

Sam Houston State University
Interior Design
Program Analysis Report
2011-2012

Institutional and Program Data

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

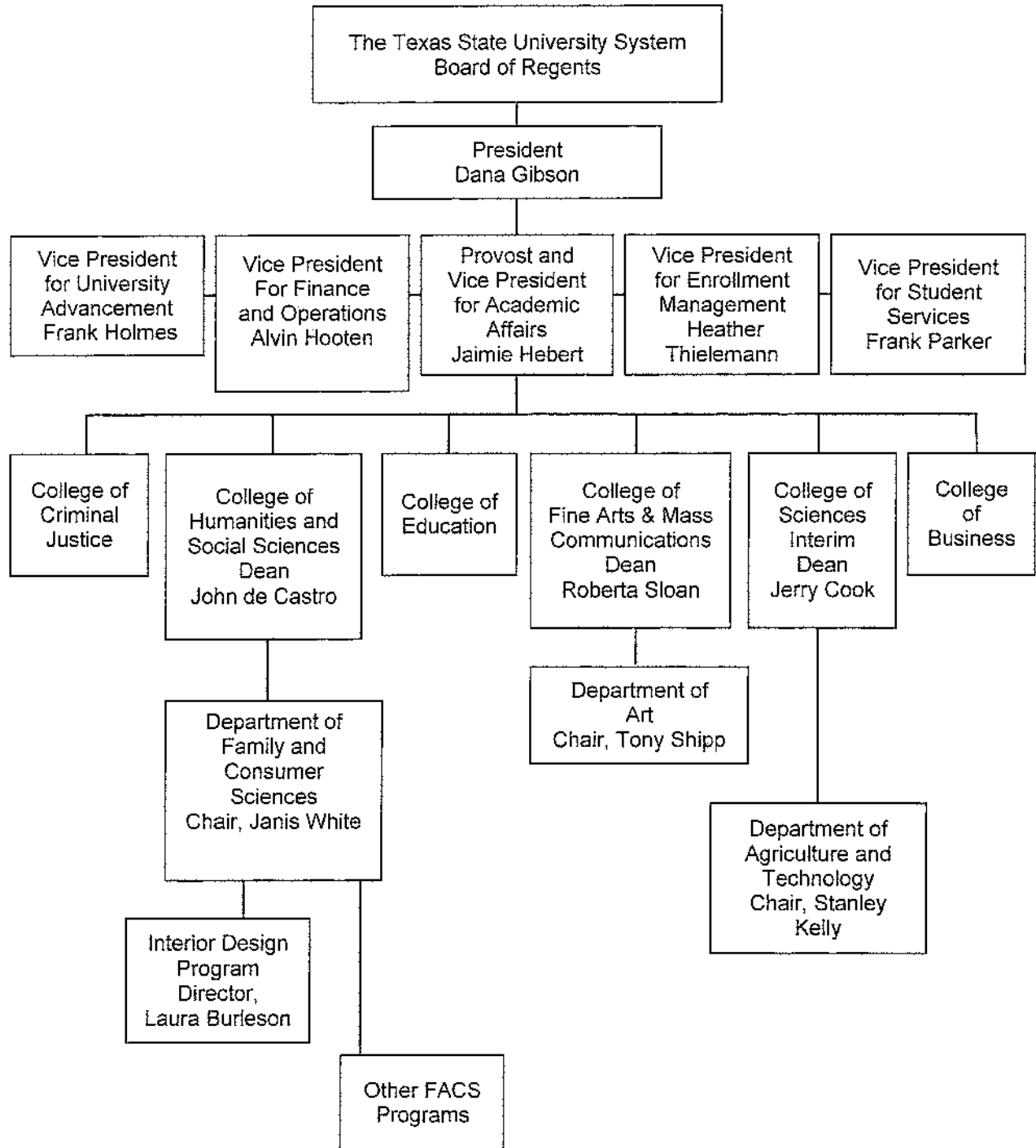
- 1) *List the names, titles, addresses, phone numbers, and e-mail addresses of administrators who will receive copies of the final Accreditation Report. CIDA distributes a limit of 6 complimentary copies of the Accreditation Report to the institution. Additional copies may be requested for a fee of \$25 per report. Be sure to include the following individuals:*

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

Sam Houston State University's Organizational Chart



Institutional and Program Data Form

Type of institution
(Check one)

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

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

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

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

17,000

Academic year of this report

2011-2012

Current Council for Interior Design Accreditation status
(Check one)

- Accredited
 Not accredited
 On probation

Check all institutional accreditation(s)

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

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

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

Which classification best describes your institution:

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

Primary institutional mission
(Check one)

- Teaching
 Service
 Research

Institutional and Program Data Form

Academic unit housing program
(Check one)

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

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

College of Humanities & Social Sciences

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

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

Family & Consumer Sciences

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

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

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

Bachelor of Arts Degree, Bachelor of Science Degree

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

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

- 120 _____ Semester hours
- _____ Quarter hours
- _____ Trimester hours

Institutional and Program Data Form

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

52-53 Semester hours
 _____ Quarter hours
 _____ Trimester hours

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

9 Semester hours
 _____ Quarter hours
 _____ Trimester hours

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

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

Rate whether the number of practicing professionals who participate in the program is adequate (check one)

Inadequate Adequate
 1 2 3 4 5

Is work experience (internship, co-op) required?

Yes No

If yes, indicate the minimum number of clock hours needed to fulfill this requirement.

300 hours

If work experience (internship, co-op) is elective, what percentage of students complete this?

_____ %

Are students required to take business courses from units outside the program?

Yes No

If yes, indicate the number of credit hours needed to fulfill this requirement.

Does the curriculum include a service learning or community service requirement?

Yes No

If yes, indicate the required clock hours or measure of participation.

Is any of the curriculum provided through distance learning?

Yes No

If yes, list the courses and indicate whether required (R) or elective (E).

Indicate with an * the courses that are also offered on site.

FACS 2368 (R)*

Institutional and Program Data Form

If there is a maximum number of credit hours that may be taken by distance education, indicate the amount.

_____ Semester hours
 _____ Quarter hours
 _____ Trimester hours

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

___35___%

Do you have any formal articulation agreements in place with those institutions?

Yes No

Number of students who are enrolled in the interior design program in the **current** academic year: 55

	Full Time	Part Time
First year/freshmen	9	_____
Second year/sophomores	13	_____
Third year/juniors	17	_____
Fourth year/seniors	16	_____
Fifth year if applicable	_____	_____
Total enrollment for the current academic year	55	_____

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

Residents of the state/province _____ 99 %

Nonresidents of the state/province _____ %

Nonresident aliens (international students) _____ 1 %

Total _____ **100%**

Male _____ 5 %

Female _____ 95 %

Total _____ **100%**

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Black, non-Hispanic 11 %

American Indian or Alaskan Native 0 %

Asian or Pacific Islander 5 %

Hispanic 18 %

White, non-Hispanic 64 %

Other/Undisclosed 2 %

Total 100%

Traditional age students 85 %

Returning adult students 15 %

Total 100%

Students with previous baccalaureate degrees 2 %

Students with previous associate degrees 9 %

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

<u>9</u>	2010-2011
<u>10</u>	2009-10
<u>12</u>	2008-09

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

<u> </u>	Health care
<u> </u>	Hospitality
<u>3 of 9</u>	Retail
<u>2 of 9</u>	Corporate
<u>3 of 9</u>	Residential
<u>1 of 9</u>	Unknown, but interior design

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

<u> </u>	Interior design
<u> </u>	Architecture
<u> </u>	Business
<u> </u>	Other (specify)

Introduction

Recommended page limit: 3 pages

1) *State the mission of the institution*

Sam Houston State University is an inclusive institution whose mission is to provide high quality education, scholarship, and service to students and to regional, state, national, and international constituencies.

2) *Describe the impact of significant institutional characteristics, such as the institution's mission statement, on the teaching and learning environment.*

The mission at Sam Houston State University is focused on creating an environment that promotes students' intellectual, social, ethical, and leadership growth, as well as providing scholarly and research activities that contribute to student knowledge and understanding. Offering a wide range of pre-professional, baccalaureate, master's, and doctoral programs, the university focuses on recruiting, motivating, and retaining qualified students, with specific attention given to supporting diversity and providing equitable opportunities for underrepresented groups. The university continuously pursues improvement through recruiting and retaining qualified, dedicated faculty and staff along with providing necessary library, technology, and other facilities to support quality instruction, research, and public service. More than 70 percent of Sam Houston State's highly skilled and experienced faculty hold doctoral or terminal degrees. In addition to promoting cooperation with educational institutions, government and non-profit agencies, and the private sector, the university is focused on educating and mentoring students which underlies the success of the university's academic programming and commitment to excellence.

3) *Describe the impact of significant program characteristics, such as the program's mission statement, on the teaching and learning environment.*

The mission of the interior design program at SHSU is to provide an academic background preparing students to think critically, creatively, and independently, enabling them, as beginning professionals in interior design, to produce quality work and serve the public through protecting health, safety and welfare in a diverse marketplace.

Sam Houston State University's student-centered approach is apparent in recruiting, individual student advising, and providing a high quality education across campus and especially within the interior design program. This student-centered philosophy is incorporated into teaching and learning in the interior design program through smaller class sizes allowing faculty to work with the students' abilities and strengths, faculty open door office policies and posted office hours, student/faculty critiques of student work, and mentoring students toward professional goals and practices.

4) *Briefly describe significant events in the program's history, including the program's origins and rationale and impact of significant changes in:*

- the program's academic unit
- philosophy, mission, and goals
- curriculum content and/or sequence

The Home Economics Program originated in 1909 with a primary concern for domestic art. In 1945, a graduate program was added to the home economics program, and the first master's degree was awarded in 1950. The department's curriculum focused on home economics education at both the graduate and undergraduate levels. However, by the 1970s, the department, now a part of the College of Applied Arts and Sciences, had expanded to include emphasis in four areas of specialization: fashion merchandising, food science and nutrition, food service management and interior design. During this period the philosophy, mission and goals of the department became more career-directed in keeping with the specialized areas and the first studio courses were developed.

During the mid-1980's, as the program philosophy and mission changed to reflect the interior design industry's professional focus, the curriculum content was revised to include courses such as history of furniture and study of architectural design, followed by courses in professional practices, lighting applications and adding computer-aided drafting (CAD) in the 1990's. The College of Applied Arts and Sciences was merged with the College of Education to form the College of Education and Applied Science. The department name was changed from Home Economics to Consumer Services, Fashion and Design in 1988, and then to Family and Consumer Sciences (FCS) in 1996 in keeping with the name change of the American Home Economics Association to the American Association of Family and Consumer Sciences. Also, during the 1990's, as state licensing of interior designers became a

Introduction

requirement in the state of Texas, the program's goals incorporated preparation for that credential. Additionally, the passage of the Americans with Disabilities Act led to the inclusion of a course on building codes in the curriculum. With the addition of these courses, the program mission and goals were again revised and also added was the goal of progressing toward accreditation for the program.

In the fall of 2004 the Department of Family and Consumer Sciences became part of the newly formed College of Humanities and Social Sciences, and the program was encouraged to pursue accreditation. Administrative support has remained strong and curriculum review has been ongoing. Working within university and budget constraints changes were enacted including the addition of faculty and curricular changes. Enrollment in the program remains stable and there is room for growth.

In the summer 2011 the university moved from a three digit course prefix and three digit course numbering system to four digit prefixes and four digit numbers. This affected the interior design program as major courses changed from FCS to FACS, ART courses changed to ARTS and IT courses changes to ITEC. Number changes included adding the second digit related to the number of credit hours within the course. For example, FCS 160 was changed to FACS 1360. Some numbers were changed to the Texas common course numbers such as ENG 164 to ENGL 1301 or ART 163 to ARTS 1316.

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

Not Applicable

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

The interior design program is seeking accreditation of both the Bachelor of Science (BS) and Bachelor of Arts (BA) degrees in interior design, options for the interior design program within the Department of Family and Consumer Sciences. The admission requirements for the two degrees are the same; however, there are differences in the completion of course requirements for each of the two programs. In addition to university core requirements, the student completes either added math/lab science courses (11 hours) for the Bachelor of Science degree or foreign language and philosophy (17 hours) for the Bachelor of Arts degree. Requirements regarding Family and Consumer Sciences (FACS), Art (ARTS), and Technology (ITEC) courses are the same for both BA and BS degrees.

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

The interior design program is offered only on the main campus of Sam Houston State University in Huntsville, Texas. However, students can choose to take selected courses that are offered off site at the University Center in The Woodlands.

8) *If the program offers any courses through an alternate delivery method (for instance online learning) briefly describe the delivery method and the percentage of interior design and general education courses required for graduation that are offered through the alternate delivery method.*

At this time there are a few courses that students may elect to take though an online delivery method. These courses include FACS 2368, Consumer Education, and SOCI 2319, Ethnic Studies, which is a core course in cultural studies taken by interior design students who are pursuing the BS degree. Both of these courses are still offered in a face-to-face classroom delivery.

Overview of the Program Goals and the Self-study

Recommended page limit: 4 pages

- 1) *Briefly describe the self-study process your program undertook in preparation for the CIDA accreditation review. Describe the measures and methods used to determine whether the program meets CIDA Standards and program goals. Describe which individuals or groups (e.g., faculty members, students, advisory boards, or employers) were engaged in assessing the program and analyzing results and how they were involved. Highlight any unique characteristics of your self-study process (e.g., any overlap with a self-study activity undertaken for institutional or other purposes.)*

The self-study process has been under way since 2008 with an external audit when a faculty member of another institution examined the program and made suggestions on how it could be improved to meet the CIDA Standards. This resulted in documentation used to provide a non-biased view of the program and to provide a foundation for self-evaluation of the 2009 Standards. Faculty members have attended several of the CIDA Accreditation Workshops.

The interior design faculty holds weekly meetings that pertain to curriculum development and further implementation of the CIDA standards. The review of the current standards and the external audit were used to evaluate each set of course objectives for courses in the program. It was determined there was a need to apply designations from the 2011 Standards (i.e., alpha-numeric codes) to the objectives of courses and to update course materials in support of the revised Standards. In each course syllabi, Standards 2 through 14 were identified with alpha-numeric codes to define the implementation of the Standards within each course. This resulted in a refinement of projects and assignments, lectures, course documents and examinations in each course to show outcomes based on Standards listed in the course objectives. Inputs and outcomes were listed under each Standard in the PAR to document relevance and compliance of Standard strength. The application of the Standards was verified within student projects, assignments, responses to exam questions and lecture information.

The faculty also identified student activity types and individual projects by primary and secondary source, and listed how they related to the Standards by course and assignment. This information was later used to complete a preliminary matrix.

For Standards 2-14, data pertinent to the various areas were collected and discussed, ascertaining that Standards were being met to the satisfaction of program personnel and university administrators. Data collected included but is not limited to: faculty resumes, physical facility and equipment inventory, visual display areas, and library resources including resources in the Newton Gresham Library and the department's collection of materials and product literature. Assessment was made of the program mission, linking it to the university, college and departmental missions, and communication and coordination of program leadership and accountability. The program uses input from various groups including current and former students (IDEA system, graduating student surveys, and alumni surveys), employers of program alumni (surveys), and design professionals. The information was obtained from the various surveys and used to improve the program's content, delivery and compliance. Changes in the curriculum continue to strengthen both compliance with CIDA Standards and meeting of program goals.

The program has also begun the process of writing for the NASAD accreditation connected with the Art Department. A curriculum review has indicated that there will need to be minor changes starting Fall 2012 to increase the required number of design support hours in Art and Technology. An additional three hours of electives from each of these programs will be required. This change will reduce the number of general electives to just three hours.

In the meantime, work on the PAR was ongoing along with the continued support of interior design professionals and employers of interior design interns to provide valuable supplementary feedback pertaining to graduates in the workforce. The first document (PAR) was finished and submitted to the university administration in January of 2012. The program applied for a site visit and was approved for March/April 2012.

- 2) *Describe the results of the program's self-study by addressing the following:*
 - *What evidence was collected and what analysis of evidence reveal?*
 - *What strengths did the program identify?*

Overview of the Program Goals and the Self-study

- *What gaps in the educational program were identified?*
- *What led to strengths or gaps?*
- *What observations about the program mission and goals were made in relation to the self-study process?*
- *Were any changes made to the program mission or goals as a result of the self-study?*

The program's self-study revealed that specific knowledge and skills needed by interior design industry professionals in a diverse and global marketplace are met through the current interior design curriculum, and continued assessment is in place to evaluate meeting the CIDA Standards. To achieve these goals the program has worked to educate and inform the administration at Sam Houston State University of interior design industry characteristics along with CIDA accreditation needs; this has resulted in a university that is strongly supportive of program improvement and growth.

