an active and visible role in facilitation such a study.

- We will continue contributing to the IIDA 's *Perspective*.

- We will enter the research arena with meaningful research in the application/interpretation of the "healthy office" approach to learning environments, and conversely the possible relationship of environmentally "sick" day cares and pre- schools with increased behavioral and learning problems.

As we grow, we will introduce new instructors, beginning first with sections of existing courses. We are now nearing the point (having 32 students enrolled in ARCH 1302) of needing two sections of studios. We have two exceptional professional designers/educators--Paul Manno and Becky Boles-- both with master's degrees and over twelve years of experience "waiting in the wings" *wanting* to teach in our program. Hopefully by 2000, our program and enrollment will warrant an additional full time position.

We are extremely proud of our past and optimistic about the future of our interior design program and about the profession of interior design. We also appreciate FIDER's role in demanding quality and seeking consistency in interior design education. We appreciate your time is reading this report. We are looking forward to our visitation and review in November.