University of Nebraska at Kearney

OpenSPACES@UNK: Scholarship, Preservation, and Creative Endeavors

Academic Program Reviews

8-28-2021

Accreditation: Interior Design

University of Nebraska at Kearney Interior Design Program Faculty & Staff

Accreditation Commission of the Council for Interior Design Accreditation

Program Analysis Report

University of Nebraska at Kearney

For CIDA Reaccreditation – August 27-30, 2021

Section 1: Institutional and Program Data

Chancellor, president, provost, or chief academic officer of the university or school **must be a physical address for FedEx delivery*	*Dr. Charles J. Bicak, Senior Vice Chancellor for Academic Affairs and Student Life*
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Report submitted by (signature and date)

1.2 Organization chart

Senior Vice Chancellor of Academic Affairs and Student Life
Three Academic Colleges
I.   College of Education
Various Departments

II.   College of Arts and Sciences
Various Departments

III. College of Business and Technology
Departments:
MBA Program – (Interdepartmental with Business Departments)
Department of Accounting, Economics & Finance
Various Degree Programs/Options
Department of Cyber Systems
Various Degree Programs/Options
Department of Management
Various Degree Programs/Options
Department of Marketing & Management Information Systems
Various Degree Programs/Options
Department of Industrial Technology
Interior & Product Design
Construction Management
Industrial Distribution
Aviation
Centers:
Center for Economic Education
Center for Entrepreneurship and Rural Development
Nebraska Business Development Center
Nebraska Safety Center
CBT Career Center

1.3 Program Data

Type of institution (Check one)	■ Public
	☐ Private, non-profit
	☐ Private, for-profit

Size of population where the institution is located (Check one)	☐ Population of 250,000 or more persons
	☐ Population of 50-250,000 persons
	■ Population under 50,000

Total enrollment for the institution
on the campus where the program
is located   6225

Academic year of this report   2021

Current Council for Interior Design   ☑ Accredited
Accreditation status   ☐ Not accredited
(Check one)   ☐ On probation

Check all **institutional** (university/   ☐ Accrediting Commission of Career Schools and
college) accreditation(s)   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   ☐ National Association of Schools of Art and Design
accreditations or endorsements for   ☐ National Kitchen and Bath Association
the interior design program and/or   ☐ American Association of Family and Consumer
unit   Sciences, Council for Accreditation
                                           ☐ National Architectural Accrediting Board
                                           ☐ Other (specify)
                                                      N/A

Which classification best describes your institution:

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

Primary institutional mission
(Check one)

☒ Teaching
☐ Service
☐ Research

Academic unit housing program
(Check one)

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

_____

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

College of Business & Technology

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

N/A

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

Department of Industrial Technology

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

	Administration
_____	Facilities
3	Faculty
	Finances
2	Council for Interior Design Accreditation Standards
1	Industry trends
	Societal trends
_____	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 Science

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

N/A

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

70   Semester hours

Quarter hours

——— Trimester hours

———

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

45   Semester hours

Quarter hours

——— Trimester hours

———

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

5   Semester hours

Quarter hour

——— Trimester hours

———

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

☐ 1-3 times per semester/quarter
☐ 4-6 times per semester/quarter
☐ 7-9 times per semester/quarter
■ 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?
If yes, indicate the minimum number of clock hours needed to fulfill this requirement.
.
If work experience (internship, co-op) is elective, what percentage of students complete this?

■ Yes   ☐ No

300 hrs/12 wks

N/A %

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.   3

Does the curriculum include a service learning or community service requirement?   ■ Yes   ☐ No

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

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.   IPD 405 (R); ITEC 360 (R) – both are "blended" classes that meet face-to-face (1/3 of class time) and online (2/3 of class time)

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

N/A	Semester hours
	Quarter hours
	Trimester hours

What percentage of students transfer from other institutions into your program?   25 %

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

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

	Full Time	Part Time
First year/freshmen	8	0
Second year/sophomores	13	0
Third year/juniors	11	0
Fourth year/seniors	11	3
Fifth year if applicable	N/A	N/A
Total enrollment for the **current** academic year	43	3

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	91.30 %
Nonresidents of the state/province	4.35 %
Nonresident aliens (international students)	4.35 %
Total	**100%**
Male	2.17 %
Female	97.83 %
Total	**100%**
Black, non-Hispanic	0 %

American Indian or Alaskan Native   0   %

Asian or Pacific Islander   2.17   %

Hispanic   13.04 %

White, non-Hispanic   80.44 %

Other   4.35   %

Total

100%

Traditional age students

97.83%

Returning adult students

2.17%

Total

100%

Students with previous baccalaureate degrees   NA %

Students with previous associate degrees   NA %

How many students completed the program and graduated in each of the last three academic years?	8	2019-2020
	12	2018-2019
	9	2017-2018

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

_____	Health care
_____	Hospitality
_____	Retail
_____	Corporate
_____	Residential
7	
1	Unknown, but interior design

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

0	Interior design
0	Architecture
1	Business
0	Other (specify)
_____	

What is the average student to faculty ratio in interior design studios?

    13   :   1
  Students   Faculty

Total full-time faculty members for the interior design program

3

Total adjunct, part-time, and support faculty members or instructional personnel for core courses of the program
(If there is change from year to year, provide an average of the past three years and indicate that the total is an average.)

3 support faculty from other departments; 1 adjunct (average)

Salary **range** for full-time faculty in
the program (<u>annual</u> salary)

Full-time
faculty
members

Name	Highest Degree MA, MS, Ph.D.	Discipline of degree	Passed NCIDQ	Full-time practitioner and/or faculty experience (specify number of years for each) FT Practice FT Faculty		Professional Society Memberships (list all)
Dana Vaux	Ph.D.	Interdisciplinary MA Interior Design	No	5 years	6 years	IDEC, ASID
Rebecca Hermance	MA	Interior Design	No	3 years	3 years	IDEC, IIDA, ASID
Ahna Packard	MFA	Theatre and Design Emphasis	No	16 years	7 years	IDEC, USITT, IATSE Local 800

Does the state or province in which
the program is located regulate the
interior design profession and/or
require licensing of interior
designers?   ☐ Yes   ■ No

Program Background and Context

1) Mission of the University of Nebraska at Kearney

The University of Nebraska at Kearney is a public, residential university committed to be one of the nation's premier undergraduate institutions with excellent graduate education, scholarship, and public service

Institution Mission Impact

UNK prides itself as a "teaching" institution. Emphasis is placed on excellence in classroom instruction. The number of adjuncts and teaching (graduate) assistants is minimized whenever possible. A high value is placed on recruiting faculty with PhDs, specialized certifications, professional licenses, etc., thus emphasizing professionally qualified faculty in the classroom. Faculty are encouraged to engage in professional development and strive to continuously improve classroom instruction through experiential learning. Low student to teacher ratio in the classroom is encouraged and supported. Faculty are encouraged to engage students in their research and/or professional organizations/service.

UNK is located in a rural geographic location and the majority of the student body is from Nebraska and the surrounding states. The campus has placed an emphasis on recruiting international students in an effort to broaden the perspective and experiences of all students. Other programs that are encouraged include domestic and foreign study exchanges and study tours.

The rural geographic location provides a unique venue for study as well as a limitation of urban opportunities such as museums. The geographic location also provides a challenge to availability of interaction with a wide range of practicing design professionals.

Much emphasis is placed on campus recruitment and especially retention, thus special program admissions requirements and/or interim performance reviews beyond overall campus requirements are generally discouraged. Exemplary student achievements are highly regarded. The interior design program adheres to the campus admissions and retention policies but does have a policy that states "students must achieve at least a "C" in all coursework required in the program." A wide variety of strategies aimed at positive reinforcement of student success and development are encouraged including developmental advising.

A public institution fosters diversity and opportunity for students with limited funds to participate. The cost of attending UNK is the lowest of all the campuses in the University of Nebraska System and this makes the programs at UNK particularly attractive to students with economic challenges. The campus philosophy is to provide as many services as possible to the students and be vigilant in limiting policies and practices that increase or forward additional costs to students. The outcome of this is particularly apparent in the interior design studios which provide computers at each workstation and free printing for coursework. Students are assessed a minimal fee for each studio course. These funds help to pay for printing, plotting, software, and other classroom supplies directly related to studio and classroom instruction and/or student activities. The studios are available to students 24/7 through card access.

2) UNK Interior Design historical events and impact

The program has been in the College of Business and Technology since the mid 1980's. General scheduled course revision and program updates were continuous throughout the 1990's.

The mission and goals were revised in 1996 and again in 2002 to broaden the scope of the program to become more comprehensive and better serve student needs. At that time, it was determined that one of the program goals should include future FIDER/CIDA accreditation. A self- study was conducted and existing coursework was revised and additional coursework was introduced. Revision and refinement of coursework

and student experiences were completed. To prepare for accreditation, a consultant was hired in 2006 and 2007 and recommendations were implemented. A CIDA site visit was conducted in 2008 and the program received its accreditation at that time. During this time, the program also received accreditation from the National Kitchen and Bath Association.

Since the first CIDA accreditation, there have been significant changes in faculty and curriculum. The changes in faculty have provided the program with a wider range of skills and competencies. In 2012, and again in 2016 curriculum changes were proposed and adopted to align with changes in industry and accreditation standards. These changes have impacted the students by giving them a more diverse view of the field and a greater breadth of experiences. They are better prepared to work in a variety of settings and are exposed to more ideas for career choices.

Program Academic Unit Changes

In anticipation of the move to the new facility, the interior design program was reassigned to the department of Industrial Technology (ITEC), which also houses the construction management program, in fall of 2018. We see this as a positive change for our students, as construction management (CM) is the only other built-environment discipline on our campus. A closer connection with the CM program has enhanced our inter-program collaboration and our students' connection to allied fields.

Mission and Curriculum Changes

Faculty refined the mission and goals of the program following the last CIDA visit. Assessment and reevaluation of the curriculum has resulted in better support of a studio culture and alignment of the program with CIDA Standards. Cultivating these two results required changes in the curriculum model and a reevaluation of required courses provided by aligned disciplines outside of the department. Some content of the courses was moved in-house in order to ensure alignment with CIDA Standards and facilitate student application of the required material to the discipline of interior design. Faculty also developed an overall curriculum map to ensure that the program content and quality are maintained. This promotes the logical sequence of course content and the assurance of an increasing development of knowledge, skills and critical thinking. We have advanced technology within the program by creating a designated fabrication lab with three 3D printers, two laser cutters, a vinyl cutter, and a small scale and 4'x8' CNC machine as well as a milling machine. Technology in the lab is integrated into studio courses and available for student use outside of coursework. In addition, in our new facility students have access to the construction management lab and the MultiTaction wall (an interactive touch panel display that can be scaled to any size and configuration) for exploring problem solutions in varied contexts.

In spring 2016, a restructuring of courses that more closely aligns with the industry and accreditation standards was proposed and adopted. Courses were adjusted to include the addition of two foundational studios, an alliance of technical courses with studio courses, and to move the focused residential course earlier in the program to allow room for more complex design problem scenarios in the advanced studios. (ITEC 360) *Building Codes and Inspections* was added to the curriculum and the content of (Art 118) was integrated into *Introduction to Design* (IPD 109). Content from *Art Appreciation* (ART 120) was moved in-house in order to ensure alignment with CIDA Standards and facilitate student application of the required material to the discipline of interior design. Assignments in *History of Design I & II*, (IPD 207) and (IPD 209) were revised requiring students to identify stylistic movements and periods of furniture, decorative art, architecture and art. Additional assignments in *Foundation Studio I* and *II* (IPD 120, IPD 260) introduce this content to students.

Additionally, the program name was changed to Interior and Product Design. The name change intent is to (1) to reflect the incorporation of new technologies now available to our students with the recent addition of a fabrication lab and (2) broaden the scope of opportunities for student internships and jobs. These changes

have impacted the students by giving them a more diverse view of the interior design field and a greater breadth of experiences to prepare them for the design workplace. Students are better prepared to work in a variety of settings and are exposed to more opportunities for career choices. In addition, at the time of the last accreditation, the program was also accredited by the National Kitchen and Bath Association. Since the last CIDA visit, the faculty and the administration agreed not to renew the NKBA accreditation in view of strengthening the program's courses to embrace a broader spectrum of design occupations and to strengthen course content alignment with the CIDA standards. Aligned with this change was a decision to incorporate the kitchen and bath course content into the residential studio (IPD 210) and substitute ITEC 120 *Interpretation of Technical* Documents, which has increased our collaboration with the CM program (faculty from each department teach sections of the course) and helped to meet our program goals. The program changes have allowed us to reorder the sequence of the courses we provide to allow for better application and integration of technical and skill-based content into studio course content and consequently student design projects.