The program tracks the extent to which students graduate with the knowledge and skills necessary to practice as beginning interior design professionals. The program has set a goal that at least 80% of internship business supervisors (designers, builders or architects) would hire their interior design intern for a suitable, entry-level position in their firm. Data collected through this past academic year (September 2010 – August 2011) indicated that 87.5% of business supervisors who answered this question (all but one) would hire the student intern. Additionally, over the past three years (September 2008 – August 2011), 93.3% (28/30) of business supervisors indicated that the student intern was eligible for hire as an entry-level designer.

As the program continues to assess the curriculum to ensure program content meets industry and CIDA expectations, internship supervisors, at the end of the internship experience, are asked whether student knowledge and skills reflect industry expectations. The design faculty also meets regularly to monitor the inclusion of CIDA Standards in student work through projects or assignments. Changes are made to course topics and projects or assignments as assessment indicates the need for change.

Periodic reviews of projects and assignments at design faculty meetings ensures the program's efforts to benefit students by creating design projects and assignments that are relevant and current to a real world setting. Faculty use real clients and resources as well as require students to attend local trips connected to course projects.

To maintain a level of quality of work for all course work, students are required to have no grade lower than a "C" in all required FACS (FCS), ARTS (ART) and ITEC (IT) courses. Additionally, students may not progress through the sequence of courses until all prerequisites in FACS, ARTS and ITEC course work are completed. This is evident through a review of transcripts and student degree plans.

In maintaining and continuing to build a strong relationship with industry professionals, the program has an established network of interior designers, builders, and architects that it uses as resources and as employment sites for interns. The program also continues to network with industry vendors, codes officials and other resources to improve student experiences and project development reflective of the real world.

With the student population at approximately 60, plans are to increase the size of the program so that it serves ~150 undergraduate students. It is anticipated that approximately 1/3 of these students will be upper-level (junior-senior) students and approximately 2/3 of these students will be lower-level (freshman-sophomore).

The program has identified the following strengths:

- a) Application of problem-solving skills and techniques to interior design projects reflecting real-world situations. The self-study revealed that projects at every level, freshman through senior, required problem-solving skills that reflect real-world situations focusing on cultural diversity.
- b) Understanding of building codes and construction prepares students for practice as entry-level interior design professionals.
- c) Opportunities to network with interior design professionals are abundant and are a product of the program's geographic location, on Interstate 45 between Houston and Dallas, providing ready access to both cities. Networking opportunities are enhanced through participation in ASID show house projects.
- d) Computerized drafting stations that are multi-purpose and function for multiple levels of design courses.

Overview of the Program Goals and the Self-study

- e) Sample library that is well-stocked with finish samples of every type due to regular substantial donations by area interior design professionals, including many who are alumni of the program.
- f) Students benefit from relatively small class sizes, especially in the senior level studio courses and individual advisement by the full-time program director.

The program identified the following areas for improvement:

- a) A portfolio review between sophomore and junior levels could improve the quality of student work so that it better meets industry expectations; specific course work devoted to portfolio development also would be helpful.
- b) Space for studio courses is close to reaching maximum capacity. For much growth to occur, additional sections would be needed. (Resources are available for this purpose.)
- c) Recent changes in the local building industry have reduced the opportunities for students to tour a range of building sites.
- d) Because of the large number of vendors supporting the interior design industry which cannot be covered in every course, there are some gaps in specific product knowledge as students begin the internship experience.

Various factors have led to the identified strengths and gaps as cited above. As of fall 2010 there was a change in administration at Sam Houston State University and the new leadership has continued to support the program's growth and work toward accreditation. In this geographic area the program is well-established and design professionals look to the program for supplying work force needs, inviting the program to participate in design activities such as show house spaces. The geographic location historically has provided students with multiple networking opportunities for resources and internships in spite of the economic trends. The number of students in the program has benefited students in terms of allowing for more individual attention by faculty in the classroom; however the goal of program growth, as directed by the university's emphasis on recruitment and retention, would reduce this benefit. In the future a portfolio review may be considered an impediment to growth, but may be a necessary step in retaining high quality outcomes. Even with the improved technology in the classroom there is a need for increased space for the interior design program, and decision making related to this issue is at levels above the department. The university wants to see consistent growth, both numerically and in program quality, to justify the greater financial commitments that are needed for additional facilities and/or faculty.

Analysis of the Program's Compliance with CIDA Standards

Standard 1. Mission, Goals, and Curriculum

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

Recommended page limit: 20 pages

For each Standard, provide a brief self-study of the degree to which the program is successful in achieving the Standard. On what evidence is this self-study based? Describe key projects, assignments, learning experiences, etc. Discuss any strengths or gaps the program identified in relation to the specific student learning and program expectations within the Standard. (Refer to Professional Standards 2011 for specific student learning and program expectations.)

Program Expectations

1a) The program mission statement clearly identifies intent and purpose of the interior design program.

The mission of the interior design program at SHSU is to provide an academic background preparing students to think critically, creatively, and independently, enabling them, as beginning professionals in interior design, to produce quality work and serve the public through protecting health, safety and welfare in a diverse marketplace.

1b) The program mission statement appropriately reflects institutional context and requirements for entry-level interior design practice.

The mission established by the interior design program reflects the mission of the university to provide a student-centered approach which is apparent in recruiting, individual student advising, and providing a high quality education. The program monitors the industry expectations of graduates and changes in the accreditation standards to provide a broad range of design knowledge and opportunities to build skills need in the practice of interior design. Faculty develop challenging projects and assignments to direct students to think critically, creatively, and independently in the development of design solutions which are healthy and safe for all building occupants.

1c) Program goals are appropriate to the mission and adequately address the content and student learning required for entry-level interior design practice.

To achieve this mission the program's educational goals focus on the following:

- a) To produce graduates with knowledge and skills necessary to practice as entry-level interior design professionals within a diverse marketplace. These graduates will progressively build upon their academic knowledge with work experiences which will make them qualified to become NCIDQ-eligible design professionals.
- b) To continuously assess the curriculum, ensuring content meets industry and CIDA expectations.
- c) To develop design projects and assignments that are relevant and current to a real world setting.
- d) To maintain a level of quality for all course work by requiring students to have no grade lower than a "C" in all required FACS, ARTS and ITEC courses, and to complete prerequisite courses in order to progress through the curriculum. As the program increases in size it is expected that the program will move to a portfolio review at the end of sophomore year to further assure the quality of student work.
- e) To uphold and continue to build strong relationships with industry professionals in the region.
- f) To increase the size of the program so that it serves approximately 150 undergraduate students.

1d) The curriculum follows a logical sequence and achieves the program mission and goals.

The curriculum is structured in a progressive sequence with prerequisites in place to ensure there is comprehensive knowledge and skills. The curriculum structure includes introductory courses in basic design aesthetic, drawing and graphics (FACS 1360, ARTS 1316, FACS 2387), design theory, material (FACS 2364, FACS 2369), manual and AutoCAD drafting (FACS 2387 and FACS 2378 or ITEC 2363), art and design history (FACS 2361 and ARTS 370 or 4380), and construction (FACS 2388). These courses are prerequisites for upper-level advanced knowledge and skills in design business practices (FACS 3360), implementing the design process (FACS 3337), understanding and implementing lighting design (FACS 3332), residential design (FACS 3338) and building codes (FACS 3377 and ITEC 3372). Upon completion of these courses application of knowledge and skills is made in a comprehensive manner to commercial projects that increase in scope and scale (FACS 4330 and FACS 4331). In addition, focus is given to developing oral presentations (FACS 4362) and portfolios in preparation for entering an internship work experience under the supervision of a registered professional or NCIDQ certified design professional (FACS 4369).

Standard 2. Global Perspective for Design

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

Student Learning Expectations

Student work demonstrates *understanding* of:

2a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.

In FACS 2364, Design Theory and Materials, students understand concepts of sustainability through selecting and specifying sustainable materials for a Health Club project. In FACS 2388, Building Systems for Interiors, students study sustainable materials and building methods. Then in FACS 3337, Design Process, sustainability concepts are applied to the Miller Foundation project in which students select an environmentally aware concept that is integrated into the design of the space. Additionally, LEED standards are referenced and a group project is given to the students focusing on LEED-CI for the space. Students as teams make selections and write specification for materials and finishes based on ecological impact. Concepts of sustainability are seen in FACS 3332, Lighting Applications for Interiors, where students evaluate lighting selections and applications that lower operational cost and increase efficient lighting systems. Evidence is seen in FACS 4330 and FACS 4331, Commercial Design I & II, in which students research, select and write specifications for sustainable materials, and then apply them to commercial project solutions.

Students *understand*:

2b) the implications of conducting the practice of design within a world context.

In FACS 3360, Interior Design Professional Practices and Procedures, students study the practice of interior design and the functions of the design market through lecture and field trips to design businesses, architects and vendors. The study emphasizes firms with offices that have nationwide and international locations. Students specify products from national and international companies throughout project development in FACS 3332, Lighting Applications for Interiors, and FACS 4330 and FACS 4331, Commercial Design I & II. Additionally, evidence is seen in FACS 4369, Internship, where the student works as a design assistant supervised by design professionals who often use imported products from a wide range of vendors.

2c) how design needs may vary for a range of socio-economic stakeholders.

In FACS 1360, students learn through lecture and class discussion that the appeal of design varies among diverse groups, and in FACS 2364, Design Theory and Materials, different socio-economic populations are discussed during lecture. Main evidence is seen in FACS 3360, Interior Design Professional Practices and Procedures; students discuss social issues of design, and how the Internet influences public perception. In FACS 3338, Residential Design, projects require students to research a wide range of information on client backgrounds in order to develop design solutions. In FACS 4330 and FACS 4331, Commercial Design I & II, students recognize that commercial projects vary according to the client's socio-economic needs which are investigated during project research. Finally, primary evidence is seen FACS 4369, Internship, where the student is exposed to a wide range of characteristics among clients as they work with the designer, architect or other design professional.

Program Expectations

The interior design program provides:

2d) exposure to contemporary issues affecting interior design.

In FACS 2388, Building Systems for Interiors; FACS 3337, Design Process; and in FACS 3332, Lighting Applications for Interiors, students are exposed, through lecture, discussion, and assignment applications, to specific issues related to sustainable materials and building methods, LEED Certification, and energy conservation. Evidence is seen in FACS 3360, Interior Design Professional Practices and Procedures, which covers how the economy affects a firm's work and the hiring of program graduates, and how television impacts the public's perception of design, the importance of the NCIDQ and licensing, and various practice options. Evidence of design issues and the application of codes is implemented in projects in FACS 4330 and FACS 4331, Commercial Design I & II. In FACS 4369, Internship, the student is able to observe and participate in resolving many issues that arise during design projects.

2e) exposure to a variety of business, organizational, and familial structures.

In FACS 3360, Interior Design Professional Practices and Procedures, as primary evidence, students participate in a variety of field trips to area interior design and architectural firms, as well as vendors located in the Houston and

Standard 2. Global Perspective for Design

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

Dallas metropolitan areas. Also, in FACS 3360, using text resources and working in teams, students work to develop a design firm project that requires them to find resources and complete appropriate forms to compile a business book. In FACS 3337, Design Process, students are given a small family foundation business and then a municipal library design to contrast the idea of working with a smaller client as compared with a client board. Positives and negatives are addressed in class discussions and integrated into lab critiques. Students also are exposed to diverse business structures as they develop commercial design projects in FACS 4330 and FACS 4331, Commercial Design I & II. In FACS 4369, Internship, the student as an intern is exposed to the designer's or architect's business and organizational structure.

2f) opportunities for developing knowledge of other cultures.

The university requires, as part of its core curriculum, three credit hours in cultural studies, which can differ by degree. The BA degree contains a strong cultural focus in the sophomore level foreign language courses and the BS degree requires a course in sociology, history or geography. These courses provide an overview of various cultural groups, their physical environments, cultural characteristics, and economic and political factors that impact human behavior. In addition to this, students are exposed to various cultures through projects in FACS 1360, Basic Principles of Design, where students research a specific culture for a visual graphic which serves as an inspirational parti for a design solution. Cultural studies are also integrated into FACS 2361, Development and History of Furniture, through investigating how historic social, economic, political, and geographic developments influence the development of architecture, interior and furniture styles. In FACS 4330, in order complete a cultural center for a selected country's building at a world's fair, students in teams research the culture, the architecture, use of materials and decorations.

Standard 3. Human Behavior

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

Student Learning Expectations

3a) Students **understand** that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.

In FACS 2364, Design Theory and Materials, theories of social and behavioral norms are incorporated into lecture discussions. In FACS 3337, Design Process, students research issues linked with library design along with visiting existing libraries to observe patron behaviors and use of spaces. In FACS 3338, Residential Design, students develop programming documents based on different clients to understand their needs, values, and cultures. In FACS 4330, Commercial Design I, behavioral analysis is applied to projects, such as retail, resort design, open office design, design in a large urban city, and effects of design on worker productivity, privacy and ergonomics. In FACS 4369, Internship, students gain understanding of diverse human needs as they take part in real client projects.

Student work demonstrates:

3b) the **ability** to appropriately **apply** theories of human behavior.

In FACS 1360, Basic Principles of Design, and in FACS 2364, Design Theory and Materials, student work illustrates beginning knowledge of how spaces are designed based on human behavior in common residential spaces. Primary evidence is seen in FACS 3337, Design Process, as students research aspects of an existing library to understand humans interaction in the built environment and then design library solutions based on research obtained; in FACS 3338, Residential Design, the understanding of different home environments is initiated in lecture, discussion and research, and that knowledge is implemented into the project solution. In FACS 3332, Lighting Applications for Interiors, students use theories of human behavior related to lighting of spaces to develop lighting solutions. In FACS 4330, Commercial Design I, during Fall 2009 and Fall 2010, projects require students to research and incorporate human behavior in retail design and in a cultural design center, then in Fall 2011 the non-profit healthcare project required students to research human behavior to design open offices with written specifications. In FACS 4331, Commercial Design II, students apply theories of human behavior to a resort including offices, conference centers, restaurants, lobbies and hotel rooms where they apply how each design area affects the occupants, how people will interact or want privacy, and how to move people through the spaces. The resort project is based on a hospitality setting and incorporates the historic nature of the Texas Hill Country. The design solutions are distributed through a series of related, but independent, buildings.

3c) the **ability** to select, interpret, and **apply** appropriate anthropometric data.

In FACS 2364, in lecture and assignments, students investigate anthropometric data through evaluating personal measurements and immediate living/working environments. Then in FACS 3337, Design Process, anthropometric data is used to make furniture selections for the Miller Foundation project. Primary evidence is seen in FACS 3338, Residential Design, where anthropometric data is applied to a selection of furniture types and millwork within kitchen design, and in FACS 4330, Commercial Design I, as students perform in-class studies of anthropometric data and apply them to kitchen design (as a common work place for all) and office settings. Also, main evidence appears in FACS 4331, Commercial Design II, as space allocations and codes are applied within all aspects of the resort project including restaurant, bar, conference and office settings.

3d) the **ability** to appropriately **apply** universal design concepts.

Universal design theory is first introduced in FACS 2364, Design Theory and Materials, and application of concepts is evident in work beginning with FACS 3337, Design Process, where it is applied through the accessible designs of the spaces and materials selected in both the Miller Foundation and library projects. In FACS 3338, Residential Design, universal design is discussed in lecture and then developed in the Artist Inspiration project with specific focus on the universal function in bathrooms and the use of an elevator for vertical access. At the senior level, in projects for FACS 4330, Commercial Design I, open concepts and universal function are applied to the cultural center, mixed use, and open office projects. In FACS 4331, Commercial Design II, universal design is applied throughout the resort project (layouts and fixture selection within the restaurant, bar, conference center, public restrooms, offices, and in handicap-accessible hotel rooms).

Standard 4. Design Process

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

Student Learning Expectations

Students are *able* to:

4a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria).

In FACS 1360, Basic Principles of Design, students apply problem solving to a specific design as they develop a solution and then apply it to a culturally inspired project. In FACS 2364, Design Theory and Materials, students gather information about each material that is selected in the Health Club project and then incorporate the materials into the project. Then in FACS 3337, Design Process, students perform a site visit to an existing library to observe and evaluate how the facility performs. In FACS 3338, Residential Design, students perform research and write a paper on a client's specific wants and needs which are then incorporated into class discussion and implemented into each project. In FACS 4330 and 4331, Commercial Design I and II, students apply problem solving techniques to all projects and show proof of the process through sketches, investigation, project development and the application in final project presentation boards. In FACS 4369, Internship, students are given tasks related to solving client design problems such as finding materials, finishes or custom elements based on performance and cost criteria.

4b) gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

In FACS 2387 lectures introduce the use of pre-design investigating tools such as bubble relations diagrams, bubble and block diagrams and a matrix to organize information and then apply them in an assignment. In FACS 2364, Design Theory and Materials, students gather information about each material selected in the Health Club project and those materials are included in the project. In FACS 3337, Design Process, students perform a site visit to an existing library and evaluate how the facility performs. In FACS 3338, Residential Design, students discuss and perform research on the client's needs in order to write a paper on solutions that are implemented into projects. In FACS 4330 and 4331, Commercial Design I and II, students complete a research component for each project before moving into the design development stage. Students work in teams and alone to compile the research, supported with a bibliography, and results are disseminated to class members through PowerPoint presentations and handouts. In FACS 4369, Internship, students are given the task of researching products (their benefits and costs) using online and catalog sources, and market showrooms to meet the needs of a client's project.

4c) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.

In FACS 1360, Basic Principles of Design, students are given programmatic requirements related to using the design of a found fashion object and adapting it through three types of aesthetic shapes (geometric, stylized, and abstract) into an interior object. They explore multiple concepts for areas of aesthetic, one of which is enhanced with color and developed for a presentation. In FACS 2387, Architectural Graphics, students are also given programmatic information on the use of a space, and then generate concept bubble diagrams, a criteria matrix, and various bubble and block plans. In FACS 3337, Design Process, research is evaluated and the results are then applied to each project; in FACS 3338, Residential Design, research of residential design applications are applied to the previously used show house project, and current Artist Inspiration and Container House projects. From the research generated at the onset of projects in FACS 4330 and 4331, Commercial Design I and II, students develop a minimum of three design concepts on trash paper, before moving to design development solutions.

4d) demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

In FACS 1360, Basic Principles of Design, students working from fashion objects or cultural locations implement the steps of the design process to produce multiple visual ideas for interior objects and a space, and written concept statements are included. In FACS 2387, Architectural Graphics, students generate floor plans, elevations, perspectives and isometrics drawings in which they develop original ideas for furniture and finishes with client appeal. In FACS 3337, Design Process, multiple original design solutions are found in students' binders (originally on a concept board) with the use of a matrix, bubble diagrams and weekly critiques. Then in FACS 3338, Residential Design, design solutions are evaluated weekly by both instructor and with peer reviews of student work and are seen in the student binders. In FACS 4330, Commercial Design I, students work on one team and two

Standard 4. Design Process

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

independent projects that include programming to develop solutions based on knowledge, investigation and lecture. In FACS 4331, Commercial Design II, students develop original solutions for all aesthetics, floor plans, and interior details based on programming; develop conceptual design; and complete class critiques, all of which are represented in concept and finish boards with renderings and construction documents.

Program Expectations

The interior design program includes:

4e) opportunities to solve simple to complex design problems.

In FACS 1360, Basic Principles of Design, students advance from a single outcome to multiple outcomes in projects to become familiar with various scopes of complexity; their simple drawings are the foundation for more challenging projects in advanced courses. Then in FACS 2364, Design Theory and Materials, students work on selecting materials and writing specifications for assigned material categories throughout the course; then they select the best application based on research performed. In FACS 3337, Design Process, the Miller Foundation is a small scale commercial project with 3,163 sf where students space plan and create basic construction documents, and then in the library project students have a larger building footprint and more complex construction documents. In FACS 3338, Residential Design, students work on a small shipping container space and then advance to making selections and designing a three-story townhome. Primary evidence is seen in FACS 4330, Commercial Design I, which includes team and conceptual projects for retail, office, and open office spaces which range from 2,000 to 5,000 sf with the design based on cumulative knowledge from previous courses. Then FACS 4331, Commercial Design II, there is a single resort project with 10,000+ sf with several components (site design, exterior design, building connections, conference center, adaptive reuse, historic precedence and hospitality function). Students do investigation as teams, then use the information individually to accomplish their design solutions.

4f) exposure to a range of design research and problem solving methods.

In FACS 3337, Design Process, students research design aspects of the assigned project by performing library research, as well as recording on-site observations of design flaws in the building which are then critiqued by the class and implemented into the final design solutions. In FACS 3332, Lighting Applications for Interiors, students research the influences of lighting applications, psychological aspects, and economic aspects connected to lighting implemented in projects. In FACS 3377, Codes, Standards and Facility Maintenance, problem solving evidence is seen in the research students complete for each assignment and then in the site project that is completed. Primary evidence is seen in FACS 4330 and 4331, Commercial Design I and II, through the creation of programming documents; students provide investigative background information to support their design as it develops. Evidence-based design influences both courses with stronger application in FACS 4331, Commercial Design II, where emphasis is placed on using library resources, other reference materials, and the Internet to broaden research. In FACS 4369, Internship, students document the research and problem-solving methods they used to select materials and finishes, create specific client solutions, and when working with showrooms, contractors, subcontractors or other design professionals.

4g) opportunities for innovation and creative thinking.

In ART 1316, Drawing, students create innovative interpretations in their drawing of subjects and in techniques as they compile a drawing notebook. FACS 1360, Basic Principles of Design, students create innovative ideas through developing design solutions from multiple sources; inspiration related to cultures and found objects is adapted into interior furniture or lighting. In FACS 2387, Architectural Graphics, students express their creative thinking through drafting and rendering materials and furniture in the development of floor plans, elevation, isometrics and perspectives. FACS 3337, Design Process, and FACS 3338, Residential Design, encourage creative thinking through the use of unique materials, exploring client needs, incorporation of sustainable influences, and peer evaluation and critiques. Primary evidence is seen in FACS 4330, Commercial Design I, where the design for the cultural center for a world's fair is based on interpretation of the culture, and advertising firm office/open office collaboration spaces encourage students to use creativity in design with sustainable materials. In FACS 4331, Commercial Design II, an existing Texas Hill Country house inspires students to mix contemporary and traditional styles that support their design as they add other buildings to the resort complex.

Standard 4. Design Process

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

4h) opportunities to develop critical listening skills.

Students use given assignment sheets as a basis for development of critical listening skills and to gain an understanding of assignments and projects throughout the curriculum. Students in FACS 2361, Development and History of Furniture, tour the Museum of Fine Arts Houston's Bayou Bend exhibit with a docent and must record information in written form on each space in order to write a paper on the experience. In FACS 4330, Commercial Design I, students must listen to others through the critique process for information to improve their work. Primary evidence is seen in FACS 4331, Commercial Design II, through team and individual investigations that rely on good listening skills and the critique process. Students respond to why the various investigations are important and how teams interact to formulate ideas and solutions for the project. Students doing FACS 4369, Internship, must listen to the instructions given by designers in order to fulfill their tasks and record information in a written log describing their experience.

Standard 5. Collaboration

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

Student Learning Expectations

Students have *awareness* of:

5a) team work structures and dynamics.

In FACS 3337, Design Process, students are introduced to teamwork through a group assignment on LEED-CI information and research. In FACS 3338, Residential Design, group research is seen in the show house project for the Spring 2011 semester and in the Japanese Contemporary House project being implemented in the Spring 2012 semester. Primary evidence is seen in FACS 3360, Interior Design Professional Practices, where teams of students working on the design firm project, distribute individual responsibilities connected with researching the operation and management structure of the firm and then present recommendations to the team. In FACS 3332, Lighting Applications for Interiors, students do team presentations using PowerPoint on a lighting trend, designer or firm and its impact on lighting design. Primary evidence is in FACS 4330, Commercial Design I, where students work on a cultural center at a world's fair as a two- or three-person team to investigate social, economic, cultural issues, and design influences of the country as background for developing design solutions; they then share tasks for drawings, materials and model construction. In the other FACS 4330 projects, team investigation is also done, and shared with fellow students. FACS 4362, Presentation Techniques, students collaborate, establish duties, and complete requirements as a team to make a 15-minute book presentation. In FACS 4369, Internship, working with the designer as part of a design team, the student observes how designers work with other design professionals and vendors to complete a client's project.

5b) the nature and value of integrated design practices.

In FACS 2364, Design Theory and Materials, students are introduced to working in the design business, relating designers to other professions and design organizations. In FACS 2388, Building Systems for Interiors, students develop an understanding of the integration of green design and construction into design practice through listening to guest speakers. FACS 3360, Interior Design Professional Practices and Procedures, through lecture and participation in field trips, students gain awareness of diverse design professionals and vendors, and then, as a team, developing a design firm project, they make decisions on the firm's operation. In FACS 3332, Lighting Applications for Interiors, students learn that interior designers work with specialists to create lighting layouts that consider other mechanical systems. In FACS 4331, Commercial Design II, as part of the resort project, students develop an understanding of how the professions work together (site developers, mechanical engineers, architects, landscape architects and construction trades) to achieve an integrated project, and that design decisions are impacted by input from these groups. In FACS 4369, Internship, students participate in the integrated process, researching, ordering and overseeing installation by a broad range of vendors and trades.

Program Expectations

The interior design program includes learning experiences that engage students in:

5c) collaboration, consensus building, leadership, and team work.

In FACS 3337, Design Process, teams of students collaborate and organize to successfully implement LEED-CI in a group project. In FACS 3338, Residential Design, collaboration is seen in the show house project in Spring 2011 and in the Japanese Contemporary House project this Spring 2012 semester. In FACS 3360, Interior Design Professional Practices and Procedures, students research and present as teams the design firm project where they develop a business plan, a geographic location, and establish officers and employees, including salaries, billing, and other charges connected with the firm's operation. In FACS 4330, Commercial Design I, students complete one project in a team situation such as a cultural center, restaurant or educational facility. In FACS 4331, Commercial Design II, collaborative student teams work on the Hill Country resort project to develop programming and design concepts. Primary evidence is seen in FACS 4362, Presentation Techniques, where the design student collaborates with other majors within the department to present a 15-minute book presentation. In FACS 4369, Internship, while working as part of a design team, students observe how designers lead design projects, collaborate with other design professionals, and make decisions based on consensus.

5d) interaction with multiple disciplines representing a variety of points of view and perspectives.

Students are exposed to varied points of view through guest speakers and industry tours connected with a number of FACS courses including in FACS 2361, Development and History of Furniture, with a tour of the Bayou Bend Museum, and FACS 2388, Architectural Graphics for Interior Design, with green builder Dan Phillips. In FACS 3360, Interior Design Professional Practices and Procedures, students travel on one or two field trips to showrooms and design firms and listen to discussions from design professionals, contractors, vendors, and trades. Students

Standard 5. Collaboration

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building. attend tours of architectural, interior design and building firms in advanced lab classes. Additionally, in ITEC 2363, Home Planning, and ITEC 3372, Construction Drafting, interior design students are exposed to the varied viewpoints of design from engineering and construction faculty. In FACS 4330, Commercial Design I, while students have not yet learned the art of negotiation, they advocate for their ideas in group situations and begin to see that collaborative effort results in the best solutions. Then in FACS 4331, Commercial Design II, the resort project requires students to work with a variety of design professionals and trades and see the influence they have on the outcome of the total project. In FACS 4369, Internship, all interior design interns work with design professionals and commonly interact with architects, builders, vendors, manufacturers of custom elements and cabinetry, and furniture producers.

Standard 6. Communication

Entry-level interior designers are effective communicators.

Student Learning Expectations

6a) Students **apply** a variety of communication techniques and technologies appropriate to a range of purposes and audiences.

In FACS 2361, Development and History of Furniture, through written papers students communicate research of furniture manufacturers, analysis of historic furniture styles, and the Bayou Bend museum tour appropriate for the design industry. In FACS 3360, Interior Design Professional Practices and Procedures, student teams research and present using PowerPoint and notebook reports for their created design firm project. In ITEC 3372, Construction Drafting, students develop construction drawings for use within the building and design industry. In FACS 3338, Residential Design, students utilize oral and PowerPoint presentations, spreadsheets, and digital presentations of AutoCAD drawings, 2-D boards and 3-D models to communicate their designs to clients, contractors or vendors. In FACS 4362, Presentation Techniques, students construct multiple PowerPoint presentations, brochures, posters and their final portfolio to communicate within their industry. Primary evidence is seen in FACS 4331, Commercial Design II, as students participate in research presentations via PowerPoint, give project presentations, write statements to accompany their projects, use spreadsheets and write specifications, and communicate through drawings and boards. In FACS 4369, Internship, students communicate with designers through oral discussions to complete their assigned design tasks, in addition to sending written logs to the internship coordinator via the Internet or fax.

Students are **able** to:

6b) express ideas clearly in oral and written communication.

In FACS 2361, Development and History of Furniture, students express ideas in writing-enhanced assignments related to research of furniture manufacturers, analysis of historic furniture styles and the Bayou Bend Museum paper. In FACS 3338, Residential Design, students compose written reports about LEED-CI and library research, and then give oral presentations on the projects. In FACS 3377, Codes, Standards and Facility Maintenance, the student completes a written and pictorial report of a facility in which code compliance is evaluated. FACS 4330 and FACS 4331, Commercial Design I and II, students make preliminary presentations for programming, concept design, or space planning, and final oral presentations with boards or through use of PowerPoint, including written concept statements and specifications. In FACS 4362, Presentation Techniques, students compose written planners, industry reports, and scripts for 10-, 15- and 20-minute presentations, each related to interior design, then clearly express themselves in three oral presentations.

6c) use sketches as a design and communication tool (ideation drawings).

In ART 1316, Drawing, students develop drawings of inspirational objects using various media. Then in FACS 1360, Basic Principles of Design, students are taught and use sketching techniques to draw concept ideas based on an inspirational object. In FACS 3338, Residential Design, sketching is seen in the concept board sketches and preliminary work. In FACS 4330, Commercial Design I, students develop preliminary design ideas through various sketching investigations for projects then present them for class critiques. Also in FACS 4331, Commercial Design II, students, as teams, work through sketching to investigate solutions for the Hill Country resort project, and then make written and oral reports periodically throughout the project.

6d) produce competent presentation drawings across a range of appropriate media.

In FACS 1360, Basic Principles of Design, students develop rendering and sketching skills and apply them to first-level presentation drawings. In FACS 2387, Architectural Graphics, students produce their first set of drafted drawings and develop a presentation board. In FACS 2364, Design Theory and Materials, for the Health Club project students compile and assemble a project board to illustrate all the material selected. In FACS 3337, Design Process, students produce competent construction drawings using AutoCAD, models and presentation boards that illustrate understanding of construction methods. FACS 3338, Residential Design, students produce construction drawings, models, presentation boards, PowerPoint presentations and a binder format presentation. In FACS 4330 and 4331, Commercial Design I and II, students develop construction and presentation drawing using Revit and AutoCAD, and digital sample boards after developing quick drawings/sketches of concept ideas.

6e) produce competent contract documents including coordinated drawings, schedules, and specifications appropriate to project size and scope and sufficiently extensive to show how design solutions and interior construction are related.

Standard 6. Communication

Entry-level interior designers are effective communicators.

Evidence is seen in ITEC 2363, Home Planning, where students produce parts of their first set of residential construction plans using AutoCAD, and in FACS 2388, Building Systems for Interiors, students use manual drafting to produce their first construction plans for a small two-story house. Then in FACS 3337, Design Process, students produce AutoCAD format construction drawings which grow in scope during the course and are keyed to schedules, sections and elevations to convey the design idea, intent and solution. FACS 3338, Residential Design, students further expand their knowledge of working drawings using Auto CAD to include elevations, wall sections, schedules and larger scoping of specifications included in projects. In FACS 4330 and 4331, Commercial Design I and II, students continue developing construction plans, sections, elevations, lighting plans, details, and coordinated schedules using Revit, specifications, and digital presentation boards.

6f) integrate oral and visual material to present ideas clearly.

In FACS 3337, Design Process, oral and visual media are integrated into concept board presentations, weekly desk critiques by the instructor and peers, and then final presentations of individual projects are made orally to the class. Primary evidence is seen in FACS 3338, Residential Design, where ideas are expressed in oral presentations for critique with schematic drawings, concept ideas and solutions with the use of concept boards, sketches, weekly peer critiques, weekly instructor critiques and presentations of design solutions at the conclusion of each project. FACS 4330, Commercial Design I, students present orally, in PowerPoint, and with supporting presentation boards as the projects progress. In FACS 4331, Commercial Design II, students present their solution for the Hill Country resort project with either boards or PowerPoint. In FACS 4362, Presentation Techniques, oral and visual presentations integrate with PowerPoint material, brochure creation and references for each of the three presentations that are required.

Standard 7. Professionalism and Business Practice

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

Student Learning Expectations

Students *understand*:

7a) the contributions of interior design to contemporary society.