Program Head Change

Since the CIDA re-accreditation visit in fall 2014, there have been changes in the program head. In January 2015 Dr. Dana Vaux, a tenured faculty with a Ph.D., was appointed as program coordinator. The program coordinator works directly with the department chair.

Program Faculty Changes

At the time of the previous visit the Interior and Product Design faculty included three full time Assistant Professors with two on tenure-track and one special appointment. Since then, two of those positions have been searched and filled. Currently, the faculty includes three full time faculty: one tenured, one tenure-track, and one lecturer. In addition, the program has full-time tenure-track faculty housed in the construction management program that teach required courses in technical documents, construction methods, advanced virtual design and mechanical and electrical systems. The changes in faculty have provided the program with a wider range of skills and competencies, and the addition of new faculty in fall of 2016 and fall of 2018 stabilized the program for course delivery.

3) Impact of the UNK Interior & Product Design program on the teaching philosophy and learning environment

Interior & Product Design is located within the College of Business and Technology. This provides the program a broad range of business and technology resources, including computer software and hardware as well as excellent technical support. A good working relationship exists among all departments, thus providing opportunities for multidisciplinary interaction. College committees and governance include representation of the business departments and the Industrial Technology Department. While policies and procedures govern all departments alike, there is some opportunity for individualized operational interpretation.

Most students are traditional college age from central and western Nebraska, and most are employed at least part-time with some holding full-time employment. The vast majority of students exhibit a strong mid-west work ethic and a high degree of personal responsibility and independence. The faculty must take great care to maximize the learning experiences to be the most productive possible. Outside class/studio activities must be planned well in advance and demonstrate high educational value for students to be able to participate.

The Interior & Product Design program includes courses from Art (ART 120), Industrial Technology's Construction Management program (ITEC 240, ITEC 341 and ITEC 360), and Business (MKT 331). This is of great value in developing a multi-disciplinary collaborative learning environment as well as aids in broadening student perspective to be inclusive and appreciative of the contributions other professions offer to the practice of interior design. Additionally, completing coursework from departments of specialized disciplines provides students higher quality academic preparation in those areas.

Faculty hold design degrees and bring industry experience. This provides a higher level of expertise in the classroom. Thus, students are exposed to a more diverse base of interior design practice as well as diverse faculty strengths. Faculty provide valuable "modeling" for students in the teaching learning environment. Faculty with professional design specializations serve to encourage students to appreciate and engage in continued professional development and increased professionalism.

The teaching and learning environment is particularly impacted by the positive strength-based reinforcement and a collaborative team effort within the learning environment of the program. Faculty model collaborative teamwork through tight coordination of course requirements and student experiences, sharing of resources and responsibilities, and flexibility. Faculty assist each other in critiques, field trips, presentations, and classroom experiences. Students are characteristically encouraged to build upon their strengths within career objectives. Strategies are employed to help ensure students are successful throughout their entire program, and they are also held accountable through yearly portfolio reviews.

Students are admitted into the program when they gain freshman admission to the university and declare interior and product design as their major. Developmental advising is helpful in identifying student aptitude, assisting the student to self-assess, and promote personal responsibility for their academic and career preparation.

Alternate Program Delivery

The Interior & Product Design program offers two courses through a "blended" delivery method. The blended format incorporates both in-class and online instruction. In these courses, classes meet face-to-face for 1/3 of course meetings and conduct learning through online methods for the remaining class meetings. Two courses required for graduation are taught as blended courses: IPD 405 *Research for Interior Design* and ITEC 360 *Building Codes and Inspections.* The dates of the face-to-face meetings are determined by the instructor. For example, in IPD 405 students meet face-to-face for the first seven weeks of the semester. For the remaining weeks they submit research proposal drafts to the instructor for individual feedback and participate in one-on-one meetings with the instructor during office hours or over Zoom. Some General Studies courses are offered online, and some students choose to take these courses via this delivery method. Art 120 *Art Appreciation* is offered both fully face-to-face and online and students may choose to take the course either way. (With COVID more classes are temporarily following this format.)

SECTION 3. Program Goals and Self-study

1) **Program goals**
   Students who successfully complete the Interior and Product Design Comprehensive major in the Department of Industrial Technology at the University of Nebraska at Kearney will:

   A. Develop a broad knowledge and understanding of their disciplinary studies and how these can be applied in the working world. Interior Design substance areas:
   1. Design Fundamentals
   2. Interior Design
   3. Communication
   4. Building and Environmental Systems and Interior Materials
   5. Codes and Regulations
   6. Business and Professional Practice
   7. Professional values

   B. Demonstrate proficiency in their profession through a supervised work experience.
   C. Be prepared to assume entry-level professional positions or pursue advanced studies.
   D. Demonstrate clear, critical thinking, and communication.
   E. Develop intellectual qualities essential for responsible citizenship in society such as integrity, respect for others and diversity, initiative, diligence, a capacity for life-long learning.

2) **Self-study Process**
   Process and Preparation
   Beginning in the spring of 2015, faculty reviewed the CIDA 2014 accreditation report the new CIDA 2015 Standards and developed a matrix that provided a visual picture of what competencies were needed in the curriculum to meet the standards. In addition, faculty used their own knowledge of current practices in industry, talked with students who recently completed internships, and gathered input from their advisory board and other industry leaders in the community to determine what competencies were lacking in the curriculum. Based on this information, faculty recognized that the weak areas within the curriculum were: (1) Training and use of emerging technology; (2) Lack of a research-driven design solutions; (3) Application of the design process through iteration to solve simple to complex problems with creative solutions; (4) Application of color principles and theories and lighting; (5) Knowledge of building systems and interior construction; (6) Application of codes and guidelines to design projects. The interior design faculty worked together to determine what classes should incorporate these missing competencies within existing classes, what new classes should be created, and what classes should be eliminated. In response to this, a significant change to the program of study was implemented.

   In the fall of 2016, the interior design faculty presented their findings and their recommendations to the department chair and the college dean. It was agreed that the changes should be made, and the new curriculum should be implemented by the Interior Design faculty, department chair and college dean. The department chair completed the paperwork necessary to change the program through the academic affair process at the college and university level. The new program was approved in the spring of 2017 and was officially implemented in the fall of 2018. Despite the extended timeline, changes had already begun, and some student work was being collected that reflected the new program of study.

   Since the new curriculum has been implemented, there have been indications that the changes were successful. As the faculty began the process toward reaccreditation, it became evident that that the implemented changes have increased the program's ability to show competency in the required CIDA Standards. Since the new curriculum was implemented, there has been an increase in enrollment (up 121% from SP2014 to SP2020) and job placement (average 97% over the past 4 years based on reporting alums).

   A second self-study began in the fall of 2018 after an interim CIDA visit in spring of 2018 and the hiring of a new faculty member to fill a vacated tenure-track position. This self-study focused on the recent curriculum

changes and the impact of recent faculty turnover. Objectives for the self-study process were (1) Determine the weaknesses in the present curriculum in light of the interim visit accreditation report, the new CIDA 2018 Standards and current industry practices; (2) Identify faculty strengths and fit for the curriculum needs and course delivery; (3) Execute changes in the curriculum and course delivery to reflect findings; and (4) Implement the changes and evaluate effectiveness.

To meet the deadlines for reaccreditation, the following timeline was implemented:
- Spring 2018: Assess program based on report from interim visit and the new CIDA 2018 Standards. Enact changes based on initial self-study. Identify and begin collection of student work.
- Fall19/Spring20: Complete collection of student work, review new CIDA 2020 Standards that each course should be meeting and the courses that meet each Standard as well as any additional updates needed in current course delivery and content to ensure compliance to changes in the new CIDA 2020 Standards
- Summer 20 Set up a mock display of evidence with faculty to document student work and see where gaps are evident in the student work.
- Fall 20 Begin writing report and compare to evidence (in storage and digitally archived), finding additional gaps
- Spring 21 Submit PAR to CIDA; finalize display of work and organization of digital archive

External Factors
External factors impacting our program include a new facility completed in summer of 2020. The new building is a state of the art STEM building with an emphasis on interdisciplinary collaboration. Our spaces in the new facility further supports our program goals through designated studio spaces for all students with individual workspaces that include designated computers with all needed software. Additionally, students have increased opportunities for use and exposure to technology through a larger fabrication lab that is located adjacent to the construction management applied lab, which will also be accessible to our students, a MultiTaction wall (an interactive touch panel display that can be scaled to any size and configuration), and VR equipment. These advancements are aligned with a greater reliance upon technology in the design industry. The move to ITEC has resulted in positive changes for our students. A closer connection with the CM program has enhanced our inter-program collaboration and our students' connection to allied fields. Additionally, in (DATE?) CM and IPD faculty collaborated to create a CM minor for our students, which has increased their marketability as well as internship and job opportunities.

3) Self-study Results
The interior design program at University of Nebraska at Kearney has undergone several changes in faculty since the site visit in 2014. Currently one tenured, who was in attendance during the 2014 visit, one tenure-track faculty in her second year, and one lecturer who was in attendance during the 2018 interim visit support the program. Despite the changeover of faculty in the last several years, the program has made substantial progress in improving the program and in addressing the weakness identified during the 2014 site visit.

Faculty collected all student work from fall of 2017 forward. A mock display was set up and faculty identified and recorded content to meet each standard then archived it. The primary content was also archived digitally through photos and digital scanning into a digital archive in Box. The evidence revealed progress in most of the areas of previous weakness.

Program Strengths and Weaknesses

In the fall2018/spring 2019 self-study, faculty looked for evidence in the areas of weakness identified in the 2015 self-study and report from the 2014 CIDA visit for progress: (1) Training and use of emerging technology; (2) Lack of a research-driven design solutions; (3) Application of the design process through iteration to solve simple to complex problems with creative solutions; (4) Application of color principles and theories and lighting; (5) Knowledge of building systems and interior construction; (6) Application of codes and guidelines

to design projects. Faculty identified that significant progress had been made in (4) Application of color principles and theories and lighting; (5) Knowledge of building systems and interior construction. Faculty identified that 6) Application of codes and guidelines to design projects continued to be a program weakness. Based on evidence and confirmed by the 2018 interim visit, faculty identified the overall strengths of the program to be (1) Training and use of emerging technologies, (2) Using research to inform design solutions, (3) Application of iterative ideation in the design process to creative solutions, (three previous weaknesses of the program) and (4) Applying elements and principles of design to 2 and 3- dimensional design solutions. Faculty identified weaknesses of the program to be (1) Application of codes and guidelines to design projects; (2) Knowledge of technical plans, and details; (3) Application of systems understanding to design projects.

Faculty attribute the progress to strategies employed to meet the weaknesses. Specifically, two foundation courses were added to the program in the 2016 program change, technical courses were integrated with studios and required as corequisites, a fabrication lab was set up and integrated into studio work engaging students in learning new technologies, two faculty attended the Teaching of Lighting Workshop put on by IES and the lighting course was accordingly restructured. Additionally, ITEC 360 *Building Codes and Inspections* was integrated into the curriculum and the content integrated into the fourth year studio projects. After the Fall 2018 self-study more changes were made. One of the IPD faculty began teaching ITEC 360 *Building Codes and Inspections* to integrate more relevant content (previously the content was focused on residential codes and inspections). In turn, one of the CM faculty taught IPD 320, which strengthened collaboration between the two programs and is exposing students to new technology (Bluebeam is added this spring). Also, after reviewing course content and student work for ITEC 240 *Construction Materials and Methods,* faculty made the decision to add ITEC 120 *Interpretation of Technical Documents* as a required course in place of IPD 305 *Residential Kitchen and Bath Design* (the content of which was integrated into IPD 210 Design Studio I), as the content of ITEC 120 provided a basic introduction to building components and technical drawings, meeting needs of the program for standards related to the area of weakness 2) Knowledge of building systems, technical plans, and details. Additionally, 325 *Design Technology III* was substituted for IPD 265 *Design Technology I* since IPD 320 now covered both AutoCAD and REVIT in one semester. The content of IPD 325 focuses on using technology to create technical plans and details, addressing additional requirements to meet weakness 2) Knowledge of building systems, technical plans, and details. Recognizing raised levels of rigor in CIDA 2020 Standards 14 and 15 related to evidence in student work, faculty have worked over the past two semesters to integrate building and environmental systems and systems thinking into studio projects and technical courses to meet new requirements in an existing area of program weakness. We continue to not meet the requirement of the majority of faculty passing the NCIDQ, as none of the IPD faculty are NCIDQ qualified. All three faculty have practice experience, but one is in theatre and film and the other two practiced interior design as independent business owners and allied industries (construction). Licensing is not required for interior design practice in Nebraska, but the faculty value professional licensing and support current legislation in process in Nebraska.