In FACS 2364, Design Theory and Materials, through lectures students understand contributions to contemporary society made by interior design concerning the health, safety and welfare of the client, the general public, and the importance of sustainability efforts. In FACS 3360, Interior Design Professional Practices and Procedures, students learn the value of designers and their effect on daily life through lecture, research of three major firms, and the completion of the design firm project where they note trends in specialty areas of design. In FACS 3338, Residential Design, contemporary society is reviewed with analysis of different housing formats, people and lifestyles, along with sustainable materials and uses. In FACS 4369, Internship, by observing how designers work with various clients, students increase their understanding of how design benefits contemporary society.

7b) various types of design practices.

In FACS 2364, Design Theory and Materials, students first learn about the design business, and see how designers work with other professions. In FACS 2388, Building Systems for Interiors, students develop an understanding of how to use green design in a practice through lectures and guest speakers. FACS 3360, Interior Design Professional Practices and Procedures, students develop an understanding of basic business formations, functions, benefits and responsibilities that impact the operations of a design practice through lecture and the participation in field trips. In FACS 4331, Commercial Design II, in the resort project students develop understanding of how the professions work together (developers, mechanical engineers, architects, landscape architects or construction trades). FACS 4369, Internship, enables a student to see personally how a practice operates as they are exposed to the business,

7c) the elements of business practice (business development, financial management, strategic planning, and various forms of collaboration and integration of disciplines).

In FACS 2364, Design Theory and Materials, business practices are discussed in lecture and then reinforced during the semester. In FACS 2388, Building Systems for Interiors, students learn how businesses research sustainable building products and how designers work with green builders (with guest speaker Dan Phillips) to implement them. Primary evidence is seen in FACS 3360, Interior Design Professional Practices and Procedures, as teams of students complete the design firm project with written strategic objectives, goals and methods related to decision-making during the development of a business plan. Primary evidence is also seen in FACS 3377, Codes, Standards and Facility Maintenance, where working with various professions is reinforced in lecture and class discussion. In FACS 4330, Commercial Design I, through the mixed-use and open office projects students develop understanding of the various specialties required to complete a design project, such as architects, HVAC specialists, electrical engineers, life-safety specialists/engineers along with other related trades. Students completing FACS 4369, Internship, under a design professional develop a personal understanding of how the design practice operates.

7d) the elements of project management, project communication, and project delivery methods.

In FACS 2364, Design Theory and Materials, project management, communication, and delivery methods are discussed and reinforced in lecture, and through PowerPoint presentations, relating to the various trades on the specification checklist assignment. In FACS 3377, Codes, Standards and Facility Maintenance, project management and project communication related to code compliance are reinforced during lecture and class discussions. In FACS 3360, Interior Design Professional Practices and Procedures, project management and communication are discussed and demonstrated, and then implementation occurs in each project of FACS 4330 and FACS 4331, Commercial Design I and II. Students use Excel to complete charts or graphs outlining the completion of their projects, similar to the method used in the field. Students completing FACS 4369, Internship, report in written logs their personal understanding how designers manage projects, develop project communications and deliver projects for clients.

7e) professional ethics.

FACS 3360, Interior Design Professional Practices and Procedures, includes lecture, exercises, and test questions on being an ethical professional in daily practice. In FACS 3338, Residential Design, professional ethics are discussed in lecture as they apply to working with the client, trades and other businesses. In FACS 4362, Presentation Techniques, students research and write a short paper on how professional ethics is an issue within their industry. In

Standard 7. Professionalism and Business Practice

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

FACS 4369, Internship, the student, while working with design professionals, develops a personal understanding of ethics, and applies professional ethics to assigned tasks.

Program Expectations

7f) The interior design program provides exposure to various market sectors and client types.

In FACS 3337, Design Process, students see how market sectors expand from a small foundation project to a larger municipality, as part of the sustainable project, and also for the library design. In FACS 3360, Interior Design Professional Practices and Procedures, the top 100 firms in various market sectors are discussed, and students develop and give a presentation on a specific market sector. Then in FACS 3338, Residential Design, the client type changes from a single person small interior design job to larger residences with a larger scope and size. In FACS 4330, Commercial Design I, the cultural center project contains a government representative as the decision maker, the mixed-use project deals with a developer and existing buildings, and the open office project deals with a corporation and an existing building shell. FACS 4331, Commercial Design II, provides exposure to a very large, multi-building project dealing with various design solutions and a client that is not necessarily the end user. More primary evidence is seen in FACS 4369, Internship, as students work with designers, and they are exposed to the designer's resources, the variety of vendors and subcontractors that are used, and a wide range of clients.

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

7g) legal recognition for the profession.

In FACS 2364, Design Theory and Materials, legal recognition for the profession is first introduced to students through lecture and class discussion. Then in FACS 3360, Interior Design Professional Practices and Procedures, students study the issues of licensing, registration and certification, the differences that occur state-to-state, and how Texas law is unique for registration. FACS 4330 and FACS 4331, Commercial Design I and II, support legal recognition of design professionals, as students develop commercial and code-oriented projects including specifying appropriate products. In FACS 4369, Internship, while working with a design professional, the student is exposed to the designer's role as a licensed professional and a principal in a legal business.

7h) professional organizations.

In FACS 2364, Design Theory and Materials, professional organizations and their roles are discussed in lecture. Students are encouraged to become members of the SHSU ASID student chapter. Primary evidence is seen in FACS 3360, Interior Design Professional Practices and Procedures, where students study how design organizations such as ASID, IIDA and NEWH support and grow the profession and how they can participate as students. In FACS 4369, Internship, most design professionals are members of ASID, IIDA, NEWH or AIA.

7i) life-long learning.

In FACS 2364, Design Theory and Materials, life-long learning is stressed in lecture to encourage the student to participate in continuing education activities after graduation, to further enhance education, and to ensure that they maintain interior design registration requirements. Students are exposed to lifelong learning in FACS 3360, Interior Design Professional Practices and Procedures, through discussions about professionals who must comply with continuing education requirements enacted by states. Then in FACS 4362, Presentation Techniques, lifelong learning is integrated in the 15-minute presentation through use of a book that promotes the value of personal growth after graduation. In FACS 4369, Internship, the student is encouraged to be a lifelong learner of new products and procedures through continuing education opportunities.

7j) public and community service.

In FACS 3332, Lighting Applications for Interiors, Spring 2009 students had the opportunity to develop designs that benefitted the Gresham Library within the community. In FACS 3360, Interior Design Professional Practices and Procedures, through class discussions, students develop an appreciation for the value of being involved in professional design organizations as well as civic activities that benefit the public or community. In FACS 4330 and FACS 4331, Commercial Design I and II, during 2009 -2010 a group of senior students connected with ASID participated as a team in conjunction with an area builder to work on a residential design for a disabled veteran. The ASID student chapter won a national ASID student service award for this project completed in Houston.

Standard 8. History

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

Student Learning Expectations

8a) Students *understand* the social, political, and physical influences affecting historical changes in design of the built environment.

Primary evidence is seen in FACS 2361, Development and History of Furniture, where students develop an appreciation of the social, political and physical influences that affect historical changes of design in the built environment. In FACS 3337, Design Process, students define the historic style with its social and physical impact which is then used in the design solution for the project. In FACS 3338, Residential Design, the evolution of historical change seen in homes is discussed in lecture along with how this impacts the public's desired housing today. In FACS 4330, Commercial Design I, students research historic styles as part of design development and solutions for the mixed-use and open office projects.

Students *understand*:

8b) movements and periods in interior design and furniture.

In FACS 2361, Development and History of Furniture, students have an understanding of movements and periods in interior design and furniture from ancient to modern, and see how these are interconnected as reported in research papers, industry analysis, and a historic application project. In the FACS 3338, Residential Design, Artist Inspiration project, students select an artist, and perform research on the person and period of artwork for use as inspiration for the client's residence. In FACS 3360, Interior Design Professional Practices and Procedures, students learn how economic factors affect change in interior design and architecture. Then in FACS 4330 and FACS 4331, Commercial Design I and II, students research historic aspects of cultures or styles called for in programming documents.

8c) movements and traditions in architecture.

In FACS 2361, Development and History of Furniture, students have an understanding of movements and traditions in architecture from ancient to modern based on lecture and PowerPoint presentations. Then in FACS 3338, Residential Design, movements of architecture are identified in student research of the architectural style of the project during the programming phase. In FACS 4330 and FACS 4331, Commercial Design I and II, programming documents outline architectural styles and criteria for projects. Students make presentations about the styles they use and document the styles through finish boards and specifications.

8d) stylistic movements and periods of art.

Students have an understanding of stylistic movements and periods in art once they have completed FACS 1360, Basic Principles of Design, and FACS 2361, Development and History of Furniture, with knowledge of fine art gained through lectures, museum tours, and PowerPoint presentations. Additionally, students gain understanding of the fine arts movements and periods as they complete an advanced art history course selected from ART 370, Renaissance to Rococo, prior to Fall 2011, or ARTS 4380, 19th and 20th Century Art History. Applying their understanding of art styles is shown in FACS 3338, Residential Design; movements of art are identified in the student's research for the Artist Inspiration project.

8e) Students *apply* historical precedent to inform design solutions.

In FACS 2361, Development and History of Furniture, students first use their knowledge to research historical furniture styles, interiors, architecture and art to design a residential space using three historic styles incorporated into a holistic visual design solution. Additional application of the student's knowledge of historical styles is completed in FACS 3338, Residential Design. Historical precedence is found in the programming phase of the student's work and then refined into the materials and furnishings specified for an Art Deco town house. In FACS 4330, Commercial Design I, mixed-use project, set in a historic Chicago 1920's two-story building, students adapt the first floor for a retail space and the second floor is residential. In FACS 4331, Commercial Design II, the "existing main building" of the resort project is a historic Hill Country stone farmhouse, and students add buildings, using this as an architecture and materials precedence, with each student developing his/her design aesthetic for the project.

Standard 9. Space and Form

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

Student Learning Expectations

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

9a) two-dimensional design solutions.

In FACS 1360, Basic Principles of Design, students apply the elements and principles of design primarily to two-dimensional design solutions within their projects. In FACS 2387, Architectural Graphics, students apply these concepts along with design theory to a set of residential presentation drawings. In FACS 3337, Design Process, and FACS 3338, Residential Design, students produce more advanced integration of 2-dimensional design solutions with focus on balance, rhythm, color and texture in finishes and furniture. In FACS 4330 and FACS 4331, Commercial Design I and II, students use the principles and elements of design, especially scale and proportion, as they design spaces for a particular piece of furniture in the cultural center, and in the mixed-use project in an urban setting. In FACS 4331, students base project solutions on the principles and elements from the original historic stone farm house. While completing their internship, in FACS 4369, students commonly use these concepts in creating client drawings, boards, displays, and layout of materials under the direction of a professional designer.

9b) three-dimensional design solutions.

In FACS 1360, Basic Principles of Design, through the planning and executing of three-dimensional visual displays that vary in size, students apply elements and principles of design to three-dimensional design. In FACS 3337, Design Process, students apply elements, principles and theories of design in scaled models to aid in the understanding of space, and in drawn perspectives that reinforce the student's three-dimensional thinking. In FACS 3338, Residential Design, creating a multi-floor model allows students to focus on the integration of the third dimension of design, and then create perspectives to further refine design ideas. In the cultural center project completed in FACS 4330, Commercial Design I, students build a model based on their design which exhibits the three-dimensional features and differences of culturally specific building materials. In FACS 4331, Commercial Design II, understanding three-dimensionality is seen in the creation of digital boards that show the relationship of buildings.

9c) Students are *able* to evaluate and communicate theories or concepts of spatial definition and organization.

In FACS 3337, Design Process, students discuss the design construction of their scaled models in oral critiques to aid learning of model construction and reinforce students' concepts of spatial organization; then primary evidence is seen in FACS 3338, Residential Design, where a multi-floor model allows students to evaluate the application of these concepts to enhance design solutions. In FACS 4330, Commercial Design I, student work reflects the ability to implement space and form, and apply spatial definition and organization in the cultural center project. In the mixed-use project, students discuss design relationships between the existing structure and new designs for the exterior and interiors of the building. In FACS 4331, Commercial Design II, spatial organization is established in the design of the bar/restaurant/reception areas of the original building, the conference/office center and in guest houses.

Standard 10. Color

Entry-level interior designers apply color principles and theories.

Student Learning Expectations

Student work demonstrates *understanding* of:

10a) color principles, theories, and systems.

In FACS 1360, Basic Principles of Design, through lecture and discussion of color theory, Munsell's system, and color psychology, students begin to understand color and apply concepts to assignments completed through rendering and finish selection. In FACS 2364, Design Theory and Materials, and FACS 2387, Architectural Graphics, color principles are demonstrated in the selection of materials, finishes and furnishings for each project. FACS 3332, Lighting Applications for Interiors, students gain knowledge through lectures and tours related to the impact of lighting on color within spaces. Student work displays how different lighting sources influence the selection of finishes in projects. In FACS 4330, Commercial Design I, students show understanding of color theory by applying cultural influences of color in the finish selection for the cultural center project. In FACS 4331 Commercial Design II, understanding of color theories is shown in the use of a color palette based on student interpretation of a historic Hill Country stone structure in the resort project, seen in the project's finish selections and renderings.

10b) the interaction of color with materials, texture, light, form and the impact on interior environments.

In FACS 1360, Basic Principles of Design, through lecture and discussion, students begin to see the interaction of light, color, finish texture, and how they affect each other. Application of colors are seen in the finish selection and rendering in projects. Primary evidence of student understanding is seen in FACS 3332, Lighting Applications for Interiors, where theoretical and applied contexts of light (natural and artificial) on color are covered in lecture, and applied to lighting solutions and materials selection in projects. In FACS 3337, Design Process, the interface of light and color is implemented in the selection of finishes and lighting for each interior environment. In the cultural center and mixed-use projects from FACS 4330, Commercial Design I, students demonstrate how understanding of light and color relate through cultural design and material selection. In FACS 4331, Commercial Design II, students demonstrate understanding of interaction of selected lighting and material colors in the context of a central Texas location.

Students:

10c) appropriately select and *apply* color with regard to its multiple purposes.

In FACS 1360, Basic Principles of Design, students select and apply color to assignments to represent an aesthetic quality. Then in FACS 3337, Design Process, and FACS 3338, Residential Design, the application of color is seen in concept boards, preliminary planning, and the final material selection for each project. In FACS 3332, Lighting Applications for Interiors, student work shows understanding of human reactions to light and color as they develop lighting solutions and make finish selections. In FACS 4330 and 4331, Commercial Design I and II, students select colors of the finishes, luminaires and lamps based on the illumination relationship shown in specifications and on finish boards. In FACS 4369, Internship, the student, working with a design professional, is able to select and apply color in the form of finishes and fabrics to client projects.

10d) *apply* color effectively in all aspects of visual communication (presentations, models, etc.)

In FACS 1360, Basic Principles of Design, students begin to understand color theory and apply it to visual design in assignments and displays completed. In FACS 3337, Design Process, and FACS 3338, Residential Design, students apply color in material selections and hand-rendered elevations, spot rendering, and perspectives for presentation boards and models. In FACS 4330 and FACS 4331, Commercial Design I and II, students exhibit color selection through traditional and electronic finish boards. In FACS 4362, Presentation Techniques, PowerPoint presentations, brochures and posters developed by students must use color. FACS 4369, Internship, students select and apply color to visual presentations for clients under the direction of a design professional.

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

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

Student Learning Expectations

Students have *awareness* of:

11a) a broad range of materials and products.

In FACS 2364, Design Theory and Materials, students gain an awareness of a range of materials in lecture, and then write specifications on each type of material as it would be used in a prescribed location. In FACS 2369, Introduction to Textiles, students gain knowledge of textiles and their applications as shown in the completed Textile Swatch Notebook. In FACS 3337, Design Process, students select and specify materials for commercial use to meet aesthetics, durability, and budget. In FACS 3332, Lighting Applications for Interiors, students gain an awareness of products used in lighting through investigative tours, Internet sites, and lecture. In FACS 3338, Residential Design, students select and specify interior materials for residential projects. In FACS 4331, Commercial Design II, while completing the resort project students select commercial furniture, fixtures and equipment based on uses, such as restaurant/bar, reception areas, hotel rooms, conferencing spaces and offices. Then in FACS 4369, Internship, students working with design professionals, expand their knowledge of materials and products used by the designer.

11b) typical fabrication and installation methods, and maintenance requirements.

Primary evidence of awareness is seen in FACS 2364, Design Theory and Materials, based on lecture information on fabrication, installation and maintenance where students review, discuss and write installation and maintenance requirements for each material specified for the project, and in FACS 2388, Building Systems for Interiors, lecture and discussions enable students to develop an understanding of typical fabrication and installation methods of various construction materials. In FACS 3332, Lighting Applications for Interiors, luminaire and lamp selection are applied and integrated with HVAC, sprinklers, and acoustics as shown in projects and included in exams. In FACS 3337, Design Process, and FACS 3338, Residential Design, students select and specify products considering fabrication, installation and maintenance requirements of materials for each residential application. In FACS 4330, Commercial Design I, students make selections of products based on traditional installation representing a cultural heritage for the cultural center. In FACS 4331, Commercial Design II, students specify traditional materials with focus on installation to meet codes and safety, as well as to support the aesthetic quality of the interiors.

11c) Students select and *apply* appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life cycle cost.

Primary evidence is seen in FACS 2364, Design Theory and Materials, students select materials for various locations based on performance criteria, life cycle cost, and environmental attributes in the Health Club project. In FACS 3337, Design Process, and FACS 3338, Residential Design, students use performance criteria, ergonomics, and environmental attributes to select and specify products. Then in FACS 3332, Lighting Applications for Interiors, students select appropriate luminaires and lamps based on performance criteria and integration with the structure, HVAC, sprinkler and acoustics systems as shown in reflected ceiling plans and specifications. In FACS 4331, Commercial Design II, students select and apply materials for the resort's commercial spaces, offices, conference center, and hotel rooms based on appropriate function and sustainability recorded in written specifications. In FACS 4369, Internship, while working with a design professional, the student assists in selecting and applying appropriate materials and products based on performance.

11d) Students are *able* to layout and specify furniture, fixtures, and equipment.

In FACS 2387, Architectural Graphics, students draft a floor plan with furniture, fixture and equipment layouts; then in FACS 3337, Design Process, students specify and layout furniture, fixtures and equipment as required for commercial applications and using research from specification/project binders. Primary evidence is seen in FACS 3338, Residential Design, as students specify and layout furniture, fixtures and equipment required for a residential application using research from specification/project binders. In FACS 4330 and FACS 4331, Commercial Design I and II, students provide appropriate floor plans detailing furniture and equipment layouts, then specify FFE for their projects based on use and installations. In FACS 4369, Internship, while working with a design professional, students have the opportunity to develop space layouts and/or specifications for furniture, fixtures or equipment as required by the designer's clients.

Standard 12. Environmental Systems and Controls

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

Student Learning Expectations

Students:

12a) **understand** the principles of natural and electrical lighting design.

In FACS 2364, Design Theory and Materials, students develop understanding of the principles of lighting through lecture, and then develop reflected ceiling plans and determine window locations in the design assignment. In FACS 2388, Building Systems for Interiors, lecture and discussions enable students to develop an understanding of natural and electrical lighting design as shown on drawings. Primary evidence is seen in FACS 3332, Lighting Applications for Interiors, students gain an increased understanding of natural versus artificial lighting, how they are used and their effects on occupants through lecture and assignments. Then in FACS 3338, Residential Design, implementation of lighting design is emphasized in residential projects. FACS 3377, Codes, Standards and Facility Maintenance, covers the Department of Energy COM and RES check programs. In FCS 4330, Commercial Design I, students design an open office space with lighting requirements based on the amount of daylighting the building's façade allows into each floor.

12b) competently select and **apply** luminaires and light sources.

In FACS 3337, Design Process, students select and specify luminaires and light sources to adapt to the individual design needs of the project. In FACS 3332, Lighting Applications for Interiors, students select luminaires and lamps based on the project type and provide specifications. Projects include residential, office and retail. In FACS 3338, Residential Design, further exploration of the selection of applicable luminaires and light sources is found and implemented into the student's design. In FACS 4330, Commercial Design I, students complete projects using suitable artificial lighting in the mixed-use and office projects which are shown in floor plans, reflected ceiling plans and specifications. In FACS 4331, Commercial Design II, students develop and present a variety of lighting applications using artificial and natural lighting through the resort project components and use a variety of control (dimmer) components.

Students **understand**:

12c) the principles of acoustical design.

Primary evidence is seen in FACS 2364, Design Theory and Materials, as acoustic principles and materials are discussed in lectures. FACS 2388, Building Systems for Interiors, includes discussion that enables students to understand acoustic control related to construction materials. FACS 3332, Lighting Applications for Interiors, provides an understanding of acoustics through discussion of ceiling and wall types. In FACS 3337, Design Process, students understand acoustic design related to commercial application. In FACS 3338, Residential Design, the principles of acoustic design are further explored related to residential settings. In FACS 4330, Commercial Design I, students provide examples of wall finishes and furnishings that support noise control for offices and in open-office systems. In FACS 4331, Commercial Design II, students provide sound-proofing in conference and hotel room situations. Students show understanding in both FACS 4330 and 4331 through discussion of sound attenuation and various acoustical control methods.

12d) appropriate strategies for acoustical control.

Students gain an understanding of strategies for acoustical control and evaluate materials and design planning in FACS 2364, Design Theory and Materials. FACS 2388, Building Systems for Interiors, includes lecture and discussions that enable students to understand strategies for acoustical control through building materials. FACS 3332, Lighting Applications for Interiors, students learn how acoustical data for various types of walls and ceilings impact selections. Then in FACS 3337, Design Process, and in FACS 3338, Residential Design, students discuss during lecture and weekly lab critiques application of acoustical control. In FACS 4330, Commercial Design I, students select wall details and materials in projects to provide acoustical control of offices and in open office settings. In FACS 4331, Commercial Design II, students make a variety of acoustical selections for conference, hospitality and office settings.

Standard 12. Environmental Systems and Controls

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

Students *understand*:

12e) the principles of thermal design.

In FACS 2364, Design Theory and Materials, student understanding of the principles of thermal design related to interior materials is facilitated during lecture and discussion. Then in FACS 2388, Building Systems for Interiors, through lecture discussion, students develop understanding of how thermal systems operate and are shown in construction drawings. In FACS 3332, Lighting Applications for Interiors, students gain understanding of light/heat control in office settings. Then in FACS 3338, Residential Design, thermal design is discussed in lecture as it relates to residential design. In FACS 3377, Codes, Standards and Facility Maintenance, the Department of Energy COM and RES check programs, with direct correlation to real life scenarios, are discussed as they relate to thermal design.

12f) how thermal systems impact interior design solutions.

FACS 2364, Design Theory and Materials, and FACS 3338, Residential Design, present the impact of thermal systems, in lecture and discussion, on residential design. FACS 2388, Building Systems for Interiors, students learn that thermal systems impact designed spaces through lecture and discussion and see them in construction drawings. In FACS 3332, Lighting Applications for Interiors, students become aware of how lighting can significantly increase heat gain in an interior which adds to cooling needs especially in the South. In FACS 4331, Commercial Design II, lecture and discussion in connection with the resort project focuses on how the use of Texas stone material would reduce heat gain and affect the layout of spaces.

Students *understand*:

12g) the principles of indoor air quality.

In FACS 2388, Building Systems for Interiors, primary evidence is seen in student understanding through lecture and discussion that interior finishes, moisture and HVAC systems can impact the design of spaces and indoor air quality. In FACS 2364, Design Theory and Materials, indoor air quality and its direct association to the building's occupants is covered in lecture. In FACS 3337, Design Process, and FACS 3338, Residential Design, indoor air quality and the impact on a specific building's occupants is discussed in project analysis. Discussions and lectures in FACS 3332, Lighting Applications for Interiors, provide students an understanding of HVAC systems and the impact lighting systems have on indoor air quality.

12h) how the selection and application of products and systems impact indoor air quality.

In FACS 2364, Design Theory and Materials, students develop understanding through lecture and discussion that the selection and application of different materials specified for a project have an impact on indoor air quality. In FACS 2388, Building Systems for Interiors, students understand through lecture that construction products and HVAC systems can impact interior air quality of spaces. FACS 3332, Lighting Applications for Interiors, discussion includes how various luminaires will affect air quality, such as troffers with built-in air returns. In FACS 4331, Commercial Design II, students outline in programming documents their understanding of the impact their selection of finishes have on the indoor air quality for the resort project.

Standard 13. Interior Construction and Building Systems

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

Student Learning Expectations

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

13a) structural systems and methods.

In FACS 2388, Building Systems for Interiors, students are first exposed to structural systems and building methods through lecture and they see how design solutions are affected by producing a simple construction drawing. ITEC 2363, Home Planning, enables students to expand their experience drafting structural systems connected with residential project scenarios. ITEC 3372, Construction Drafting, students expand their understanding of how building structures impact the design of commercial buildings, specifically the health, safety and welfare of occupants. In FACS 4330 and FACS 4331, Commercial Design I and II, student projects provide examples of how existing or new construction influences design solutions based on building, construction and material types. Students develop plans based primarily on existing spaces.

13b) non-structural systems including ceilings, flooring, and interior walls.

In FACS 2364, Design Theory and Materials, building on lecture information, student solutions for the Health Club project show appropriate consideration for non-structural ceiling, floor and walls. In FACS 2388, Building Systems for Interiors, through lecture students learn the differences between structural and non-structural elements and apply this information to a set of construction drawings. In FACS 3332, Lighting Applications for Interiors, students show understanding of how reflected ceiling plans and various lighting layouts can be impacted by non-structural ceiling design. In FACS 3337, Design Process, student work demonstrates that design solutions for the library affect and are impacted by non-structural systems visible in floor plans, elevations, and reflected ceiling plans. In FACS 4330, Commercial Design I, student work shows how final design solutions such as room size, accommodations, and usage, are impacted by non-structural ceilings and walls. The resort project, composed of design solutions for several purposes, in FACS 4331, Commercial Design II, provides examples of various usages and solutions based on organizing walls within an existing building and design of additional buildings.

13c) distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.

In FACS 2388, Building Systems for Interiors, through lecture students learn the particulars related to these elements and apply them to a set of construction drawings. In FACS 3337, Design Process, student work shows design solutions for the foundation and library projects including power plans, HVAC distribution and plumbing. In FACS 3332, Lighting Applications for Interiors, students show understanding by the production of reflected ceiling plans that incorporate HVAC, sprinkler and lighting systems. In FACS 3377, Codes, Standards and Facility Maintenance, students see first-hand (from a walk-through of a building of their choice) and then document their evaluation of the building's design for power, mechanical, HVAC, data/voice and plumbing based on compliance with current codes. Then in FACS 4330, Commercial Design I, students develop drawings incorporating existing distribution systems and then provide a system change that supports design solutions; finally, in FACS 4331, Commercial Design II, design solutions incorporate HVAC, lighting, electrical, voice/data and plumbing systems in the design of the resort project and are shown in final construction documents.

13d) energy, security, and building controls systems.

Primary evidence is seen in FACS 2388, Building Systems for Interiors, where students are first exposed to HVAC, lighting locations for security, and building controls through lecture, and then application is made to construction drawings. Then in FACS 3332, Lighting Applications for Interiors, student assignments show how energy usage is calculated and the cost, based on their own lighting design. In FACS 3377, Codes, Standards and Facility Maintenance, students evaluate a building of the student's choice and document design solutions and their impact on energy, security and building control systems. In FACS 4330, Commercial Design I, students incorporate card key security, life safety and sprinkler systems in the office project and provide plans showing how each is incorporated. In FACS 4331, Commercial Design II, design solutions incorporate HVAC, lighting, electrical, and voice/data systems in the Hill Country resort project and are shown in final construction documents.

13e) the interface of furniture with distribution and construction systems.

In FACS 3337, Design Process, the interface of furniture with the space and construction is seen in student work on the library project. In FACS 3332, Lighting Applications for Interiors, students develop lighting/HVAC plans based on construction with consideration of the placement of furniture such as displays in retail or desks in offices. Then

Standard 13. Interior Construction and Building Systems

Entry-level interior designers have knowledge of interior construction and building systems. In FACS 4331, Commercial Design II, students develop furniture plans based on existing and new construction along with incorporated systems.

13f) vertical circulation systems.

Primary evidence is seen in FACS 2388, Building Systems for Interiors, where students begin to understand vertical circulation of space as they draft construction drawings for a two-story house including an isometric drawing of the stairs with two landings. In FACS 3338, Residential Design, vertical circulation solutions are created in the Artist Inspiration project where the student designs both stairs and elevators for a three story townhouse. In FACS 4330, Commercial Design I, vertical circulation is incorporated through building evacuation plans in the office project.

13g) Students are **able** to read and interpret construction drawings and documents.

In FACS 2364, Design Theory and Materials, construction drawings in a .pdf file are introduced to the student and discussion and evaluation are incorporated into class lecture. Primary evidence is seen in FACS 2388, Building Systems for Interiors, where students begin to read and interpret construction drawings based on lecture and apply learning to construction drawing assignments. In FACS 3337, Design Process, students are exposed to multiple sets of construction documents, and then create sets of construction documents for the Miller Foundation and library projects which are critiqued weekly by peers and the instructor. In FACS 3332, Lighting Applications for Interiors, information enables students to identify specific lighting, HVAC and life safety systems incorporated into reflected ceiling plans and specifications. Students in FACS 4330, Commercial Design I, develop and complete a variety of plans based on project needs, such as construction, furniture, reflected ceiling, electrical, elevations and sections, and specifications for their projects. In FACS 4331, Commercial Design II, working from an existing building plan, students develop a new interior application with complete construction and presentation documents and specifications.

Standard 14. Regulations

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

Student Learning Expectations

Students have *awareness* of:

14a) sustainability guidelines.

FACS 2388, Building Systems for Interiors, presents sustainability guidelines in lectures that are applied to construction drawings. Then in FACS 3337, Design Process, students work in teams on selected LEED-CI sustainability guidelines with given parameters. Students provide peers with multiple companies, technologies and different ways to comply based on standards given by the instructor. In FACS 3332, Lighting Applications for Interiors, students learn about LEED guidelines and codes/regulations that affect lighting design. In FACS 4330 and FACS 4331, Commercial Design I and II, student teams, at the onset of a project, develop sustainability parameters, and then provide documentation in binders and drawings showing the codes, laws, etc., that affect the project.

14b) industry-specific regulations.

In FACS 2388, Building Systems for Interiors, students gain awareness of building codes and regulations as they relate to construction methods and building products. In FACS 3332, Lighting Applications for Interiors, students expand awareness of occupancy light requirements, LEED guidelines, wattage/sq ft requirements and hazard disposal issues. In FACS 3377, Codes, Standards and Facility Maintenance, industry-specific regulations are discussed during lecture and are seen in assignments as regulations related to various codes requirements. In FACS 4330, Commercial Design I, students work in teams to document codes, sustainability and building regulations that apply to their projects, either in a binder or in drawings. In FACS 4331, Commercial Design II, students investigate a variety of regulatory and sustainability issues that affect the Hill Country resort project.

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

14c) compartmentalization: fire separation and smoke containment.

In FACS 3337, Design Process, laws, standards, and guidelines are used and referenced during the projects to ensure compliance with compartmentalization codes. In FACS 3377, Codes, Standards and Facility Maintenance, as student assignments illustrate the understanding of laws, codes, standards, and guidelines that impact fire separation containment and compartmentalization. In FACS 4330, Commercial Design I, the office design project solutions incorporate life safety, fire compartmentalization, sprinkler systems; exiting and fire suppression.

14d) movement: access to the means of egress including stairwells, corridors, exitways.

In FACS 3337, Design Process, laws, standards, and guidelines are used and referenced during the project to ensure compliance for corridors and exitways. Primary evidence is seen in FACS 3377, Codes, Standards and Facility Maintenance, where students determine egress widths for exit ways, corridors and stairwells in assignments and during class. FACS 4330, Commercial Design I, students investigate life safety issues and provide details in the office project. FACS 4331, Commercial Design II, students, in teams, investigate life safety issues, report and share with classmates, and then incorporate findings in plans and drawings.

14e) detection: active devices that alert occupants including smoke/heat detectors and alarm systems.

FACS 3377, Codes, Standards and Facility Maintenance, students learn through lecture and discussions the significance of the active devices and show their application in completed assignments. In FACS 3332, Lighting Applications for Interiors, implementing lecture information, students discuss fire and life safety issues as pertaining to their incorporation and effect on the lighting plan, including sprinklers and hard wired fire/smoke alarms. FACS 4330, Commercial Design I, student work shows detection and suppression systems.

14f) suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.

FACS 3337, Design Process, projects includes the location of fire extinguishers and working with a sprinkled building. FACS 3377, Codes, Standards and Facility Maintenance, student assignments demonstrate the understanding of different designs of sprinklers, fire hose cabinets, extinguishers, and standpipes. FACS 4330, Commercial Design I, student work shows incorporation of standpipes, fire extinguishers, and sprinklers.