Resulting Changes to Mission and Goals

Faculty observed that the program mission was strong, but that the emphasis on Kitchen and Bath design was no longer relevant. The mission statement was revised to replace the kitchen and bath phrase with "an emphasis on product design," reading instead:

UNK's interior and product design program prepares students for professional practice in interior design, with additional emphasis in product design, advancing technologies and evidence-based design.
The Interior & Product Design program provides a comprehensive preparation for design problem solving. The program utilizes innovative teaching and experiential learning opportunities to foster a global perspective and equip students as innovators of design in future environments.

Faculty also observed that the previous program goals were too vague and adopted revised goals (see above under #1).

Section 4. Compliance with CIDA Standards

Interior & Product Design Program of Study						
Fall Semester				Spring Semester		
Course #	*Course Title*	*CR*		*Course #*	*Course Title*	*CR*
First Year						
IPD 109	Intro to Design	3		IPD 120	Foundation Studio I	3
	GS - English 101	3		IPD 125	Design Drawing	3
	GS - Math 102	3		ITEC 120	Constuction Drawing & Plan Reading	3
	GS - Portal (any 188 course)	3			GS - English 102	3
	GS - ART 120	3			GS - FAMS 160	3
	TOTAL SEMESTER HOURS	15				15
Second Year						
IPD 206	Foundation Studio II	3		IPD 210	Design Studio I	3
IPD 260	Foundation Technology for Design	3		IPD 320	Design Technology II	3
IPD 307	Furniture, Finishes, Materials, and Components of interior Architecture	3		IPD 207	History of Interiors I	3
	General Studies	3		ITEC 240	Construction Materials & Methods	3
	General Studies	3			General Studies	3
	TOTAL SEMESTER HOURS	15				15
					PORTFOLIO REVIEW	
Third Year						
IPD 310	Design Studio II	3		IPD 318	Design Studio III	3
IPD 325	Design Technology III	3		IPD 306	Lighting for Design	3
	General Studies	3		IPD 209	History of Interiors II	3
	General Studies	3			General Studies	3
	General Studies	3			General Studies	3
	TOTAL SEMESTER HOURS	15				15
					PORTFOLIO REVIEW	
SUMMER						
IPD 475	Internship	2				
Fourth Year						
IPD 403	Design Studio IV	3		IPD 407	Design Senior Project	3
IPD 405	Design Research Methods	3		IPD 446	Professional Practice for Design	2
ITEC 360	Building Codes	3		MKT 331	Principles of Selling	3
ITEC 341	Mechanical & Electrical Systems	3			Unrestricted Elective	2
	General Studies	3			Unrestricted Elective	3
	TOTAL SEMESTER HOURS	15				13
					SENIOR REVIEW	
	TOTAL HOURS NEEDED FOR DEGREE	120			6/15/20121	

Course Progression: Course number and name in sequence with prerequisites:

	Course Sequence	CR	Prerequisite/Corequisite
First Year			
IPD 109	Introduction to Design	3	None
IPD 120	Foundation Studio I	3	Corequisite IPD 125
IPD 125	Design Drawing	3	Corequisite IPD 120
ITEC 120	Technical Documents	3	None(substituted for IPD 305 Res Kitchen & Bath)
Second Year			
IPD 206	Foundation Studio II	3	IPD 120
IPD 260	Foundation Technology for Design	3	IPD 120 and IPD 125; Corequisite IPD 206
IPD 307	Furniture, Finishes, Materials and Components of Interior Architecture	3	IPD 206, IPD 260
IPD 210	Design Studio I	3	IPD 260
IPD 320	Design Technology II	3	IPD 210 and IPD 265; Corequisite IPD 310
ITEC 240	Cnstruction Materials and Methods	3	None
IPD 207	History of Design I	3	IPD 120
Third Year			
IPD 310	Design Studio II	3	IPD 210; Corequisite IPD 320
IPD 325	Design Technology III	3	(substitute for IPD 265)
IPD 209	History of Design II	3	IPD 207
IPD 318	Design Studio III	3	IPD 310
IPD 306	Lighting for Interior and Product Design	3	IPD 210 and IPD 265;
IPD 475	Internship	2	IPD 310
Fourth Year			
IPD 403	Design Studio IV	3	IPD 318; Corequisite IPD 405
IPD 405	Design Research Methods	3	IPD 318
ITEC 360	Building Codes and Inspections	3	ITEC 240
ITEC 341	Mechanical and Electrical Systems	3	ITEC 240
IPD 407	Design Senior Project	3	IPD 403 and IPD 405
IPD 446	Professional Practice for Design	2	IPD 310 and IPD 320
MKT 331	Professional Selling	3	None
	TOTAL CURRENT CREDITS	**70**	
Eng 102	English	3	Prerequisite ENG 101
Art 120	Art History	3	None
FAMS 160	Personal Money Management	3	None
	Additional General Studies	36	
	Electives	5	
	TOTAL PROGRAM CREDITS	**120**	

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

Part 1: Analysis

The program has substantially changed the content of the majority of their studio courses and in the foundation sequence, leading to a stronger focus on research and process and a clearer progression of complexity from foundation studios through *Senior Thesis Project* (IPD 407). These changes have led to stronger program compliance across the broad standards. The program moved into in a new building in summer 2020 and is now housed with the Industrial Technology Department, which includes a construction management major, the only other built environment major in the university. These opportunities in addition to the changes in curriculum and the committed faculty have contributed to continued success and progress in the interior design program. The faculty did not identify and evident gaps in the Standards, but areas needing improvement are identified in the assessment.

Part 2: Evidence

a) The program mission statement clearly identifies the intent and purpose of the interior design program.
"The Interior & Product Design program provides a comprehensive preparation for design problem solving. The program utilizes innovative teaching and experiential learning opportunities to foster a global perspective and equip students as innovators of design in future environments."
https://www.unk.edu/academics/itec/interior_design/index.php

b) The program mission and educational philosophy appropriately reflect the program's context and the requirements for entry-level interior design practice and advanced study.
The University of Nebraska at Kearney is a public, residential university committed to be one of the nation's premier undergraduate institutions with excellent graduate education, scholarship, and public service. Interior & Product Design is located within the College of Business and Technology. This provides the program a broad range of business and technology resources. As a public institution, UNK fosters diversity and opportunity for students with limited funds to participate and is particularly attractive to students with economic challenges. The program provides as many services as possible to the students and is vigilant in limiting policies and practices that increase or forward additional costs to students. The outcome of this is particularly apparent in the interior design studios which provide computers at each student workstation equipped with all necessary software and free printing for coursework, as well as "CBT on the Road" study tours to larger metropolitan areas available to all students at no additional cost.
https://www.unk.edu/academics/itec/interior_design/student-achievement.php
https://www.unk.edu/academics/itec/interior_design/index.php

c) Program goals are appropriate to the mission and adequately address the content and student learning required for entry-level interior design practice and advanced study.
UNK's interior and product design program prepares students for professional practice in interior design, with additional emphasis in product design, advancing technologies and evidence-based design. Graduates will be able to; 1. Generate creative solutions to complex design problems, 2. Apply critical thinking to the design process, 3. Demonstrate intellectual qualities essential for responsible citizenship, 4) Apply a broad knowledge and understanding of their disciplinary studies with proficiency in their profession.
https://www.unk.edu/academics/itec/interior_design/index.php

Job placement rates in 2017 and 2018 were 100%; in 2019 94%. One graduate from 2019-2020 has entered graduate school.
https://www.unk.edu/academics/itec/interior_design/student-achievement.php
https://www.unk.edu/academics/itec/interior_design/index.php

d) The curriculum follows a logical sequence and is structured to achieve the program mission and goals and prepares graduates ready for entry-level practice and advanced study. Students start with an introductory

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

course and progress through a series of increasingly complex problems in studios to the final senior project where they define the problem as well as provide a viable solution. Coupled with each studio is a technical course (technology, codes, materials, lighting, etc…) that help to build knowledge. These skills are introduced in the co-requisite studio and then the skills are added to and built upon in subsequent studios. Additionally, work-flow production is managed and increased at each level to ensure that students are ready for the fast-paced industry by the time they graduate.

Interior and Product Design Comprehensive, Bachelor of Science < University of Nebraska at Kearney (unk.edu)
https://www.unk.edu/academics/itec/interior_design/index.php

e) The program has documented procedures to monitor the placement of graduates, and uses the data for program assessment, strategic planning, and program improvement. The CBT Career Center oversees the internships and collects information regarding placement of graduates annually, which we use to assess the progress of the program and appropriateness for the industry. Based on graduate response, the spring 2014 job placement was 25%. For the past four years we have averaged 97% job placement of graduates. Faculty use this to assess where we may need to strengthen content (for example, our previous decision to move our residential studio earlier so that students had more opportunities for gaining knowledge about commercial design) and to gage whether program changes are improving the outcomes for our graduates.
https://www.unk.edu/academics/itec/interior_design/index.php
https://www.unk.edu/academics/bt-career-center/_files/placement-stats.pdf

f) The program uses structured methods to gather internal and external feedback and information from a variety of stakeholders in assessing its mission, goals, content, and effectiveness. The Career Center collects surveys from internship supervisors and students on the internship experience. The University has an assessment program we update annually, Weave, that we use to track program goals and student achievement based on identified markers. The assessment markers we use are quizzes and a practicum based on NCIDQ that the students complete as part of their coursework. The IPD program also has an Advisory Board that meets bi-annually to give feedback, recommendations and provide counsel on proposed changes. Combined, these help us assess the readiness of our students for careers in interior design, the degree to which we are meeting industry expectations, and the effectiveness of program changes as well as indications of needed changes/updates to curricula.
https://www.unk.edu/academics/itec/interior_design/student-achievement.php

g) Clear and reliable information is available to the public about the program's mission, curriculum, and faculty, and other distinguishing attributes such as educational philosophy and goals.
The program mission and educational philosophy is posted on main IPD web page:
https://www.unk.edu/academics/itec/interior_design/index.php
The program curriculum is posted on this page (linked on the bottom of the main page):
https://catalog.unk.edu/undergraduate/departments-programs/industrial-technology/interior-product-design-comprehensive-bs/
Information about program faculty is available on this page:
https://www.unk.edu/academics/itec/itec_employee_bios/index.php
Additional information, such as CIDA accreditation, degree received, cost per credit hour and links to student achievement and a page on CIDA accreditation provide links on the main page:
https://www.unk.edu/academics/itec/interior_design/index.php

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

Part 1: Analysis

The interior design program at University of Nebraska at Kearney has undergone several changes in faculty since the site visit in 2014. Currently three faculty members, one tenured who was in attendance during the 2014 visit, another tenure-track who is in her third year, and one lecturer in her fifth year support the program. Even with the changeover of faculty in the last several years, the program has made substantial progress in improving the program and in addressing the weakness identified during the 2014 site visit. The education, teaching and work experience of the IPD faculty and strong connections with allied faculty contribute to support for the program. https://www.unk.edu/academics/itec/itec_employee_bios/index.php

Despite successful searches since the last CIDA visit with NCIDQ certification listed as a preferred qualification, the program struggles to meet this expectation. While the University of Nebraska interior design program does have some adjuncts who teach studio coursework, there are very few architects or interior designers located within Kearney or the surrounding area with NCIDQ certification.

Part 2: Evidence

Program Expectations

a) The number of faculty members and other instructional personnel is sufficient to implement program objectives. We have a 13:1 student to instructor ratio in our studio courses. Additionally, several faculty members from other departments teach supporting courses in the major and design professionals serve as adjuncts.