Standard 14. Regulations

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

Students **apply** appropriate:

14g) federal, state/provincial, and local codes.

In the FACS 3337, Design Process, library project, students are shown how to reference the International Building Code. Class discussion allows students the opportunity to design the space for the appropriate number of individuals for the space. In FACS 3332, Lighting Applications for Interiors, applying lecture information, students discuss state, local and national fire and life safety issues as pertaining to their incorporation and effect on the lighting plan, including sprinklers and hard-wired fire/smoke alarms. In FACS 3338, Residential Design, the residential code is referenced during class discussion and implemented in projects. In FACS 3377, Codes, Standards and Facility Maintenance, federal state and local codes are reinforced through lecture and discussion. The building evaluation allows students further exploration and evaluation of professional design work. In FACS 4330, Commercial Design I, students investigate, document and apply appropriate codes in project drawings and binders. FACS 4331, Commercial Design II, students investigate, document and apply appropriate codes to the Hill Country resort drawings and include documentation in binders.

14h) standards.

Primary evidence is seen in FACS 3337, Design Process, as students gain knowledge of compliance with the Texas Accessibility Standards (TAS) for each project they design and include some of the TAS Guidelines as assigned in construction drawings. In FACS 3377, Codes, Standards and Facility Maintenance, applicable standards are addressed in each section of the lecture material and applied in the class assignments. In FACS 3332, Lighting Applications for Interiors, students make appropriate lighting selections based on building standards. FACS 4330, Commercial Design I, students apply standards through finish selections and construction methods. FACS 4331, Commercial Design II, students apply standards in drawings, construction methods, and finish selections.

14i) accessibility guidelines.

Primary evidence is seen in FACS 3337, Design Process, where students ensure compliance with the Americans with Disability Act Accessibility Guidelines (ADAAG) and the Texas Accessibility Standards (TAS) for each project they design and include portions of the TAS Guidelines as assigned to construction drawings. In FACS 3332, Lighting Applications for Interiors, students research various accessibility guidelines and apply them to their lighting projects. In FACS 3377, Codes, Standards, and Facility Maintenance, accessibility codes are discussed in lecture and students measure and evaluate a building for ADA compliance. FACS 3338, Residential Design, students ensure compliance with the Americans with Disability Act Accessibility Guidelines (ADAAG) and the Texas Accessibility Standards (TAS) to ensure that residences are universally designed. The residential code is referenced during lecture. FACS 4330, Commercial Design I, students apply accessibility guidelines in their cultural center and office project. In the FACS 4331, Commercial Design II, resort project, all aspects of the project must be accessible including one-in-eight guest rooms. Accessibility is supported through investigation and design plans.

Standard 15. Assessment and Accountability

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

Program Expectations

15a) The program regularly monitors the placement of graduates and uses the information for program assessment.

The regular assessment of alumni following graduation asks for a reporting of job titles and employer information. From this information, the program can evaluate the proportion of alumni who are active industry participants. The FACS department maintains and constantly updates an alumni list that is used for making contacts.

15b) Effective and regular methods are in place to gather internal and external feedback from a variety of groups in assessing program goals.

The program collects data from various groups in developing and implementing strategies for improvement. Internal feedback from enrolled students is received through the IDEA (the nationally-normed Institutional Development and Educational Assessment) system which is the student participation portion of the university's faculty/ course evaluation system. External feedback from employment supervisors is received as students complete their internship, FACS 4369, regarding student preparedness for entry-level positions. Student and employer data also is used for program development and improvement through the university's Online Assessment Tracking data base (OATdb). Design professionals and alumni are surveyed regularly through ASID meetings about industry needs.

15c) Program assessment results are reflected in program improvement.

Feedback from student evaluations is used by individual faculty members, the department, and administration to improve the program. Student feedback has been incorporated into adjusting the methods of presenting course material, exams, on-line assignments and project development. Input from internship supervisors in FACS 4369, who provide information on the expectation of student knowledge and skills, is used to improve projects and course materials. Feedback from design professionals has directly impacted the established balance in the program between use of AutoCAD, Revit, and manual drafting skills due to the expected level of skill in each area. Continued contact with graduates also provides information for directing the program curriculum.

15d) The institution and program publish clear and consistent information about student achievement as a result of program assessment, admission policies, program philosophy, mission, goals, and course of study.

Prospective students are given clear, consistent, and reliable information regarding the interior design program is published through the *University Catalog* which is available on the Sam Houston State University website. Information regarding program philosophy, mission, goals and various internship positions are published in program flyers and discussed at "Saturdays at Sam" recruitment days. Students and their parents are informed during the "Saturdays at Sam" visitations to academic programs about the program's size, graduation rate, class sizes, as well as the views of employers regarding graduates' preparedness for working in entry-level positions within the design industry. Currently, it is discussed that over the last three years more than 90% of business supervisors reported that the student intern was eligible for hire as an entry-level designer. Additionally, the locations and types of design employment of recent interior design graduates are also reported to this group.

Information regarding the course of study is published in the university's *Undergraduate Catalog*, the program flyer, is also available through the university's website (www.shsu.edu), and is reflected on the automated (DegreeWorks) degree plan. Students must adhere to course prerequisites as they progress through the program to ensure that a level of competence is achieved before they progress to the next level, and the FACS department requires a "C or better" in each required course in FACS, ITEC and ARTS. The university specifies a minimum 2.0 GPA before the student is eligible to receive a degree. These requirements are published in the *Undergraduate Catalog*, on the Sam Houston State University website, and within the automated (DegreeWorks) degree plan. Students must also complete a minimum of 100 hours with a minimum 2.0 GPA before he/she is allowed to continue into FACS 4369, Internship, as outlined in the *Internship Handbook* which is available on the FCS departmental homepage.

Standard 16. Support and Resources

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

Program Expectations

16a) The number of faculty members and other instructional personnel is sufficient to implement program objectives.

Three full-time interior design faculty members, Dr. Laura Burleson, Mr. James Landa, and Ms. Shelby Brock provide instructional needs of the interior design program. There are two faculty teaching specific courses taken by the interior design students in each of the Departments of Art and Industrial Technology.

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

16b) earned a degree in interior design.

Laura Burleson, Ph.D., as Program Coordinator, has bachelor's and master's degrees in interior design from Oklahoma State University, and a doctorate in environmental design from Texas Tech University. She has taught interior design courses at Oklahoma State, Texas Tech, and Sam Houston State University and is currently teaching the sophomore studio, FACS 2387, Architectural Graphics, FACS 2388, Building Systems for Interior, and freshman FACS 1360, Basic Principles of Design.

James Landa, M.F.A., has a bachelor's degree from Colorado State University in Interior Design, and a MFA degree from University of Georgia, Athens, with emphasis in interior design. He has taught interior design courses at Indiana State University – Terre Haute and the Harrington School of Design in Chicago, and is currently teaching the senior studio courses FACS 4330 and 4331, Commercial Design I and II, and the freshman FACS 1360, Basic Principles of Design.

Shelby Brock, M.S., has bachelor's and master's degrees from Sam Houston State University in interior design. She has taught junior studio courses FACS 3337, Design Process, and FACS 3338, Residential Design, since 2006.

16c) passed the complete National Council for Interior Design Qualification exam.

James Landa, M.F.A., who is the instructor of the senior studio courses FACS 4330 and FACS 4331, Commercial Design I & II, and Shelby Brock, M.S., who is the instructor of the junior studios courses FACS 3337, Design Process, and FACS 3338, Residential Design, have both passed the NCIDQ exam.

The program coordinator:

16d) is a full-time faculty member qualified by education and experience to administer an interior design program.

Laura Burleson, Ph.D., as Program Coordinator, with a bachelor's and master's degrees in interior design from Oklahoma State University, and a doctorate in environmental design from Texas Tech University, has taught interior design courses at Oklahoma State, Texas Tech, and Sam Houston State University. She is a member of IDEC and an Allied Member of ASID. She has participated in regional show house projects with local interior designers, and has served on building committees within the community. Additionally, as coordinator, she participates at all "Saturdays at Sam" recruitment days, and advises majors as a SAM Center advisor.

16e) participates in the recruitment, evaluation, and retention of program faculty and instructional personnel.

Dr. Burleson is an integral part of all interior design faculty search committees, as well as their evaluation through the departmental promotion and tenure process.

16f) Faculty members and other instructional personnel have academic or professional experience appropriate to their areas of responsibility, take steps to remain current in their areas of expertise, and collectively represent more than one point of view.

Patrick Lawler, M.F.A., has bachelor's and two master's (M.A. and M.F.A.) degrees in graphic design. He has taught basic design and drawing at the higher education level for 16 years.

Petrina Sowa, M.F.A., has a Bachelor of Fine Arts degree from the University of Texas, Austin, Texas, and an M.F.A. degree from Sam Houston State University in Huntsville, Texas. Her experience lies in teaching Art Appreciation, Basic Design, Drawing I and II, and Life Drawing I.

Amy L. Haggard, Ph.D., has a Bachelor of Fine Arts in Art History from the University of Texas at Austin, and the M.A. in Philosophy (Art History minor) and Ph.D. in Art History & Criticism from Texas Tech University. She holds a Visiting Assistant Professor position teaching art history at Sam Houston State University.

Standard 16. Support and Resources

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

Dale Benke, M.S., has bachelor's and master's degrees from Sam Houston State University in industrial technology. He is a Certified Senior Industrial Technologist (CSIT). His experience is in residential construction, and he has taught at Cy-Fair College and North Harris Community College before coming to SHSU.

Aiman Kuznar, Ph.D., P.E., holds a bachelor's degree from University of Petroleum and Minerals, Dhahran, Saudi Arabia; a master's degree in Civil Engineering from Rice University in Houston, Texas; and a doctorate degree in Civil & Environmental Engineering from Duke University in Durham, North Carolina. He is currently working on Texas licensing but is a licensed professional engineer (P.E.) in the State of North Carolina. His experience covers employment in engineering firms in North Carolina as well as teaching in North Carolina and Penn State Fayette at Uniontown, Pennsylvania. He has researched, authored papers, and presented in the areas of engineering education, statistics and ethics.

16g) The coordinator, faculty members, and other instructional personnel collaborate in developing, implementing, and modifying the program.

Weekly interior design faculty meetings are held to discuss relevant issues related to program management including CIDA standards and curriculum development, projects and changes, use of guest speakers, field trips and other resources. Projects in the upper-level studio courses (FACS 3337, 3338, 4330 and 4331) often include use of real clients, client profiles and client spaces, buildings and sites. A broad range of industry resources is presented in the courses, as well as researched and implemented in project development. Student advising is used to monitor the students' progress through the curriculum, and also enables the program to track the number of students within the program as part of program management.

16h) Clear channels of communication exist between the program and departmental or administrative unit in which it is located.

The Interior Design Program at Sam Houston State University, housed in the Department of Family and Consumer Sciences within the College of Humanities and Social Sciences, has the support of the department chair and college dean. The interior design faculty attends regularly scheduled departmental meetings, as well as visit on a daily basis about program needs.

16i) The administrative unit(s) in which the program is located support(s) program goals.

Accounting for approximately 20% of the majors in the Department of Family and Consumer Sciences, interior design is an essential program for FCS. The department and CHSS administration have supported the program by providing specialized facilities and faculty support. Both the department and college are committed to supporting the program's goal of pursuing CIDA accreditation of the interior design program to sustain quality and growth at Sam Houston State University, especially since accreditation will enhance both.

16j) The administrative unit(s) in which the program is located support(s) the on-going professional development of the coordinator, faculty members, and other instructional personnel.

The department and administration support the faculty with travel assistance to attend regional and national conferences (IDEC, TAFCS and AAFCS). They encourage the faculty to incorporate student tours as class activities with assistance of money for travel; they also encourage collaborative research, professional presentations, and submissions of research for publication.

16k) Faculty members and other instructional personnel have access to appropriate facilities and equipment for course preparation, project evaluation, administrative activities, and meetings with individuals.

The interior design faculty has individual private offices with computers, printers, and scanners to support course preparation. Offices are housed within the Margaret Lea Houston Building in close proximity to project storage, drafting lab and classrooms, and material resources.

16l) Instructional facilities and work spaces (classrooms, offices, exhibition and critique space, etc.) are adequate to support program objectives and course goals.

Students have the use of a specialized drafting laboratory with 20 computerized drafting tables, resource/material spaces, display cabinets and tackable surfaces for project display, and faculty ensure that students have access to the

Standard 16. Support and Resources

The interior design program must have a sufficient number of qualified faculty members, as well as adequate administrative support and resources, to achieve program goals. The drafting lab during evening and weekend hours. There are three lecture classrooms in addition to the drafting lab, and students have access to a student lounge area between classes in the building.

16m) Equipment is available and appropriate to support program objectives and course goals. The drafting lab contains 20 PC computers linked to a 24-inch HP plotter and standard B&W printer. In the FCS department office there is an 11x17 scanner, a large job printer, two copiers, and a fax machine. Students also have access to university 24-hour computer labs.

16n) Students have convenient access to a comprehensive and current range of information (bound, electronic, or online) about interior design and relevant disciplines as well as product information and samples. Students and faculty have access to a broad range of information about interior design and relevant disciplines through the university library, on-line databases, and departmental resources. Newton Gresham Library on the campus of Sam Houston State University, provides student access to bound volumes, periodicals, and various microforms for magazines and trade publications such as *Interior Design Magazine*, *Interiors*, *Architectural Record*, *Architectural Digest*, *Texas Homes*, *Building E2 News*, *New Residential Construction*, *Journal of Interior Design Education and Research*, and the *AIA Journal*, among others. Electronic databases are also available to students, both on and off campus, through Newton Gresham Library's services. DVD's that are used in lectures may be checked out from the department for individual student use and review. Assignments and projects referenced in lectures are available to students through PowerPoint presentations available on Blackboard. Students are able to access product information on-line and through catalogs. Departmental resources contain manufacturers' information for interior components such as furniture, lighting, plumbing, art and finishes. Samples of various types of finishes are available including wallpaper, laminate surfaces, flooring (various types of tiles, wood flooring, carpet, etc.), and both upholstery and window treatment fabrics. The program has a large group of designers who regularly contribute samples and other forms of product literature to the program for student use. The sample inventory is managed by both the program faculty and the student chapter of ASID to ensure a current selection of materials is available for design students. Students also use computers to search on-line for product information used to write project specifications.

Students are also provided contact with designers, resource personnel, and industry specialists through classroom guest speakers, tours of businesses by student groups, and a published list of design employers for internships. Students and faculty regularly interact with members of local design organizations as they attend professional meetings (ASID Student Day sponsored by the Texas Gulf Coast Chapter, IIDA's Career Day held in Houston, and others) and work on show house projects. Over a ten-year period, multiple Sam Houston State University interior design student groups have participated in developing show house spaces alongside professional interior designers for the Gulf Coast Chapter of the American Society of Interior Designers.

Conclusions

Recommended page limit: 2

- 1) *Provide a brief description of the conclusions you have drawn about overall program quality. In what ways are your students especially well prepared to enter professional practice as interior designers? What areas could be further strengthened to support current or future preparation of program graduates?*

In conclusion, the interior design program at SHSU is sound and the CIDA Standards are well-incorporated into the curriculum. The curriculum is structured in a way that advances and facilitates student learning in a progressive manner. The foundation of the program encourages students to master basic skills so that as students advance to upper-level courses, they are confident in applying these skills to more complex projects. Problem identification and solving, and connecting those concepts to client needs, is an area of strength for program graduates. Students understand the various aspects of the design process and have multiple opportunities to see the design process in a holistic way, from beginning to end. Students communicate through multiple methods, including drafting, sketching, oral, written, and other mechanisms, as part of the problem-solving process. Students graduate with an understanding of construction techniques and processes so that they can participate in discussions with designers, architects, builders, and vendors. Students are provided with multiple means of research and material selection for finish applications in keeping with client needs as specified in projects. Students are familiar with the laws, codes and standards that govern the interior design process and are able to apply them to projects and the real-world environment. Upon graduation students have a broad understanding of interior design as a business, and proficient skills to assist in its operation. Just as they are prepared to enter the business world, they are also equipped to take the NCIDQ exam, evaluating the changing economy, and making individual employment decisions.