A majority of faculty members and other instructional personnel with interior design studio supervision have:
b) earned a degree in interior design.
   Two of the three faculty members have earned degrees in interior design.
   https://www.unk.edu/academics/itec/interior_design/dana_vaux.php
   https://www.unk.edu/academics/itec/interior_design/ahna-packard.php
   https://www.unk.edu/academics/itec/interior_design/rebecca-hermance.php

c) passed the complete National Council for Interior Design Qualification exam. None have passed the NCIDQ.

d) Faculty members and other instructional personnel have academic or professional experience appropriate to their areas of responsibility.
   Each faculty member has multiple years of teaching experience at the university level and multiple years of professional practice experience. (See faculty data forms.)
   https://www.unk.edu/academics/itec/interior_design/dana_vaux.php
   https://www.unk.edu/academics/itec/interior_design/ahna-packard.php
   https://www.unk.edu/academics/itec/interior_design/rebecca-hermance.php

The individual with primary responsibility for program coordination:
e) is full-time and qualified by education and experience to administer an interior design program.
   Dr. Vaux has a Ph.D. in Interdisciplinary Studies: Design, Architecture and Environmental History, a M.A. and B.A in interior design as well as 5 years practice experience and six years of full-time teaching experience.
   https://www.unk.edu/academics/itec/interior_design/dana_vaux.php

f) participates in the recruitment, evaluation, and retention of program faculty and instructional personnel.
   Dr. Vaux chaired the search committees for program faculty searches and sits on peer-review committees for faculty annual evaluations. She also recruits local qualified professionals to serve as adjuncts. Recently she advocated for one of the faculty to receive a course release to set up our fabrication laboratory in the new facility. She also works with the new tenure-track faculty to help her establish a creative scholarship stream of research for tenure by editing conference abstracts and helping her to develop strategic plans for research to

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

pursue. Additionally, since the interior design program is in the College of Business and Technology and the Department of Industrial Technology, Dr. Vaux has worked to help colleagues in the college and department understand what rigorous creative scholarship looks like, how it differs from traditional scholarly work published as articles in scholarly journals and how it can meet the tenure requirements.

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

Dr. Vaux ensures that NICDQ content from the IDFX exam and Practicum are taught and assessed in program courses (IPD 306, IPD 446, IPD 407, ITEC 360). Dr. Vaux also works with Ms. Hermance to gather information for the University Assessment (Weave Online) required every year by the institution, oversees annual program assessments for content and CIDA compliance and works with the department chair on program changes and updates. Additionally, she oversees periodic reviews of the program content and course delivery.

The program maintains a page on the university website that communicates current information to the public regarding CIDA accreditation, our mission statement, student achievement data, job placement data, the program curriculum, cost of attendance and a typical four-year course schedule.
https://www.unk.edu/academics/itec/interior_design/index.php

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

Part 1: Analysis

The IPD program moved into a new facility completed in summer of 2020. The new building is a state of the art STEM building with an emphasis on interdisciplinary collaboration. Our spaces in the new facility support our program through designated studio spaces for all students with individual workstations that include designated computers with all needed software. Additionally, students have increased opportunities for use and exposure to technology through a larger fabrication lab that is located adjacent to the construction management applied lab, which will also be accessible to our students, a MultiTaction wall, and VR equipment stations in the studio as well as a dedicated materials and lighting lab.

Part 2: Evidence

a) Faculty members and other instructional personnel have access to appropriate facilities and equipment for course preparation, project evaluation, administrative activities, and meetings. Our program recently moved into a new facility with the latest in technology for teaching and learning. Studios have teaching stations, video streaming capabilities for synchronous classes/presentations/guest jurors as well as crit spaces for peer review and to evaluate work. Each faculty member has an ample private office with large windows and additional meeting areas nearby for one-on-one with students and two conference rooms nearby for Advisory Board meetings, faculty meetings, and other meeting needs. A designated storage room enables faculty to sort student work and store it for accreditation visits.
https://www.unk.edu/academics/discovery-hall/index.php
https://www.unk.edu/academics/discovery-hall/index.php#img21
https://unknews.unk.edu/2020/10/06/the-future-of-higher-education-unk-celebrates-discovery-hall-grand-opening/

b) Instructional facilities and workspaces support program objectives and course goals.
Included in our new facility is a fabrication lab, larger studios with up-to-date technology for teaching and learning and support spaces. All studios have cold seats with designated workspaces for each student from first year through fourth year with provided computer workstations for years three through four (including recent computers with all necessary software uploaded, dual screens, sit-stand desks) and a laptop cart for freshmen. Students have a desk and equipment for their sole use for their entire education beginning spring of freshman year. Additionally, this year we are piloting a laptop program with the seniors. Students will be issued a laptop at no additional cost beyond the course fee at the beginning of their sophomore year and can purchase it upon graduation. (Again, we are piloting the program this year, so students will turn in their laptops, but future classes will have the purchase option.) All classrooms have teacher stations equipped with computers, projectors and screens for in-class presenting and cameras for online presenting of synchronous classes, recording student presentations, or for professionals to join crits. In addition to the conference rooms mentioned above, which can also be reserved for synchronous student presentations, there is a large gallery space to exhibit student work that can be used for project reviews with professional juries. We plan to use the gallery this year (COVID permitting) for our annual "Senior Show" when seniors present their final projects to juries of professionals, third and second year students have professionals review their portfolios and all students have opportunities to network with visiting professionals. The materials lab has up-to-date samples and a lighting lab incorporated into it so that students can test samples under lamps of various color temperatures.
https://www.youtube.com/watch?v=21RtiES5rM8&feature=emb_title

c) The program provides a constructive and respectful learning environment that encourages professionalism and engagement across faculty, staff, and students.
Faculty and students treat one another with respect. Faculty and professionals provide constructive feedback to students through desk crits and formal presentations. Students provide constructive feedback to faculty through mid-term evaluations and final course evaluations. The IPD program encourages professionalism through dress codes for study tours and presentations to professionals and respect for one another through a collaborative and positive studio environment. All studio course syllabi contain a section on studio culture and professionalism as expectations of course participation and the IPD Canvas site, "IPD Connections," available to all declared IPD majors, has a student handbook that includes a code of ethics. Additionally, links to the

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

ASID and IIDA Code of Ethics are on the Canvas site. UNK has a student code of conduct available online: http://catalog.unk.edu/undergraduate/student-affairs/student-conduct/

d) Equipment and technological support is available and appropriate to support program objectives and course goals.
Our new facility includes a large materials lab with special lighting and photography equipment, a MultiTaction wall (interactive touch panel display that can be scaled to any size and configuration) available for our use, VR equipment in one of the studios, assigned workstations for each student that include computers and software programs required for courses as well as printers, scanners and plotters in each studio that are available for student use (a small course fee offsets printing expenses). Additionally, we have a "clean lab" with three 3D printers, 2 laser cutters, a vinyl cutter and small C&C machine as well as a "dirty lab" with a 4'X8' C&C machine and additional tools for wood fabrication and construction.
https://www.youtube.com/watch?v=21RtiES5rM8&feature=emb_title

e) Students have convenient access to a current range of information (bound, electronic, and/or online) about interior design and relevant disciplines as well as product information and samples.
The UNK library has traditional library resources in both physical and online versions. The library has the full content for the *Journal of Interior Design* from first issue to present available online as well as some hard copy editions. Additionally, we have a resource librarian specifically assigned to students in our major. "Ask a librarian" is available to students 24/7 online and most library resources are available electronically as well as in the library. During COVID, library open hours are in flex, but open for in-person visits. The library also houses the UNK learning commons that includes a Writing Center and Subjects Tutoring. The IPD materials lab has current material samples as well as resources for materials, interior design subjects and practice.
https://www.youtube.com/watch?v=21RtiES5rM8&feature=emb_title

	IPD 109	IPD 120	IPD 207	IPD 210	IPD 209	IPD 310	IPD 306	IPD 318	IPD 403	IPD 405	IPD 407	Study Tours
Standard 4 Global Context Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.												
Student Learning Expectations												
Students _**understand**_ that human and environmental conditions vary according to geographic location and impact design and construction decisions. **4a**			1		1		3	4			5	
Student work demonstrates _understanding_ of:												
how social, economic, cultural, and physical contexts inform interior design. **4b**	3		1		1			4			2	
how systems thinking informs the practice of interior design. **4c**		5				3		2	1		4	
Program Expectations												
The interior design program provides:												
exposure to current and emerging issues that are shaping contemporary society and the world. **4d**	5	4						1		2	3	
exposure to a variety of cultural norms. **4e**	1		3		2						4	
opportunities for developing multi-cultural awareness. **4f**	1	2						3				4

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

Part 1: Analysis. Global Context.
KEY COURSES: IPD 109; IPD 207, IPD 209; IPD 318; IPD 407
Global context is addressed in various projects and assignments across the curriculum with content in IPD 109 *Introduction to Design*, the history courses IPD 207 and IPD 209, IPD 318 *Design Studio III*, which is a special topics studio with content that varies each year and select senior design projects in IPD 407 *Senior Design Project.* Students are introduced to key concepts of ecological, social-economic and cultural contexts through lectures, PowerPoints, and research and projects. For example, in the freshman intro course students research and present on new innovations driven by emerging society issues. In several projects in IPD 318 *Design Studio III* students research and design for scenarios highlighting different social, economic, cultural and physical contexts. Sustainability is also addressed at various levels. Content on cultural diversity is interspersed in courses. For students at UNK, many of whom graduate from small rural high schools (some of whom have never even been to Omaha), our annual study tour to visit design firms and sites in a large city is eye opening. Recent tours include Omaha, Kansas City and Chicago, (a trip to Seattle was planned but cancelled due to COVID). One student commented, "I come from a small town with a graduating class of less than 20 students where all the girls are expected to be teachers or nurses. I had no idea anything like this existed." A few students have participated in UNK's study abroad program. Diversity among our students adds to their cultural awareness as they engage with classmates from other cultures in campus activities. Our integration of systems thinking into course content is emerging. In advanced studios (year three and four) students have several opportunities to evaluate the interaction of numerous "systems" in various contexts to achieve the desired design objectives of the space.

Part 2: Evidence

Student Learning Expectations

a) Students **understand** that human and environmental conditions vary according to geographic location and impact design and construction decisions. [1]
Courses identified in the curriculum matrix: IPD 207, IPD 209, IPD 306, IPD 318, IPD 407
1. **IPD 207/IPD 209 – Exam questions:** Students answer questions related to historical construction decisions based on geography, such as: the use of rounded stone arches to span large expanses of terrain with aqueducts; the influences of monarchy and political motives on design in various European countries; the impact of geographical location on motifs and construction materials.
2. **IPD 306 – Site Conditions Quiz**: Students propose design solutions based on five different climate zones.
3. **IPD 318 – Wesley Mission project**: Students design a training center for mental health workers in Australia, taking into consideration difference for climate and southern vs. northern hemisphere
4. **IPD 407 – Senior Design Projects:** Students research and design for site specific factors related to design and construction decisions and special populations.

Student work demonstrates **<u>understanding</u>** of:
b) how social, economic, cultural, and physical contexts inform interior design. [2]
Courses identified in the curriculum matrix: IPD 109, IPD 207, IPD 209, IPD 318, IPD 407
1. **IPD 207 & IPD 209 Exams/Sketches:** Students analyze social/cultural influences including physical, formal, historical, material culture, social context and critical analysis.
2. **IPD 407 – Senior Design Projects:** Project include topics relate to physical contexts (security and school shootings/climate-specific solutions), social contexts (mental health/COPD), cultural contexts (residential cultural differences), and economic contexts (Net Zero energy).
3. **109 – Design as Possibilities:** Students research a recent design innovation related to equity (social/cultural) economy, (economic) and/or ecology (physical context) and evaluate it based on the 5 Principles of Sustainability discussed in class: cyclic, solar (renewable energy), safe, efficient and social and its potential impact on human and environmental wellbeing.
4. **IPD 318 – Haiti, Tiny House and Amazon project**: Students research current issues in Haiti, including older children being released from orphanages without necessary job skills to survive, excessive plastic and Styrofoam on the beaches, local materials and resources, climate and wind patterns, and possible sustainable solutions that could be incorporated.

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

c)   how systems thinking informs the practice of interior design. [3]
Courses identified in the curriculum matrix: IPD 120, IPD 310, IPD 318, IPD 403, IPD 407
1.   **IPD 403 – Axtell Mixed-Use Project:** Engagement with the influence of various stakeholders—clients/investors, contractor, architect—inform student project solutions. **Retro Entertainment /Retailtainment Project:** Students use precedents and research to generate concepts, then apply Pena et. al.'s programming matrix to design a solution that integrates brick and mortar retail with gaming, VR and AR.
2.   **IPD 318 – Pop-Up Project:** Students design evaluating the interaction of product merchandising, branding, circulation flow, confines of building structure (shipping container) to design a narrative experience.
3.   **IPD 310 – Digestive Health Clinic**: students researched wellness with regard to patients as well as employees of the Center, as well as related environmental and human wellness aspects. *Team 1*: LEAN Design; HIPPA; Biophilic Design; vocab: Sterile, Infusions; *Team 2*: Bariatric Population Design; telehealth; vocab: Hepatitis Cirrhosis; *Team 3:* Healthier Hospital Initiative; 2018 Predictions for Healthcare Facility Design; vocab: Acid reflux, Irritable bowel syndrome; *Team 4*: Healthcare Design magazine; vocab: Celiac disease, Crohn's disease; *Team 5:* Healthier Hospitals; vocab: Gastroenterology; *Team 6*: The Center for Health Design; Volume Based Care; vocab: Digestive health; *Team 7*: How to Specify Seating for Healthcare; 10 Key Business Trends for GI Physicians and Centers in 2018 and Beyond; WELL Building Standards; vocab: Bariatric, Aseptic; **6 Foot Office Project**: Students researched Hygienic Office Design, Neurodiverse design, Wellness in the workplace post COVID, the 6-foot office, loneliness, post-COVID-19 workplace products, biophilia, diversity, inclusive design.
4.   **IPD 407 – Senior Design Projects:** Students evaluate the interaction of numerous "systems" in various contexts to achieve the desired design objectives of the space. For example, students look at energy systems for Net Zero Buildings, security in an educational environment related to school shootings, integration of nature and resulting impact on human wellbeing and user stress levels.
5.   **IPD 120 – Fascinator:** Students research a furniture designer and then visually analyze the elements and principles of the design used by the designer. Using these limitations, the student designs a fascinator, with the goal of evoking the spirit of the researched designer.

Program Expectations

The interior design program provides:
d)   exposure to current and emerging issues that are shaping contemporary society and the world.
Courses identified in the curriculum matrix: IPD 109, IPD 318, IPD 405, IPD 407
1.   **IPD 318—Pop-Up Project:** Students research an Equitable and International company that addresses contemporary issues and design a pop-up store that expresses the company's philosophy.
2.   **IPD 405 – Research Prospectus** Students research current and emerging topics relevant to design.
3.   **IPD 407 – Senior Design Projects:** Students conduct a research study and apply their research to a design project in IPD 407. Topics include Autism Spectrum Disorder, Net Zero Design, school shootings, sustainability, mental health and Cardio Obstructive Pulmonary Disease.
4.   **IPD 120 – "Owned" Film Sketch Notes**
5.   **IPD 109 – Design as Big Ideas:** Students watch two videos, one by Emily Pillotton, *Design for Change¸* addressing issues of rural decline and one on Detroit and urban decay then write a one page reflection or create a poster with design proposals.

e)   exposure to a variety of cultural norms.
Courses identified in the curriculum matrix: IPD 109, IPD 207, IPD 209, IPD 407
1.   **109FA20 – Sketch 7 Design Research:** Students research an interior designer from a different culture or background and fill a sketch book page with notes and sketches about the cultural aspects.
2.   **IPD 207/IPD 209 – Lectures and exam**s: Content on diverse cultures in Europe, Africa, Islamic, China, Japan.
3.   **IPD 407 – Senior Design Projects:** Students define design problems and create solutions that address a variety of cultural norms such as comparing cultural norms in Japanese vs. American residences, materialism/consumption.

f)   opportunities for developing multi-cultural awareness. [4]

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

Courses identified in the curriculum matrix: IPD 109, IPD 120, IPD 318, Study Abroad
1. **IPD 109** – **Reflection Response:** (1) Students watch a cultural awareness video and write a response to it; (2) Sketch notes on designers from different cultures; (3) Response to "Conversation Tables."
2. **IPD 120- Dezeen Worksheet**: Students complete a worksheet after viewing film shorts, "The Siren Hotel" and "Amanyangyun Resort" by Kerry Hill Architects designed to be 'a living museum; **"Owned" Film Sketch Notes**
3. **IPD 318 - Projects**
4. **Study Tours** – "CBT on the Road" study tours to larger metropolitan areas

		ITEC 120	IPD 307	IPD 320	IPD 310	IPD 446	IPD 475	IPD 403	IPD 407	Study Tours
Standard 5. Collaboration - Interior designers collaborate and participate in interdisciplinary teams.										
Student Learning Expectations										
Students have _**awareness**_ of the integration of multi-disciplinary collaboration in design practice.	**5a**	2				3	5	1		4
Students _understand_:										
the terminology and language necessary to communicate effectively with members of allied disciplines.	**5b**	1	4				2	3		
technologically-based collaboration methods specific to the problem solving process for built environment disciplines.	**5c**			1		2	3			
the dynamics of team collaboration and the distribution and structure of team responsibilities.	**5d**		4		3	1		2		
Student work demonstrates the _**ability**_ to effectively collaborate with multiple disciplines in developing design solutions.	**5e**				4		3	1	2	

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

Part 1: Analysis Collaboration
KEY COURSES: ITEC 120; IPD 446; IPD 475 IPD 403
Students gain awareness and understanding of collaboration with opportunities to work on teams and understand team dynamics within the curriculum, as well as engage with outside professionals and stakeholders in projects and design crits. The primary evidence is found in ITEC 120 *Interpretation of Technical Documents*, upper level studios IPD 403 *Design Studio* IV and IPD 407, IPD 446 *Professional Practice for Design*, and IPD 475 *Internship*.

Strong examples of collaboration include the business report in IPD 446 *Professional Practice for Design* where students assign team responsibilities based on identified personal strengths and evaluation the effectiveness and production of the team based on Lencioni's *Five Dysfunctions of a Team.* Students have opportunities to engage with multiple disciplines in developing design solutions in projects such as the Axtell Project in IPD 403 *Design Studio IV* and in IPD 407 *Design Senior Project* they work with two different mentors—a professional from an allied field and a scholarly researcher from another field—to develop their design solutions. Evidence is also evident in student final presentations for IPD 475 *Internships.* Students learn terminology of allied fields in ITEC 120 *Interpretation of Technical Documents* and engage in technology-based collaboration methods in IPD 320 *Design Technology II* in which they learn BIM capable software such as REVIT and just recently added Bluebeam. We did not find any gaps in awareness and understanding of collaboration.

Part 2: Evidence

Student Learning Expectations

a)   Students have **awareness** of the integration of multi-disciplinary collaboration in design practice.[1]
Courses identified in the curriculum matrix: ITEC 120, IPD 446, IPD 403, IPD 475, Study Tours
1.   **IPD 403 – Axtell Mixed-Use Project:** Engagement with the influence of various stakeholders—clients/investors, contractor, architect, mechanical engineer—inform student project solutions.
2.   **ITEC 120 – Lectures, Quizzes:** For example, students list different trades/stakeholders who are involved in the construction process, from start to finish.
3.   **IPD 446 Lectures**: Students view a TEDtalk by Michael Murphy of MASS Architecture on the power of collaboration in design practice and write a reflective response.
4.   **Study Tour –** Student thank you letters to Senior Vice-Chancellor Bicak state some of the benefits of the study trip: learning about different types of design firms, learning about different jobs you can have for your career, differences between small and larger firms.
5.   **IPD 475 – Internship Presentations** (Digital Recordings)

Students **understand**:
b)   the terminology and language necessary to communicate effectively with members of allied disciplines. [2]
Courses identified in the curriculum matrix: ITEC 120, IPD 403, IPD 475, IPD 307
1.   **ITEC 120 – Lectures, Quizzes; Terminology activities:** Each week, students are introduced to construction drawing organization, print reading, specifying and materials. Students handwrite vocabulary and participate in Kahoot! quizzes and chapter quizzes related to reading construction documents, specifications and building materials.
2.   **IPD 307 – Product Rep Presentation.** Students meet with various product rep professionals throughout the semester.
3.   **IPD 475** – **Internship Presentations** (PPT & Digital Recordings), **Supervisor evaluations**
4.   **IPD 403 – Axtell Mixed-Use Project:** Students engage with the contractor, architect, and mechanical engineer to inform their projects (Zoom recordings.)

c)   technologically-based collaboration methods specific to the problem solving process for the built environment disciplines.[3]
Courses identified in the curriculum matrix: IPD 320, IPD 446, IPD 475
1.   **IPD 320 –** Students learn BIM software and Bluebeam (spring 2021).
2.   **IPD 446 – Business Report:** Students use Microsoft Teams, Zoom and Box to complete a team project.

3. **IPD 475** – **Internship Presentations** (PPT & Digital Recordings), **Supervisor evaluations**

d) the dynamics of team collaboration and the distribution and structure of team responsibilities. [4]
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 446, IPD 403.
1. **IPD 446** – **Business Report:** Students collaborate as a team to research a company and evaluate the dynamics of their team based on Clifton Strengthfinders 2.0
2. **IPD 403 – Retailtainment Project:** Students work in teams to gather research and present it to the class.
3. **IPD 310 – Projects:** Students gather research as teams, present it to the class and conduct a team evaluation.
4. **IPD 307 – West Center Project:** Students developed and presented the project as a team.

e) Student work demonstrates the **ability** to effectively collaborate with multiple disciplines in developing design solutions.[5]
Courses identified in the curriculum matrix: IPD 310, IPD 403, IPD 407, IPD 475,
1. **IPD 403 – Axtell Mixed-Use Project**: Students collaborate with clients/investors/community members, contractor, architect to design a mixed use project with a community space.
2. **IPD 407 – Senior Design Projects:**: Student work with two mentors to develop their project: one is a professional in an allied field and the other is a scholar with expertise in the topic of the project.
3. **IPD 475 – Internship Presentations** (PPT & Digital Recordings), Students work with various stakeholders to complete internship projects in Valentine, NE and for the UNK College of Business and Technology.
4. **IPD 310 – ID Sales Center** (ZOOM); **Nebraska Student Union**

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

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

Student Learning Expectations		IPD 109	IPD 307	IPD 310	IPD 318	IPD 446	IPD 475	IPD 403	IPD 405	ITEC 360	IPD 407	MKT 331	Student/Pro Organizations	Study Tours
Students have _awareness_ of the:														
contexts for interior design practice.	**6a**	1	3			2			4					5
impact of regional and global markets on design practices.	**6b**				2	1								
breadth and depth of interior design's impact and value.	**6c**	3	4			1			2		5			
components and responsibilities of business practice.	**6d**					1	2							
Students _understand_:														
types of professional business formations.	**6e**					1								
elements of project management.	**6f**			3		1	2							
Instruments of Service.	**6g**		1	2		3	4							
professional ethics and conduct.	**6h**					1								
Program Expectations														
career opportunities an interior design education can afford and the options for advanced study.	**6i**	1	4			2	3							5
role models who are qualified by education and experience in interior design.	**6j**		6			3	2				1		4	5
exposure to the role and value of:														
legal recognition for the profession.	**6k**	2				1								3
professional organizations.	**6l**	2											1	
life-long learning.	**6m**		1			3							2	
public service.	**6n**				3	1		2						

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

Part 1: Analysis. Business Practices & Professionalism
KEY COURSES: IPD 109, IPD 446; IPD 475
Students are introduced to the interior design profession and professional organizations in *Introduction to Design* (IPD 109). Students learn basic elements of professional practice in *Professional Practice for Design* (IPD 446). Assignment, lecture and discussion areas include ethics, business formats, contracts and project delivery methods, instruments of service and the global marketplace. Students learn the basic components of a business plan by working in teams to create a business report. During this process they also learn about team dynamics, collaboration and how personal strengths contribute to the team. Mid-point in the course students conduct a SWOT analysis for the course. Students gain exposure to career opportunities through guest speakers, program study tours and on-site experiences in *Internship* (IPD 475) where they are required to work alongside practicing professionals in the workplace and are evaluated on professionalism by their supervisor. The addition of a product emphasis in the program and an opportunity for a construction management minor has offered our students broad opportunities for internships and jobs after graduation including interning and working for a high-end lighting company, a developer in a large city and a local custom furniture maker.

Additional interactions with professionals in activities sponsored by interior design professional organizations, site visits to local firms and projects and during *study tours* provide students with understanding of the profession. We recognize the need to be more intentional about providing students with opportunities for public service.