Multiple strengths exist within the program as it prepares students for entry-level positions in the interior design industry. First, business supervisors of student interns indicate that as students are very close to graduation, they are meeting industry expectations regarding skill level for entry-level positions. Ninety-three percent (93.3% or 28/30) of business supervisors over the last three years would hire the intern working for them if a suitable entry-level position existed within their firm. One of those counted as ineligible for hiring interned for a firm that only wanted to hire designers with 2-3 years of work experience, although the supervisor was very complimentary of the student's work. Supervisors were also asked to rate interns on a scale of 1 to 5, with 5 being Exceptional and 1 being Poor. The average score for graduates from this past academic year (2010-2011) was 4.4 with a range of 3.25 – 5+ (two supervisors gave the 5+ rating, although the numerical value was calculated as 5). The program sets the goal that at least 80% of interns will be rated with a score of 3.5 or greater, so this goal was met at 88.9%, well above the benchmark setting of 80%. For the past three years, the average score was 4.6, between Exceptional (5) and Above Average (4). Because the goal the department set is that at least 80% of interns should receive a rating of 3.5/5 or greater, and only one of the 31 interns over the last three years received a rating of less than 3.5 (3.25), this goal is met at 97%, well above the benchmark setting of 80%. Supervisors report that students integrate well into business operations and corporate culture, that they are able to make appropriate product selections and then order the products, that they are professional and take initiative when working with clients, and demonstrate appropriate sketching and computer skills (including AutoCAD). A final measure of student competence is found with the department's administration of an Exit Survey for Interior Design, developed to meet the university's assessment needs. The survey measures retention of content knowledge and is comprehensive, and over the past three years, 93.5% of graduates scored a Pass or High Pass.

An additional strength of the program relates to the positive learning environment with individualized mentoring and support. A common comment made by both current students and program graduates is that there is excellent accessibility to faculty for assistance, both in lab settings and at other times as well. Facilities are generally accessible to students after hours and on weekends. The interior design faculty is generally available between 8 a.m. and 5 p.m. daily throughout the week for discussion of projects and assignments and for advising. The students themselves are a strength of the program with a balance of traditional students, returning students, and industrial technology students who are taking interior design courses as part of a minor, resulting in diverse viewpoints for many class discussions.

The opportunity to network is a strength of the program, available to students from the time they begin their interior design course work. They are exposed to design-based guest speakers, tours, and career days. They are encouraged to research all aspects of the industry, and develop lists of industry contacts. Departmental faculty continuously network with design professionals, alumni, and ASID and NEWH members, and pass these contacts on to students who may have specific employment, internship, or project needs.

- 2) *Provide a brief description of your plans for future program development. What changes to curriculum or resources have been planned and/or implemented to improve gaps in the educational program identified through self-study? When are these changes likely to occur? What changes in the program, institution, higher education, the profession, or society may impact the program in the future? What is being done to address emerging issues, trends, or challenges?*

Based on information gained through conducting the self-study and writing the PAR, plans are currently being made for program improvement and for future program development. The subject matter of analyzing space through the use of modeling is addressed in the curriculum, but not as strongly as is needed, and to correct this gap, the program needs to incorporate more information on this subject matter into various classes, a process that should be completed within one academic year. The sequence of prerequisites at the junior level was adjusted for Fall 2011 with moving FACS 3377, Codes, Standards, and Facility Maintenance, to a fall course so that this knowledge can be applied within junior studio courses and for Fall 2012 this course is planned to be offered in an online method. Plans are also in progress to have FACS 4362, Presentation Techniques, include digital portfolios in an online format for interior design by summer 2012.

Faculty diversity has increased with three full-time interior design faculty members, each teaching both studios at a specific level within the year; however the program is moving toward the faculty alternating teaching responsibilities to vary student interactions. The self-study process emphasizes the need to continuously monitor program content and to refine curriculum. While growth is desirable and the concept of continued growth for programs is supported by the administration, lab space is limited and that will be a factor in program expansion regarding number of students served.

Should the program's goal of CIDA accreditation be realized, the program is likely to experience substantial growth, because of the university's geographic proximity to the Houston metropolitan area. The interior design program at the University of Houston has merged into architecture, leaving the programs at Sam Houston State University and the Art Institute in Houston as the only four-year interior design programs serving the Houston metropolitan area. The difference in cost between public and private education will leave Sam Houston State University as the choice for many students. At present, the faculty size and facilities are approaching capacity and the University as a whole is expanding various options including online programs and alternate satellite campuses. The institution's emphasis on graduate education may positively impact future growth. Graduate courses tend to meet outside the normal time frames (more classes on evenings and week-ends) so scheduling is not as great a problem as for undergraduate classes. Students on graduate teaching assistantships could provide faculty for lower-level courses and teach in the laboratory portion of studio courses.

A change in higher education that is likely to impact the program is the fact that more freshmen are attending community colleges; therefore, to address this issue, the program has written several articulation agreements with area community colleges that feed students into Sam Houston State University. These articulation agreements include core courses, lower-level art, technology courses and a minimal number of lower-level FACS courses based on what each institution offers. Another change in higher education that could negatively impact interior design programs is the increasing number of students asking for online programs. At this time the program sees the manual drafting and one-on-one nature of learning in design required makes this type of delivery a challenge.

As with other areas of the nation, scarce financial resources nationally and in Texas could impact the program. If people do not have resources to update and modify physical facilities of homes and businesses, there could be less work for interior design professionals. On the other hand, shorter-lived business cycles could positively impact the need for interior design services. Each time a new business is formed, there is some level of need for interior design services. Changes in the interior design profession in Texas are expected as the state refines licensing requirements. Meeting these changes, the program plans to acquire CIDA accreditation which will ensure graduates the capability of becoming registered designers. This program realizes that more of its graduates need to be encouraged to sit for the NCIDQ exam after graduation. However, along with more encouragement, emphasis should be placed on taking the exam at the earliest opportunity.

Sam Houston State University

Interior Design

Curriculum Matrix

2011-2012

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 P's per expectation. 1 P per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 S's per expectation.	First Year						Second Year						Fourth Year								
	Fall		Spring		Fall		Spring		Fall		Spring		Fall		Spring		Fall				
	ARTS 1316	FACS 1360	ITEC 1361	FACS 2361	FACS 2364	FACS 2387	FACS 2369	FACS 2388	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3332	FACS 3338	FACS 3377	FACS 4330	FACS 4362	FACS 4331	FACS 4369	
Standard 2. Global Perspective for Design - Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.																					
Student Learning Expectations																					
Student work demonstrates understanding of:																					
the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.																					
Students understand:																					
the implications of conducting the practice of design within a world context.																					
how design needs may vary for a range of socio-economic stakeholders.																					
Program Expectations																					
The interior design program provides:																					
exposure to contemporary issues affecting interior design.																					
exposure to a variety of business, organizational, and familial structures.																					
opportunities for developing knowledge of other cultures.																					
Notes:																					

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 P's per expectation. 1 P per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 S's per expectation.	Second Year										Fourth Year									
	First Year		Fall		Spring		Fall		Spring		Fall									
	Fall	Spring	FACS 2381	FACS 2384	FACS 2387	FACS 2369	FACS 2388	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3332	FACS 3338	FACS 3317	FACS 4330	FACS 4362	FACS 4331	FACS 4369	
Standard 3. Human Behavior - The work of interior designers is informed by knowledge of behavioral science and human factors.																				
Student Learning Expectations																				
Students <i>understand</i> that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.																				
Student work demonstrates: the <i>ability</i> to appropriately <i>apply</i> theories of human behavior.																				
the <i>ability</i> to select, interpret, and <i>apply</i> appropriate anthropometric data.																				
the <i>ability</i> to appropriately <i>apply</i> universal design concepts.																				
Notes:																				

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 'P's per expectation. 1 'P' per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 'S's per expectation.	First Year				Second Year				Fourth Year													
	Fall		Spring		Fall		Spring		Fall		Spring		Fall									
	ARTS 1316	FACS 1360	ITEC 1361		FACS 2361	FACS 2364	FACS 2387		FACS 2389	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3332	FACS 3338	FACS 3377	FACS 4330	FACS 4362	FACS 4331	FACS 4369	
Standard 4. Design Process - Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.																						
Student Learning Expectations																						
Students are able to:																						
Identify and define relevant aspects of a design problem (goals, objectives, performance criteria). 4a	S				S						S											
Gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation). 4b					S	S					S											
Synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. 4c	S					S					S											
Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts. 4d	S					S					S											
Program Expectations																						
The interior design program includes:																						
opportunities to solve simple to complex design problems. 4e	S				S						S											
exposure to a range of design research and problem solving methods. 4f											S											
opportunities for innovation and creative thinking. 4g	S					S					P											
opportunities to develop critical listening skills. 4h					S																	
Notes:																						

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 P's per expectation. 1 P per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 S's per expectation.	Second Year						Fourth Year		
	First Year		Second Year		Spring		Fall		
	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring	
Standard 5. Collaboration - Entry-level interior designers engage in multi-disciplinary collaborations and consensus building. Student Learning Expectations Students have awareness of: team work structures and dynamics. 5a the nature and value of integrated design practices. 5b Program Expectations The interior design program includes learning experiences that engage students in: collaboration, consensus building, leadership, and team work. 5c interaction with multiple disciplines representing a variety of points of view and perspectives. 5d	ARTS 1416		FACS 2361	FACS 2369	FACS 3337	ITEC 2363	FACS 4330	FACS 4331	FACS 4369
	FACS 1360	ITEC 1361	FACS 2364	FACS 2398	FACS 3080	ITEC 3372	FACS 4330	FACS 4362	FACS 4369

Notes:

Curriculum Matrix - Sam Houston State University

P - Primary evidence. Limit: 3 'P's per expectation. 1 'P' per expectation is mandatory unless the program does not address the expectation in the curriculum.
S - Secondary evidence. Limit: 4 'S's per expectation.

	Second Year						Fourth Year													
	First Year		Fall		Spring		Fall													
	Fall	Spring	FACS 2361	FACS 2364	FACS 2387	FACS 2369	FACS 2388	ITEC 2363	FACS 3337	FACS 3380	ITEC 3372	ARTS 3370	FACS 3382	FACS 3338	FACS 3377	FACS 4330	FACS 4362	FACS 4331	FACS 4369	
Standard 10. Color - Entry-level interior designers apply color principles and theories.																				
Student Learning Expectations																				
Student work demonstrates understanding of:																				
color principles, theories, and systems.																				
the interaction of color with materials, texture, light, form and the impact on interior environments.																				
Students:																				
appropriately select and <i>apply</i> color with regard to its multiple purposes.																				
<i>apply</i> color effectively in all aspects of visual communication (presentations, models, etc.)																				
Notes:																				

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 P's per expectation. 1 P per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 S's per expectation.	First Year				Second Year				Fourth Year										
	Fall		Spring		Fall		Spring		Fall		Spring		Fall						
	FACS 1360	ARTS 1315	FACS 1360	ITEC 1361	FACS 2361	FACS 2364	FACS 2387	FACS 2369	FACS 2368	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3372	FACS 4330	FACS 4362	FACS 4331	FACS 4389
Standard 11. Furniture, Fixtures, Equipment, and Finish Materials - Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.																			
Student Learning Expectations																			
Students have awareness of:																			
11a a broad range of materials and products.																			
11b typical fabrication and installation methods, and maintenance requirements.																			
11c Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life cycle cost.																			
11d Students are able to layout and specify furniture, fixtures, and equipment.																			
Notes:																			

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 'P's per expectation. 1 'P' per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 'S's per expectation.	First Year				Second Year				Fourth Year													
	Fall		Spring		Fall		Spring		Fall		Spring											
	ARTS 1316	FACS 1360	ITEC 1361	FACS 2361	FACS 2364	FACS 2387	FACS 2369	FACS 2388	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3332	FACS 3338	FACS 3377	FACS 4330	FACS 4362	FACS 4331	FACS 4369		
Standard 12. Environmental Systems and Controls - Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.																						
Student Learning Expectations																						
Students:																						
12a. understand the principles of natural and electrical lighting design.																						
12b. competently select and apply luminaires and light sources.																						
Students understand:																						
12c. the principles of acoustical design.																						
12d. appropriate strategies for acoustical control.																						
Students understand:																						
12e. the principles of thermal design.																						
12f. how thermal systems impact interior design solutions.																						
Students understand:																						
12g. the principles of indoor air quality.																						
12h. how the selection and application of products and systems impact indoor air quality.																						
Notes:																						

Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 P's per expectation. 1 P per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 S's per expectation.	First Year				Second Year				Fourth Year						
	Fall		Spring		Fall		Spring		Fall		Spring		Fall		
	FACS 1360	ITEC 1361	FACS 2361	FACS 2369	FACS 2364	FACS 2387	FACS 2369	FACS 2398	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3372	FACS 3377
Standard 13. Interior Construction and Building Systems - Entry-level interior designers have knowledge of interior construction and building systems.															
Student Learning Expectations															
Student work demonstrates understanding that design solutions affect and are impacted by:															
13a structural systems and methods.															
13b non-structural systems including ceilings, flooring, and interior walls.															
distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.															
13c energy, security, and building controls systems.															
13d the interface of furniture with distribution and construction systems.															
13e vertical circulation systems.															
13f Students are <i>able</i> to read and interpret construction drawings and documents.															
13g															

Notes:

	Curriculum Matrix - Sam Houston State University																						
	First Year				Second Year				Fourth Year														
	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring											
<p>Curriculum Matrix - Sam Houston State University P - Primary evidence. Limit: 3 'P's per expectation. 1 'P' per expectation is mandatory unless the program does not address the expectation in the curriculum. S - Secondary evidence. Limit: 4 'S's per expectation.</p>	ARTS 1316		FACS 1360	ITEC 1361	FACS 2361	FACS 2384	FACS 2387	FACS 2369	FACS 2388	ITEC 2363	FACS 3337	FACS 3360	ITEC 3372	ARTS 3370	FACS 3332	FACS 3338	FACS 3571	FACS 4330	FACS 4362	FACS 4331	FACS 4369		
<p>Standard 14. Regulations - Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.</p>																							
<p>Student Learning Expectations Students have awareness of:</p>																							
14a sustainability guidelines.																							
14b industry-specific regulations.																							
<p>Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including:</p>																							
14c compartmentalization: fire separation and smoke containment.																							
14d movement: access to the means of egress including stairwells, corridors, exitways.																							
14e detection: active devices that alert occupants including smoke/heat detectors and alarm systems																							
14f suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.																							
<p>Students apply appropriate:</p>																							
14g federal, state/provincial, and local codes.																							
14h standards.																							
14i accessibility guidelines.																							
Notes:																							

Sam Houston State University

Interior Design

Faculty Data Forms

2011-2012

Faculty Data Form

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

Designer, McKenzie Gallery and Commercial, Houston, TX, 1987
Designer, CRSS, Washington, D.C. 1985.
Design Assistant, Gilliam Design Associates, Stillwater, OK, 1985-1986.

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

Creating a Safe Environment: The Specifics Behind Building Codes, Presenter Burleson, L., FACSTAT Professional Development Conference, August 1-5, 2011, Dallas, TX
Understanding the Ecological Issues and Concerns of Interior Flooring and Textile, Presenters Burleson, L., Landa, J., & White, J., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX
ABC's of Sustainable Building Construction, Presenters Burleson, L., & Landa, J., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX
Professional Careers in Interior Design, Presenters Landa, J., & Burleson, L., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX
Working Together to Help Create Solutions for Challenges Faced by Individuals and Families, Presenters Tripp, P., Burleson, L., Browning-Keen, V., Sealey-Potts, C., & White, J., The 101st Conference and Expo of the American Association of Family & Consumer Sciences, June 24-26, 2010, Cleveland, OH
Eclectic Escape Guest Room Design, ASID Gulf Coast Chapter Show-Rise at the Commerce Towers, January 2010, Houston, TX

Awards, recognitions, grants, competitions:

CHSS Service Award for the Department of Family and Consumer Sciences	2011, 2010
CHSS Research Award for the Department of Family and Consumer Sciences	2006
ASID Joel Polsky Fixture Furniture Academic Achievement Award	1994

Professional memberships and service:

Interior Design Educator Council, Member	2006 - Present
American Association of Family and Consumer Sciences, Member	2006 - Present
American Society of Interior Designers, Allied Member	1986 - Present

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

IDEC National Conference, 2010, 2008, 2007
AAFCS National Conference, 2010, 2009

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Shelby A. Brock

Check one:

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

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

Check one:

Yes No

Individual has completed a degree in interior design:

Yes No

Individual has passed the complete NCIDQ exam:

Yes No

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

 % of time spent in administration

100 % of time spent in teaching

 % of time spent in research

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

Master of Science, Family and Consumer Science (emphasis in Interior Design), Sam Houston State University, 2006.

Bachelor of Art, Family and Consumer Science, Major - Interior Design, Minor - Industrial Technology, Sam Houston State University, 1998.

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

Lecturer/Instructor, Department of Family and Consumer Sciences, Sam Houston State University, 2006-Present.