Part 2: Evidence

Student Learning Expectations

Students have **awareness** of the:
a) contexts for interior design practice.[1]
Courses identified in the curriculum matrix: IPD 109, IPD 307, IPD 446, ITEC 360
1. **IPD 109- "What is Interior Design?" Lecture:** Students are introduced to design practice contexts.
2. **IPD 446 – Site Visits Response**: Students visit firms and projects/write about it; **Lecture**-design practice
3. **IPD 307 – Product Rep Presentations:** Students meet with various product representatives throughout the semester. They learn common terms used by reps to discuss their products and important features about the products and their applications.
4. **ITEC 360 – Site Visit Assignments**: Students understand the building and codes process for interiors related to a real project and roles an interior designer might have on a project.
5. **Study Tour – Student letters to Vice-Chancellor Bicak.** Students reflect about different types of design firms, learning about different jobs you can have for your career, differences between small and larger firms.

b) impact of regional and global markets on design practices.[2]
Courses identified in the curriculum matrix: IPD 446, IPD 318
1. **IPD 446 – Lecture/Response**: Students listen to a guest lecturer who explains the differences and impacts from experience practicing globally (Panama, Middle East, Canada) and then write about it. **Video/Response:** Students listen to a TEDtalks by Michael Murphy (MASS Architecture) and Emily Pillotton (Project H Design) and write a response.
2. **IPD 318—Pop-Up Project:** Students research an Equitable and International company that addresses contemporary issues and design a pop-up store that expresses the company's philosophy.

c) breadth and depth of interior design's impact and value.[3]
Courses identified in the curriculum matrix: IPD 109, IPD 446, IPD 407, IPD 405, IPD 307
1. **IPD 446 – Reflection Responses**: Students view TEDtalks by Michael Murphy "Architecture that Heals," and Emily Pillotton "Design for Change" and write responses reflecting on the impact and value of design.
2. **IPD 405 – Summaries:** Students read scholarly articles and chapters on design research topics and write summaries that explain the value and impact for broader contexts; **Research Prospectus**
3. **109 – Lecture and video on sustainability, innovative design; Design as Possibilities Assignment 5** Students research a recent design innovation and evaluate it based on the 5 Principles of Sustainability discussed in

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

class: cyclic, solar (renewable energy), safe, efficient and social. Students present their research and discuss how it applies or does not apply to the 5 Principles, and its potential impact on human and environmental wellbeing.

4. **IPD 307 – Sustainability Lecture & Exam 1:** The value and impact of sustainability.
5. **IPD 407 -- Senior Design Projects**

d)   components and responsibilities of business practice.[4]
Courses identified in the curriculum matrix: IPD 446, IPD 475
1. **IPD 446 – Business report:** Students learn the components of interior design business by creating a business report based on a real firm that highlights business development, brand management, financial management, client relations, and human resources.
2. **IPD 475 – Internship Presentations** (PPT & Digital Recordings), **Supervisor evaluations** Through on-site experience students learn about interior design practice.

Students **understand**:
e)   types of professional business formations.[5]
Courses identified in the curriculum matrix: IPD 446
1. **IPD 446 – Business report:** Students identify and explain the formation of the business in their report. **Practice Exam:** Students answer quiz questions about business formations. **Task Force Report**

f)   elements of project management.[6]
Courses identified in the curriculum matrix: IPD 310, IPD 446, IPD 475
1. **IPD 446 –Practice Exam**: Students answer questions on budgeting, billing, and scheduling. **Task Force Report**
2. **IPD 475 – Internship Presentations** (PPT & Digital Recordings): Students engage in scheduling and billing in internship experiences.
3. **IPD 310 – Projects**

g)   Instruments of Service.[7]
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 446, IPD 475
1. **IPD 307 – Specifications** (FA 2020) Project 3-Students write specifications for residential and commercial products they chose for Project 2-Nature Inspired Mood Boards.
2. **IPD 310 – Specifications & schedules:** Students create a booklet specifying materials used in their 6 Ft Office, as well as costing furniture and a furniture schedule.
3. **IPD 446 – Business report:** Students create a business report, provide examples of instruments of service in their business reports. **Task Force Report, Practice Exam**
5. **IPD 475 – Internship Presentations** (PPT & Digital Recordings): Students talk about instruments of service they used in their internships.

h)   professional ethics and conduct.[8]
Courses identified in the curriculum matrix: IPD 446
1. **IPD 446 – Ethics Quiz and Reflection:** Students answer an ethics question in teams and then discuss their answers as a class.

Program Expectations

The interior design program provides exposure to:
i)   career opportunities an interior design education can afford and the options for advanced study.
Courses identified in the curriculum matrix: IPD 109, IPD 307, IPD 446, IPD 475, Study Tours
1. **IPD 109 – Sketch 3-Design Profession:** Students are exposed to the wide variety of potential career paths they could have with a degree in interior design. During the lecture, students take sketch notes on the different career paths and note any interesting or surprising careers.
2. **IPD 307 – Product Rep Presentations** Students meet with various product representatives throughout the semester. They learn about career opportunities in product sales and design.

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

3. **IPD 446 – Business report:** Students choose a firm for their report based on career interests; **Lecture:** Includes slides on interior design careers and options for advanced study; **Business Research** Students research firms
4. **IPD 475 – Internship Presentations** (PPT & Digital Recordings), **Supervisor evaluations** - Students intern in various design fields: interiors for architecture firms, lighting design, furniture design, small residential firms, among others.
5. **Study Tours –** Students visit various types of firms with varied specialization (large architecture firm, scenic design firm, kitchen and bath firm, mid-size architecture and interiors firm).

j)   role models who are qualified by education and experience in interior design.
Courses identified in the curriculum matrix: IPD 446, IPD 407, IPD 495, IPD 307, Student Organization, Study Tours
1. **IPD 407 – Senior Project Mentors:** Students work with educated and qualified designers
2. **IPD 475 – Internship Presentations** (PPT & Digital Recordings) - Students work with qualified designers.
3. **IPD 446 – Business Reports** and **Presentations**
4. **Study Tours –** Students engage with qualified professionals through tours, conversation and presentations.
5. **Student Organization** – Students participate in activities with professionals.
6. **Product Rep Presentations**

The interior design program provides exposure to the role and value of:
k)   legal recognition for the profession.
Courses identified in the curriculum matrix: IPD 109, IPD 446, Student Organization, Study Tours
1. **IPD 446 – NCIDQ Quizzes**: Students take quizzes based on subject areas for the NCIDQ IDFX exam.
2. **IPD 109 – "What is Interior Design?" Lecture**: Students are introduced to professional licensing.
3. **Study tours**—Presentations by professionals inform students about legal recognition for the profession and the current coalition for legislation in Nebraska.

l)   professional organizations.
Courses identified in the curriculum matrix: IPD 109, IPD 446, Student Organization,
1. **IIDA/ASID student memberships; IIDA Student Mentoring Program: "**provides our student members with the opportunity to create a career-lasting mentorship with interior design professionals across the industry." including continuing education opportunities, networking opportunities, volunteering opportunities, in addition to the mentoring of developing designers.
2. **IPD 109 – Design profession lecture:** legislation, codes of ethics for health, safety, welfare

m)   life-long learning.
Courses identified in the curriculum matrix: IPD 307, IPD 446, Study tours, Student Organization
1. **IPD 307 Product Rep Presentations:** Students learn about new products and the on-going process of learning in the industry.
2. **Student and IIDA Wellness –** Students participate in a **CEU-**sponsored event by IIDA Great Plains Chapter, connected with professionals as well as interior design students from 3 other universities, all part of IIDA Great Plains Chapter. Students write a reflection paper or sketch notes detailing what they learned.
3. **IPD 446 – IDFX Practice Quizzes**

n)   public service.
Courses identified in the curriculum matrix: IPD 446, IPD 403, IPD 318
1. **IPD 446 TEDtalks/Response:** Students watch TEDtalks that highlight design firms with a mission to use design to serve communities (MASS Architecture, Project H Design) and write a response.
2. **IPD 403 – Axtell Mixed-Use Project:** Students provide design solutions for a nearby small town to encourage community gathering and rural community revitalization.
3. **IPD 318 – Wesley Mission Project:** Students project focus is a facility for training mental health professionals in Australia and they see first-hand how designers can support non-profit organizations through design.

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

Student Learning Expectations		IPD 109	IPD 206	IPD 210	IPD 310	IPD 318	IPD 475	IPD 403	IPD 405	IPD 407
Student work demonstrates _understanding_ of:										
theories related to the impact of the built environment on human experience, behavior, and performance.	**7a**				1			4	2	3
the relationship between the natural, built, virtual, and technological environments as they relate to the human experience, wellbeing, behavior, and performance.	**7b**	4			1			2	5	3
Student work demonstrates the _ability_ to:										
gather and apply human-centered evidence.	**7c**				1			3	4	2
analyze and synthesize human perception and behavior patterns to inform design solutions.	**7d**	3	4	6				1	5	2
apply human factors, ergonomics, inclusive, and universal design principles to design solutions.	**7e**			2	1					3
apply wayfinding techniques to design solutions.	**7f**				1	2	5	3		4

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

Part 1: Analysis. Human-Centered Design

Students are introduced to human-centered design factors in (IPD 109) *Introduction to Design* and then with continued complexity through the curriculum. The digestive health and concept research in Design Studio II (IPD 310), research for biophilia in *Design Studio III* (IPD 318), third-place research and case studies in *Design Studio IV* (IPD 403) all demonstrate students' ability to gather research and synthesize information in response to their designs. Design process sketches, bubble diagrams, adjacency diagrams, and multiple floor plan investigations (documented in their studio process books, on trace, or on final presentations) provided strong evidence that students are using the research to inform their design solutions. Research in *Design Research Methods* (IPD 405) and *Senior Thesis Project* (IPD 407) include framing a question and then completing a literature review and case and precedent studies to inform the concept and program for a student project. We do not find any weaknesses in this Standard.

Part 2: Evidence

Student Learning Expectations

Student work demonstrates **understanding** of:

a) theories related to the impact of the built environment on human experience, behavior, and performance.[1]

Courses identified in the curriculum matrix: IPD 310, IPD 403, IPD 405, IPD 407

1. **IPD 310 – Evidence-based Research and Presentation**: Students research topics related to theories of the built environment, biophilia and relate the information to human experience, behavior and performance.
2. **IPD 405 – Research Prospectus** and **Research Presentation**: Students frame a research question and do a literature review on the topic; **Summaries:** Students read scholarly articles and chapters on design research topics and write summaries that explain the value and impact for broader contexts
3. **IPD 407 – Senior Design Projects:** Students conduct research then apply evidence to their project based on theories on topics such as lighting, color, historic preservation, Lefebvre's spatial triad, Third Place, Place Attachment, restorative theory, Alexander's Pattern Language.
4. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students read scholarly literature, conduct behavior analysis and apply to project.

b) the relationship between the natural, built, virtual, and technological environments as they relate to the human experience, wellbeing, behavior, and performance. [2]

Courses identified in the curriculum matrix: IPD 109, IPD 310, IPD 403, IPD 407

1. **IPD 310 – Evidence-based Research** and **Presentation**: Students relate research topics to the human experience in their studio project. In the Digestive Health Center, students researched wellness with regard to patients as well as employees of the Center. They looked at the relationship with the natural environment. In the 2020 Office Design, students researched biophilia, virtual reality, technology related to flexibility in office design.
2. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students read scholarly literature, conduct behavior analysis and apply to their project. Includes awareness of and response to technology in retail spaces integrating VR and AR and the way in which users' interface with various platforms.
3. **IPD 407 – Senior Design Projects:**: Student projects demonstrate the relationship between the built environment and human experience based on student research.
4. **IPD 109 – Design Spatial Analysis:** Students observe a space on campus/coffee shop using established methods to analyze the design.
5. **IPD 405 – Summaries, Annotated Bibliography, Research Prospectus** and **Research Presentation**

Student work demonstrates the **ability** to:

c) gather and apply human-centered evidence. [3]

Courses identified in the curriculum matrix: IPD 310, IPD 403, IPD 405, IPD 407

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

1. **IPD 310 – Evidence-based Research and Presentation**: Students read articles on various topics (Biophillia, prospect and refuge, WELL building Standards, COVID-19 and the return to the office, wellness, neurodiversity, healthier/more cleanable materials and products) and then apply it to their project.
2. **IPD 407 – Senior Design Projects:**: Students conduct a study based on their research in IPD 405 then apply evidence to their project. projects include virtual reality, biophilia, aquaponics, lighting
3. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students read scholarly literature, conduct behavior analysis and apply to their project.
4. **IPD 405 – Research Prospectus**: Students complete an Annotated Bibliograph and literature review on the topic.