Courses taught in the past two years:

FACS 2364 – Design Theory and Materials

FACS 2368 – Consumer Education

FACS 2378 – Computer Graphics for Interior Design

FACS 3337 – Design Process

FACS 3338 – Residential Design

FACS 3377 - Codes, Standards and Facility

FACS 4362 – Presentation Techniques

Faculty Data Form

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

TAO Limited Architectural Audits, Interior Designer, Accessibility Specialist, 2001 to Present.
Southwestern Furniture, Design Assistant and Lead Accessory and Furniture Buyer, 1998-2001.
Ward Furniture and Flooring, Design Assistant, 1995-1998.

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

Partial Creative Project Listing:

Renovations/Alterations:

Walker County Courthouse; Design, Construction Coordination, Renovation and Asbestos Abatement, Huntsville Police Department Design/Renovation, The City of Trinity Recreation Center, Cinema Twelve Interior Renovation, Grand Station Entertainment Center Renovation and Project Management, Jackson Law Firm, Walker County Annex Building for the Purchasing Department, Walker County Tax Assessor-Collector's Office Renovation, First National Bank Interior Renovation, Huntsville Memorial Hospital Interior Design of the 3rd Floor, City of Huntsville Service Center, Cal Am Properties, Huntsville Community Child Care Center, Ernst Jewelers, Walker County CSCD, Vance Howard Properties, Kooi/Rushing Offices, and historic preservation of the Kellogg Pritchett House.

New Construction:

American Legion Hall, Magnolia Lake Wedding Pavilion, Sam Houston High School Alumni Building, Huntsville Pediatric Center Building Interior Buildout, Rogersville Recreation Center, New Life Church, Sam Houston State University's Raven Nest Clubhouse, Walker County Weigh Station, Saint Paul's Church, Faith Lutheran School and Gymnasium, Northwood Urology Associates Building, Boonville Station Entertainment Center, Hearts Veterans Museum and Pavilion Complex, and the First National Bank - West Building Interior Build out.

Numerous residential projects which includes: design, construction and project coordination and management. Perform numerous plan reviews and inspections as a Registered Accessibility Specialist licensed by the Texas Department of Licensing and Regulation.

Awards, recognitions, grants, competitions:

None

Professional memberships and service:

IDEC Member

Texas Registered Interior Designer, Member #9969

Texas Registered Accessibility Specialists Association, Registered Accessibility Specialist #295

Kappa Omicron Nu Member and Sam Houston State University Chapter Advisor

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

Conferences: Hawaii International Educators Conference: 2012, Leadercast International Conference: 2011

Interior Design Educators Council Conference: 2009, 2010. CIDA Accreditation Workshop: 2009

Interior Design Educators Council Academy- ID Course and Project Preparation: 2010. Interior Design Educators Council Academy-Studio Teaching and Learning: 2010.

Texas Registered Accessibility Specialist Association Annual Conference: 2010.

Continuing Education:

2011: Exclusive CE: Texas RAS 8 Hour Registration, Sustainability by Design

2010: RAS Ethics, Accessibility by Building type: Medical Facilities and Hospitals, Understanding Texas Accessibility Requirements, The new ADAAG, Application of the TAS, Application of RAS Procedures, Understanding the Texas Accessibility Standards, Courting Nature in Design, What's So Cool About Roofs?, The Evolving Library.

2009: Water Delivery Systems for Green Building, Quantifying the Economic, Energy and Environmental Benefits of Transparent Low-E Glasses, Finishing Touches: Enhancements, Options and Trends for Windows and Doors, Green Buildings and Environmental Stewardship, Accessibility: Baths for Today and Tomorrow.

2008: The Eleven Theories of Window Installation, Understanding Supplementary Cementitious Materials, Design and Construction, Designing with Solid Surface, Acrylic Foam Glazing Tape, LEED-NC, LEED-Retail.

2007: A Primer on the New ASTM, High Performance Windows, White Cement?, Mastering the IBC Series.

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: James Landa Check one:
 full-time adjunct part-time support
 other (please indicate):

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

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

 % of time spent in administration
75 % of time spent in teaching
25 % of time spent in research

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

MFA, Art/Interior Design, University of Georgia, 1989

BS, FCS/Interior Design, Colorado State University, 1986

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

Assistant Professor, (Tenure Track) Family and Consumer Sciences, Sam Houston State University, 2009- present
Adjunct Faculty, Harrington College of Design, part-time, 2001-2009
Department Chair, International Academy of Merchandising and Design, 1995-1998
Assistant Professor & Interior Design Program Coordinator, Indiana State University, 1989-1995, tenured in 1995

Courses taught in the past two years:

FACS 1360, Basic Principles of Design
FACS 3360, Professional Practices and Procedures for Interiors
FACS 3332, Lighting Design for Interiors
FACS 4330, Commercial Design I (Senior Studio)
FACS 4331, Commercial Design II (Senior Studio)
FACS 4362, Presentation Techniques

Faculty Data Form

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

AquaWorks, Owner, 2000-2008, Chicago, IL (bath/kitchen/design)
Ferry-Hayes Designs, Project Manager, 1984-1988, Atlanta, GA (hospitality and corporate design)

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

Understanding the Ecological Issues and Concerns of Interior Flooring and Textile, Presenters Burleson, L., Landa, J., & White, J., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX

ABC's of Sustainable Building Construction, Presenters Burleson, L., & Landa, J., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX

Professional Careers in Interior Design, Presenters Landa, J., & Burleson, L., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX

Energy Efficient Appliance Selection, Presenters Landa, J., FACSTAT Professional Development Conference, August 2-6, 2010, Dallas, TX

Awards, recognitions, grants, competitions:

None

Professional memberships and service:

Past president, Illinois Chapter of ASID
Past president, Illinois Chapter of IIDA
Past President, Indiana Chapter ASID

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

IDEC National Conference, 2011
IDEC Southwest Regional Conference, 2011
NeoCon, Chicago, 2006, 2007, 2008, 2009, 2010, 2011
ASID National Conference, 2006

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: A. Kuzmar Check one:
 full-time adjunct part-time support
 other (please indicate):

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

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

 % of time spent in administration
 75 % of time spent in teaching
 25 % of time spent in research

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

Ph. D.: Civil & Environmental Engineering, Duke University, Durham, North Carolina, 1994
Master's: Civil Engineering, Rice University, Houston, Texas, 1987
B.S.: University of Petroleum and Minerals, Dhahran, Saudi Arabia, 1984

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

Associate Professor of Construction Management and Engineering Technology (Tenure Track), Department of Agricultural and Industrial Sciences, Sam Houston State University, August 2010 - present.
Assistant Professor of Engineering, Penn State Fayette, Uniontown, Pennsylvania, tenure-track, Aug 2000-June 2010
Faculty Assistant, Department of Civil Engineering, Duke University, Durham, North Carolina, Aug 1988-Aug 1994
Research & Teaching Assistant, University of Petroleum and Minerals, Dhahran, Saudi Arabia, Aug 1984- Aug 1986

Courses taught in the past two years:

ITEC 1363-Engineering Technology
ITEC 3371, Civil Drafting
ITEC 3372, Construction Drafting
ITEC 4369, Engineering Mechanics -Statics

Faculty Data Form

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

Structural Transportation Engineer, Structures Design Unit- North Carolina Department of Transportation, Raleigh, North Carolina, Aug 1999-Aug 2000
Pavements, Materials, and Structures Research Staff Engineer, Research and Development Unit- North Carolina Department of Transportation, Raleigh, North Carolina, April 1995-Aug 1999
Structural Engineer, Stewart Engineering, Inc., Chapel Hill, North Carolina, Aug 1994-Mar 1995
Civil Engineer, Sampo Construction Company, Seoul, North Korea, May 1984- Aug 1984

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

Kuzmar, A., "*A Look at the Current Status of Teaching Statics Online*," Proceedings of the 7th Latin American and Caribbean Conference for Engineering and Technology - LACCEI (Latin American and Caribbean Consortium of Engineering Institutions) in San Cristobal, Venezuela, Paper 29, June 2009.

Kuzmar, A., "*Ethics in Engineering Education and at Penn State Fayette*," Proceedings of the Sixth Latin American and Caribbean Conference for Engineering and Technology - LACCEI (Latin American and Caribbean Consortium of Engineering Institutions) in Tegucigalpa, Honduras, Paper 93, June 2008.

Kuzmar, A., Alhiyari, T., and Abedalhafiz, A., "*Engineering Students with Disabilities in Jordan*," Proceedings of the International Division of the 2008 Annual American Society of Engineering Education Conference, Pittsburgh, Pennsylvania, Paper 1964, June 2008.

Kuzmar, A., Abedalhafiz, A, and Alhiyari, T., "*Engineering Students Opinion on PE 603100- Sports and Health: an Introductory Physical Education Course*," Proceedings of International Division of the 2008 Annual American Society of Engineering Education Conference, Pittsburgh, Pennsylvania, Paper 2338, June 2008.

Shehadeh, O., and Kuzmar, A., "*The Opinion of the Engineering Faculty Members at the Hashemite University on Teaching Engineering Using Arabic Instead of English*" Proceedings of the American Society of Engineering Education Zone one 2008 Conference, Paper 28, March, 2008.

Kuzmar, A., "*Engineering Mechanics Courses and Distance Learning*," Proceedings of the 2nd International Conference on Interactive Mobile and Computer Aided Learning (IMCL), Amman, Jordan, paper 118, April 2007.

Awards, recognitions, grants, competitions:

Steel and Concrete Testing: PI, \$33,000 grant from Penn State to purchase steel and concrete equipment, 2007
ACI Codes for the AET 215 Concrete Construction Course, Source: Perkin's Grant, 2005
Cracking Patterns and Intensities in Silica Fume Concrete, Source: Penn State University ORSAF Grant, 2003
The Use of Friction Type High Strength Bolts in Painted Structural Steel Joints, Source: Penn State University Research Development Grant (RDG), 2002

Professional memberships and service:

Licensed Professional Engineer (P. E.) in the State of North Carolina, 1999-Date
Licensed Engineer with the Association of Jordanian Engineers, 1984-Date
In the Process of becoming a Licensed Professional Engineer (P. E.) in the State of Texas

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

Participated in over 25 professional engineering and educational seminars, workshops, symposia, and similar events across the USA and around the World.

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Dale Benke Check one:
 full-time adjunct part-time support
 other (please indicate):

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

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

_____ % of time spent in administration
_____ % of time spent in teaching
_____ % of time spent in research

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

M.Ed., Sam Houston State University, 1979, Huntsville, Texas

Bachelors of Science degree, Sam Houston State University, 1977, Huntsville, Texas

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

Lecturer, Agricultural and Industrial Sciences Department, Sam Houston State University, 2007 - Present

Instructor, Cy-Fair College, Fall 2006

Retired Instructor, North Harris College, 1980 - 2005

Courses taught in the past two years:

ITEC 1361 Engineering Graphics

ITEC 2363 Home Planning

Faculty Data Form

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

None

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

None

Awards, recognitions, grants, competitions:

None

Professional memberships and service:

CSIT – Certified Senior Industrial Technologist

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

None

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Patrick Lawler Check one:
 full-time adjunct part-time support
 other (please indicate):

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

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

 % of time spent in administration
100 % of time spent in teaching
 % of time spent in research

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

1988 M.F.A., in Design, University of Iowa
1987 M.A., in Design, University of Iowa
1985 B.F.A., in Design, University of Iowa

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

Associate Professor, Art Department, Sam Houston State University, Fall 1996 – Present
Assistant Professor, Art Department, Sam Houston State University, Fall 1995 – Spring 1996 (Tenured)
Assistant Professor, Art Department, Sam Houston State University, Fall 1989 – Spring 1995, (Tenure Track)
Research Assistantship, University of Iowa, Graduate student, Fall 1986-Spring 1988
Teaching Assistantship, University of Iowa, Graduate student, Summer 1986 - Fall 1988

Courses taught in the past two years:

ARTS 1316 Drawing
ARTS 1317 Life Drawing I
ARTS 2213 Foundations in Digital Art
ARTS 3317 Life Drawing II

Faculty Data Form

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

NA

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

2010-2011, "His and Hers," Mixed media sculptural
2010, "Ribbon," Charcoal drawing
2009-2010, "It doesn't fit," Charcoal drawing
2008-2009, "Vanity," Dry Marker drawing
2007, "It's a cinch," Charcoal drawing

Awards, recognitions, grants, competitions:

"Ribbon," placed in 25th Texas & Regional Art Exhibit, 2010 donated award to Irving Arts Center

Professional memberships and service:

None

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

Lifecasting workshop, Environmolds, Summit, New Jersey, Summer 2010

SIGGRAPH 2009, New Orleans

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Amy Haggard Check one:
 full-time adjunct part-time support
 other (please indicate):

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

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

 % of time spent in administration
100 % of time spent in teaching
 % of time spent in research

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

Doctor of Philosophy, Texas Tech University, Lubbock, TX 2009
Major: Art History Concentration: Modern-Contemporary Art and Art Theory

Master of Arts, Texas Tech University, Lubbock, TX 2000
Major: Philosophy Concentration: Ethics

Bachelor of Fine Arts, The University of Texas at Austin, Austin, TX 1995
Major: Art History Concentration: Art of World Cultures

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

Visiting Professor, Sam Houston State University, Huntsville, TX 2010-present
Lecturer, Troy University, Department of Art and Design, Troy, Alabama 2009-2010
Graduate Part-Time Instructor, Texas Tech University, Department of Art 2003-2009
Provost's Fellowship/Teaching Assistant, Texas Tech University, Department of Art 2002-2003
Training/Public Education Coordinator, South Plains Association of Governments 2001-2002
Graduate Teaching Assistant, Texas Tech University, Philosophy Department 1997-1999
Assistant Project Coordinator, City of Lubbock Cultural Affairs Council 1995-1996

Courses taught in the past two years:

ARTS 1303 Pre-renaissance Art History
ARTS 2386 Renaissance to Post-Modern Art History
ARTS 4386 History of American Arts
ARTS 4388 History of the 19th & 20th Century Arts

Faculty Data Form

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

N/A

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

- "What's the Difference? Teaching Artists, Teaching Art Historians, Teaching Outside-the-Arts Students." Presentation and Co-Chair of Session; F.A.T.E. Regional Conference, Troy University, Troy, Alabama. April 2010
- "Underlying Influences." Bethany Bakane, primary author and presenter, Amy L. Haggard, secondary author. Student Conference for Research and Creative Arts, University of Houston Clear Lake. April 2010
- "Differing Discourses On Art Between Art History and Philosophical Aesthetics." Poster Presentation, College of Visual Arts Symposium, Texas Tech University. March 2008
- Texas. Guest Curator, September 1-November 1 2008
- "Off the Interstate." Exhibition Brochure *Off the Interstate: The Photography of Denny Mingus* Lipscomb, Texas: Wolf Creek Heritage Museum. 2008
- "The Actor's Ethical Considerations in Accepting Theatrical Roles." College of Visual and Performing Arts Symposium, Texas Tech University. March 2005
- "Overton Neighborhood Series." Overton Project Artificial Collection, Southwest Collection, Texas Tech University. Invited photographic series. 2002
- Lubbock Art Association Exhibit, Garden and Arts Center, Lubbock, Texas. 1994
- Texas Tech University Student Art Exhibit, Art Department, Texas Tech University. 1988

Awards, recognitions, grants, competitions:

- Helen Jones Foundation Fine Arts Scholarship, 2008-09
- Helen Jones Foundation Fine Arts Scholarship, 2007-08
- Provost's Research Assistantship, College of Visual Arts Recipient, 2002-03
- J.C. Penney Golden Rule Community Service Award, 1996
- Metropolitan D.C. Area Organization Scholarship Competition, First Place, 1990
- Ella C. McFadden Presidential Scholarship, 1987- 1988
- National Merit Commended Scholar, 1986

Professional memberships and service:

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

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Petrina Sowa Check one:
 full-time adjunct part-time support
 other (please indicate):

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

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

_____ % of time spent in administration

_____ % of time spent in teaching

_____ % of time spent in research

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

MFA Painting, Sam Houston State University (SHSU), Huntsville, TX. 08/95-05/00

BFA Painting, University of Texas at Austin, Austin, TX 09/85-05/90

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

ART Instructor and ART Lecturer, Sam Houston State University, Huntsville, TX (01/01 – present)

Courses taught in the past two years:

ARTS 1301, Introduction to the Visual Arts

ARTS 1303, Pre-Renaissance Art History

ARTS 1316, Drawing

Faculty Data Form

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

None

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

None

Awards, recognitions, grants, competitions:

Assistance League of Houston: Celebrates Texas Art 2010 Exhibition

Professional memberships and service:

None

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

None