d) analyze and synthesize human perception and behavior patterns to inform design solutions.
Courses identified in the curriculum matrix: IPD 109, IPD 206, IPD 403, IPD 407, URF projects
1. **IPD 403 – Axtell Mixed-Use, Retro Entertainment/Retailtainment Projects:** Students analyze retail environments based on human behavior then apply findings to their projects.
2. **IPD 407 – Senior Design Projects:**: Students analyze human interaction with the built environment and apply evidence to their project.
3. **IPD 109 – Design Spatial Analysis**: Students observe a space on campus/coffee shop using established research methods (e.g. behavior mapping) to analyze human interaction with the space.
4. **IPD 206 - Biomimicry Project-** Students analyze a follower or insect with a focus on the design elements that are seen in its structure to design a shelter, barrier, tool, or piece of furniture sensitive to anthropometrics and ergonomic relations and demonstrate how the human form relates to the designed object.
5. **IPD 405 – Research Prospectus**: Students use scholarly literature to analyze human factors in the built environment and propose potential applications for design solutions. In the final paper students write a section stating specifically how their research informs and would be applied to design solutions.
6. **IPD 210 – Residential Project** Students research and apply it to the residence for all ages and abilities

e) apply human factors, ergonomics, inclusive, and universal design principles to design solutions. [4]
Courses identified in the curriculum matrix: IPD 210, IPD 310, IPD 318, IPD 407
1. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Students select furniture that supports many different postures, spaces for desk work, spaces for collaboration, work-café, view of nature, lobby/waiting areas incorporating ADA accessibility, universal design. Inclusive design elements (gender neutral restrooms and cultural diversity.
2. **IPD 210 – Residential Project:** students apply human factors and ergonomics for kitchen and bathroom spaces for the residence. Their 'clients' have been people of various heights, various abilities and various ages. Students research and apply ways to make the residence work for people of all ages and abilities (introduction to universal design principles).
3. **IPD 407 – Senior Design Projects:**: Students conduct a study based on their research in IPD 405 then apply evidence to their project.

f) apply wayfinding techniques to design solutions.
Courses identified in the curriculum matrix: IPD 310, IPD 318, IPD 475, IPD 403, IPD 407
1. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Flooring, ceiling elements, acoustic clouds over workstations, lighting, color.
2. **IPD 318 – Pop-up Project —** Pop-up experience must be for a contemporary equitable and international company. Create a narrative for the experience. The narrative will guide the flow through the experience. Use design elements to aid in this flow.
3. **IPD 403 – Retro Entertainment/Retailtainment Projects**: Students use floor, ceiling and other design elements to provide wayfinding cues in their projects.
4. **IPD 407 – Senior Design Projects:**: Projects apply color, other wayfinding techniques.
5. **IPD 475 – Internship with CBT Space Planning Task Force:** Students use Lynch's *Image of the City* to revision wayfinding within the building.

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

	IPD 109	IPD 120	IPD 206	IPD 260	IPD 210	IPD 310	IPD 318	IPD 403	IPD 405	IPD 407
Standard 8. Design Process - Interior designers employ all aspects of the design process to creatively solve a design problem.										
Student Learning Expectations										
Student work demonstrates the ability to *apply* space planning techniques throughout the design process. **8a**					1	2		3		4
solve progressively complex design problems. **8b**		1	2		3	4		5		5
identify and define issues relevant to the design problem. **8c**			5		4	2		3		1
synthesize information to generate evidenced-based design solutions. **8d**			4			3		1		2
use precedents to inform design concepts or solutions. **8e**		6	5	4				1	3	2
explore and iterate multiple ideas. **8f**	1	6	2		3		4	5		
design creative and effective solutions. **8g**	1	7	2			3	4	5		6
execute the design process: pre-design, quantitative and qualitative programming, schematic design, and design development. **8h**					4	3		2		1
Students *understand* the importance of evaluating the relevance and reliability of information and research impacting design solutions. **8i**			2			3		4	1	2
exposure to a range of problem identification and problem solving methods. **8j**					1	2	3	4		5
opportunities for innovation and risk taking. **8k**		1				5	2	3		4
exposure to methods of idea generation and design thinking. **8l**	1	2			7	6	5	4		3

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

Part 1: Analysis. Design Process
KEY COURSES: IPD 120; IPD 206; IPD 210; IPD 310; IPD 403; IPD 407

The addition of two foundation studios, *Foundation Studio I and II* (IPD 120, IPD 206), and the restructuring of content in the studio sequence from *Design Studio I* (IPD 210) through *Design Studio IV* (IPD 403) have expanded opportunities for students to engage in pre-design research and synthesis. The resultant design process in these courses allows for exploration and generation of multiple design responses. For example, in *Foundation Studio I* (IPD 120), students sketched multiple iterations before building their 3- dimensional, full-scale furniture projects. This continues in upper-level studios where students include multiple adjacency matrices, bubble and blocking diagrams on the plans and document them in their final process books, such as in the Retailtainment Project in *Design Studio IV* (IPD 403). Students generate program goals based on Pena's matrix in the second project in *Design Studio IV* (IPD 403) and student individual projects in *Design Senior Project* (IPD 407).

Students are introduced to projects requiring creative, conceptual development, and ideation throughout the program of study from abstract conceptualization in early projects to more advanced projects requiring detailing, and exploration of the spatial envelope in upper-level studios. Conceptual ideas derive from art, architecture, abstract partis, theory, and student-generated research. We do not find any gaps in this Standard.

Part 2: Evidence

Student Learning Expectations

a)   Student work demonstrates the ability to **apply** space planning techniques throughout the design process.[1]
Courses identified in the curriculum matrix: IPD 210, IPD 310, IPD 403, IPD 407
1.   **IPD 210 Residential Project:** Basic space planning of a residence: entry and progression from public to private. Kitchen and Bath following NKBA guidelines. Use of bubble diagrams, adjacency matrix, thumbnail sketches.
2.   **IPD 310 –Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project**
3.   Progression from entrance/lobby through various parts of the building and space, depending on whether employee or visitor. Bubble diagrams, adjacency matrix, creating a design program.
4.   **IPD 403 – Retro Entertainment/Retailtainment Projects:** students include multiple adjacency matrices, bubble and blocking diagrams on the plans and document them in their final process books,
5.   **IPD 407 – Senior Design Projects:** Students explore multiple solutions and document with trace or digitally.

Student work demonstrates the ability to **apply** knowledge and skills learned to:
b)   solve progressively complex design problems.
Courses identified in the curriculum matrix: IPD 120, IPD 206, IPD 310, IPD 403, IPD 407
1.   **IPD 120 – Paper Forms Lamp:** Using one medium- paper, students create a larger form with repetitive pieces to explore shape, form, space, and volume.
7.   **IPD 206 – Cardboard Chair project**; Students design a form based on research and analysis of a piece of architecture then apply those elements to a chair form created in cardboard that can accommodate the human body.
2.   **IPD 210**: **Residential Project:** Students start with client interviews and researching topics that are relevant to residential design and the client's needs in the Pre-design phase. They develop a concept and move through the programming and schematic design to the design development of a residence.
3.   **IPD 310 - Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Students solve a commercial design project.
4.   **IPD 403 – Axtell Mixed-Use; Retro Entertainment/Retailtainment Projects:** Students design a mixed-use interior and apply codes.
5.   **IPD 407 – Senior Design Projects:** Students defend their solution of a mixed occupancy design based on their research.

c)   identify and define issues relevant to the design problem.[2]

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

Courses identified in the curriculum matrix: IPD 206, 210, IPD 310, IPD 403, IPD 407

1. **IPD 407 – Senior Design Projects:** Students first define the project based on research and then solve it based on issues they identified.
2. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; Office Project-** Students identify issues related to design typology in the client brief and define it in the program.
3. **IPD 403 – Axtell Mixed Use Project:** Students identify and define issues based on client preference, community need and typology for a local community.
4. **IPD 210 Residential Project Pre-Design and Programming:** Students identify client preferences and resources, complete an inventory, analyzing a plan typology and summarize in client presentation.
5. **IPD 206 – Cardboard Chair project**; After analyzing and researching assigned piece of architecture students then used sketches and paper models to explore forms for chair design.

d) synthesize information to generate evidenced-based design solutions.
Courses identified in the curriculum matrix: IPD 206, IPD 310, IPD 403, IPD 407

1. **IPD 407 – Senior Design Projects:** Students conduct a research study based on a literature review and apply it to their design solution.
2. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students apply information from scholarly literature, behavior mapping and spatial observation to design projects.
3. **IPD 310 – Evidence-Based Research and Presentation**: Students based their design solution for commercial design on their research and information gathered in the programming phase.
4. **IPD 206 – SketchUp Surf Shop**: Students research a retail space for a Surf Shop and design to address mood, atmosphere, client, use, and zones.

e) use precedents to inform design concepts or solutions. [3]
Courses identified in the curriculum matrix: IPD 206, IPD 260, IPD 403, , IPD 405, IPD 407

1. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students study retail environment to inform their design.
2. **IPD 407 – Senior Design Projects:** Students use precedents in their research process to inform their solution
3. **IPD 405 – Research Prospectus** Students use scholarly literature to analyze human factors in the built environment and propose potential applications for design solutions.
4. **IPD 260- Case Study House:** Students research one of the Case Study houses then create a power point about residential flow documented in visual research, sketches and noted in the final drafting of the floor-plan.
5. **IPD 206 – SketchUp Surf Shop**: Students research a retail space for a Surf Shop and design to address mood, atmosphere, client, use, and zones. **Biomimicry Project-** Students analyze a follower or insect with a focus on the design elements that are seen in its structure to design a shelter, barrier, tool, piece of furniture sensitive to anthropometrics and ergonomic relations and demonstrate how the human form relates to the designed object. **Space Planning Worksheet**
6. **IPD 120 – Paper Forms Lamp**

f) explore and iterate multiple ideas.
Courses identified in the curriculum matrix: IPD 109, IPD 206, IPD 210, IPD 318, IPD 403

1. **IPD 109 –Pattern** and **Point to Volume Projects:** Students move through various iterations of 2D graphics, 3D study models to create 3D volumes they then represent in a 2D graphic.
2. **IPD 206 – Art to Volume-** Students begin with 2D sketched elements and principles derived from art, to 3D paper forms based on sketches, to a final volumetric model with a scaled figure. **Biomimicry Project-** Students analyze a follower or insect with a focus on the design elements that are seen in its structure to design a shelter, barrier, tool, piece of furniture sensitive to anthropometrics and ergonomic relations and demonstrate how the human form relates to the designed object. **Space Planning Worksheet**
3. **IPD 210—Residential Project:** Students generate multiple ideas using space planning methods, client interviews, parti iterations and color explorations.; **Textile Design**
4. **IPD 318 – Projects:** Students explore iterative solutions in technologies (3D printing/Laser Cutter/VR), temporary structures (Disaster/Pop-Up) and regional/cultural differences (Haiti /Amazon/Australia).
5. **IPD 403 – Projects:** Students explore multiple iterations of space planning options.

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

6. **IPD 120 – Paper Forms Lamp**

g) design creative and effective solutions.[4]
Courses identified in the curriculum matrix: IPD 109, IPD 206, IPD 310, IPD 318, IPD 403, IPD 407
1. **IPD 109—Pattern** and **Point to Volume Projects:** Students create a 3D structure based on the repetition of a model derived from a 2D graphic inspired by a word of their choice.
2. **IPD 206 – Art to Volume -** Students create an interior volume inspired by a piece of artwork for human use.
3. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project**
4. **IPD 318 – Projects:** Students design using technologies (3D printing/Laser Cutter/VR), temporary structures (Disaster/Pop-Up) and regional/cultural differences (Haiti /Australia).
5. **IPD 403 – Retailtainment Project:** Students integrate VR, AR and Gaming into a brick and mortar retail store.
6. **IPD 407 – Senior Design Projects:** Students design individual creative solutions based on primary research.
7. **IPD 120 – Paper Forms Lamp**

h) execute the design process: pre-design, quantitative and qualitative programming, schematic design, and design development.
Courses identified in the curriculum matrix: IPD 210, IPD 310, IPD 403, IPD 407
1. **IPD 407 – Senior Design Projects:** Students execute the design process beginning with program goals through design development documented in their project book.
2. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students are introduced to Pena's programming matrix and apply it to the design process.
3. **IPD 310 – Digestive Health Clinic; NEXT Project; 6 Foot Office Project:** Students advance in their execution of the design process for a commercial project.
4. **IPD 210 Residential Project:** Students execute the design process for a residential project

Program Expectations
i) Students **understand** the importance of evaluating the relevance and reliability of information and research impacting design solutions.[5]
Courses identified in the curriculum matrix: IPD 206; IPD 310; IPD 403, IPD 405, IPD 407
1. **IPD 405 – Research paper**: Students conduct a literature review of primary and secondary sources then construct a literature map Design Research Diagram showing how they will triangulate sources in their own study to answer a research question. **Research Presentation:** Students explain how they triangulate sources.
2. **IPD 407 – Senior Design Projects:** Students conduct a research study based using primary sources, secondary sources and triangulating data.
3. **IPD 206- Color Podcast** and lecture/discussion: Students listen to *Radio Lab* episode *Why isn't the Sky Blue* and discuss the word "blue" and how to reconcile the information that the Greeks did not have blue and the painted statues that clearly have blue.
4. **IPD 310 – Evidence-Based Research and Presentation:** - students research environmental and human wellness aspects including: LEAN Design; HIPPA; Biophilic Design; Sterile, Infusions; Bariatric Population Design; telehealth; Hepatitis Cirrhosis; Healthier Hospital Initiative; Acid reflux, Irritable bowel syndrome; Celiac disease, Crohn's disease; Healthier Hospitals; Gastroenterology; The Center for Health Design; Volume Based Care; Digestive health; How to Specify Seating for Healthcare; 10 Key Business Trends for GI Physicians and Centers in 2018 and Beyond; WELL Building Standards; Bariatric, Aseptic. In **2020 Office Design**, they research Hygenic Office Design, Neuordiverse design, the 6-foot office, loneliness, post-COVID-19 workplace products and wellness, biophilia, diversity, inclusive design.
5. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Student evaluate information from scholarly literature versus the internet.

The interior design program includes:
j) exposure to a range of problem identification and problem solving methods.
Courses identified in the curriculum matrix: IPD 210, IPD 310, IPD 318, IPD 403, IPD 407
1. **IPD 210 Residential Project** – Interview and typology plan analysis

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

2. **IPD 310 Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project: –** Readings, introduction to theory (e.g. Biophilia), precedents
3. **IPD 318 Fabrication Projects; Haiti, Tiny House, Amazon Projects**
4. **IPD 403 Mixed-use Commercial Project –** Scholarly literature, theory, behavior mapping,
5. **IPD 407 Senior Design Projects:** Mixed-use project based on primary research including research study and data, and theory

k) opportunities for innovation and risk taking.
Courses identified in the curriculum matrix: IPD 120, IPD 310, IPD 318, IPD 403, IPD 407
1. **IPD 120 – Paper Forms Lamp:** Students explore shape, form, space, and volume to create an <u>original</u> form that can serve as a pendant shade made from paper.
2. **IPD 318 – Fabrication Projects**: Rotating groups create introductory use projects on new technologies; **Pop-Up Project**
3. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students integrate virtual with physical reality.
4. **IPD 407 – Senior Design Projects:** Students conduct their own study and design in response to it.
5. **IPD 310 -- Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project**

l) exposure to methods of idea generation and design thinking.
Courses identified in the curriculum matrix: IPD 109, IPD 120, IPD 210, IPD 310, IPD 318, IPD 403, IPD 407
1. **IPD 109 – Pattern** and **Point to Volume Projects:** Students start with 2d line drawings, and move through various iterations of study models, creating 3D volumes translate to 2D graphic; **Lecture** on Design Thinking.
2. **IPD 120 – Fascinator:** Students visually analyze the elements and principles of the design used by a researched furniture designer. Using these limitations, the student designed a fascinator, with a goal of evoking the spirit of the researched designer.
3. **IPD 407 – Senior Design Projects:** Students define the problem based on research for design solution
4. **IPD 403 – Retailtainment Project:** Students use precedents and research to generate concepts.
5. **IPD 318— Fabrication Projects:** Rotating groups create introductory use projects on new technologies.
6. **IPD 210 Residential Project** – Student**s** generate multiple ideas using space planning methods, client interviews, parti iterations and color explorations; **Textile Design**
7. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project**

Standard 9. Communication. Interior designers are effective communicators.

		IPD 120	IPD 125	IPD 206	IPD 260	IPD 210	IPD 320	IPD 310	IPD 325	IPD 318	IPD 403	IPD 405	IPD 407	IPD 475
Standard 9 Communication: Interior designers are effective communicators.														
Student Learning Expectations														
Students are _able_ to effectively:														
interpret and communicate data and research.	**9a**				6			3		5	4	2	1	
express ideas and their rationale in oral communication.	**9b**					5		4			3	2	1	
express ideas and their rationale in written communication.	**9c**				6			5		4	3	2	1	
express ideas developed in the design process through visual media: ideation drawings and sketches.	**9d**	1	6		2	3		4			5		7	
express project solutions using a variety of visual communication techniques and technologies appropriate to a range of purposes and audiences.	**9e**		5	1	2				6	3			4	
Program Expectations														
The interior design program provides opportunities for:														
exposure to evolving communication technologies.	**9f**			4		3	5				2	1	6	
students to develop active listening skills in the context of professional collaboration.	**9g**	4										1	2	3

Standard 9. Communication. Interior designers are effective communicators.

Part 1: Analysis Communication
KEY COURSES: IPD 260, IPD 310; IPD 318; IPD 403; IPD 407

Ideation drawings and sketches are introduced early in the program on simple projects including the FSID 109 superstructure, FSID 120 *Garment* project and *Cardboard chair/Stool* projects. Two new foundation courses, *Foundation Studio I and II* (IPD120, IPD 206) teach students how to explore through ideation drawing and sketches. For example, in *Foundation Studio I* (IPD 120), students sketched multiple iterations of their 3-dimensional, full-scale furniture projects. The processes of sketching and drawing for ideation were reinforced in *Design Studio I and II* (IPD 210, IPD 310). Students documented their process through ideation sketches on their final posters. Ideation drawings and sketches continued to have presence in the upper-level studios, including documentation in *Design Studio IV* (IPD 403), where students included process models and sketches in their project books and final design presentation materials.

Students present projects beginning in *Introduction to Design* (IPD 109) and in all subsequent studios. Presentation technologies include PowerPoint, Canva, Prezi, and ZOOM. Students create a marketing video in *Design Studio IV* (IPD 403) and in *Design Senior Project* (IPD 407) students incorporate videos using QR codes for AR and VR walkthroughs and iMovies in their presentations. In the Axtell Mixed Use Project for *Design Studio IV* (IPD 403) students had to listen and accommodate preferences of a client and various stakeholders while designing a "real world" project including a restaurant, community gathering space and apartments for a nearby small town. Students also take *Professional Selling* MKT 331, where they role play to sell a product. We did not find any gaps in this Standard.

Part 2: Evidence

Student Learning Expectations
Students are **able** to effectively:
a) interpret and communicate data and research.
Courses identified in the curriculum matrix: IPD 310, IPD 318, IPD 403, IPD 405, IPD 407
1. **IPD 407 – Senior Design Projects:** Students interpret research findings from an individual study based on their literature review in IPD 405 and interpret the findings to a design project. They explain the application in a poster and oral presentation recorded on Zoom.
2. **IPD 405 – Research Prospectus and Presentation**: Students frame a research question, create a poster summarizing literature readings, write a literature review on the topic and then present their findings in a written prospectus and oral presentation recorded on Zoom.
3. **IPD 310 – Evidence-based Research and Presentation**: Students read articles on various topics (Biophillia, prospect and refuge, WELL building Standards, COVID-19 and the return to the office, wellness, neurodiversity, healthier/more cleanable materials and products). Students wrote about it and communicated it in their concept statement on their final posters.
4. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students research retail environments using scholarly articles, internet sources and behavior observation, present it to the class in groups and write about it in their project books.
5. **IPD 318 – Haiti project:** Students research various aspects of the country (culture, waste reuse, occupational trades, climate) and present findings in a group oral presentation with slides.
6. **IPD 260- Case Study House:** Students research one of the Case Study houses then create a power point about residential flow documented in visual research, sketches and noted in the final drafting of the floor-plan.

b) express ideas and their rationale in oral communication.
Courses identified in the curriculum matrix: IPD 210, IPD 310, IPD 403, IPD 405, IPD 407
1. **IPD 407 – Senior Project Presentations:** Audio/visual presentation to professionals on Zoom.
2. **IPD 405 – Research Presentations:** Audio/visual Zoom recorded presentation of research literature and study.
3. **IPD 403 – Axtell Mixed Use Project:** Audio/visual presentation with visuals to architect and client via Zoom.
4. **IPD 310 – 6 Foot Office Space:** Oral presentation (done via Zoom FA 20).
5. **IPD 210 -- Residential Project:**(done via slide show on Zoom SP 20).

c) express ideas and their rationale in written communication.

Courses identified in the curriculum matrix: IPD 310, IPD 318, IPD 403, IPD 405, IPD 407

1. **IPD 407 – Senior Projects and Paper:** Students summarize their research with introduction, literature, methods, findings and application sections on a poster with supporting images.
2. **IPD 405 – Research Prospectus**
3. **IPD 403 – Painterly Space/Experiential Atmospheres***:* students write about the art piece that inspired the space and is highlighted in the project; **Retro Entertainment/Retailtainment***:* students compile a project book that communicates project goals, project concepts and project justification
4. **IPD 318 – Pop-up Project**: 11x17 bound book including 1-2 paragraphs describing the equitable company and or product, narrative, story of idea iteration/design process, mood/inspiration page and narrative of 1-2 paragraphs telling the story of the users' experience in the space.
5. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Students prepare a design program/client profile book.
6. **IPD 260- Case Study House:** Students research one of the Case Study houses then create a power point about residential flow documented in visual research, sketches and noted in the final drafting of the floor-plan.

d) express ideas and their rationale developed in the design process through visual media: ideation drawings and sketches.[1]

Courses identified in the curriculum matrix: IPD 120, IPD 260, IPD 210, IPD 310, IPD 403, IPD 407

1. **IPD 120 – Garment Project:** Students create ideation drawing and sketches in a process that culminates in a human-scale garment.
2. **IPD 260 – Tessellation Project:** Students design a tessellating pattern bases on a plant or animal from land or sea in a color scheme based off a photo reference.
3. **IPD 210 Residential Project:** Students generate several pages of 2"x2" thumbnail sketches for concept generation. They move on to sketching ideas for spaces, adding notes to sketches, and creating 2- and 3- dimensional models of their concept. Students communicate their concept with floor plans, elevations, perspectives, materials and details that support their design intentions.; **Textile Design**
4. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Process: students use concept sketches, sketches of spaces and annotations to communicate ideas. They explored various ceiling heights and applications through volume models in chipboard. Overlays of trace paper were used to quickly test space planning ideas and take notes. Digital perspectives, floor plans, furniture plans, sections and elevations were all used to demonstrate the concept and space plan.
5. **IPD 403 – Painterly Space/Experiential Atmospheres:** students synthesize information from their pre-design research and generate multiple concepts through graphics, models and ideation sketching in response to programmatic requirements resulting in creative conceptual development, ideation, and exploration of the spatial envelope evident in their process work and project books and final design presentation materials.
6. **IPD 407 – Senior Design Project Presentations:** Diagrams and Infographics

e) express project solutions using a variety of visual communication techniques and technologies appropriate to a range of purposes and audiences.[2]

Courses identified in the curriculum matrix: IPD 206, IPD 260, IPD 318, IPD 403, IPD 407

1. **IPD 206 – Logo:** Students begin with hand techniques and translate the design to digital using Adobe; **Drawing Worksheets**
1. **IPD 260 – Tessellation Project:** Students design a tessellating pattern base on a plant or animal from land or sea in a color palette based off a photo reference then create the finished design in Adobe Illustrator.
2. **IPD 318 – Projects:** Students utilize Adobe Photoshop for written descriptions, mood/ board collage, AutoCAD for drafting views of design, and Sketch Up / REVIT-Enscape for 3-D computer models, Fabrication Lab for 3D projecs.
3. **IPD 407 – Senior Design Project Presentation:** Students use diagrams, charts, infographics, iMovies and 3D walkthroughs in their presentations.
4. **IPD 125—Renderings**
5. **IPD 325 - Portfolios**

Program Expectations

The interior design program provides opportunities for:

f) exposure to evolving communication technologies. [3]

Courses identified in the curriculum matrix: IPD 206, IPD 210, IPD 320, IPD 318, IPD 403

1. **IPD 403 – Retailtainment project:** Students propose solutions for the integration of AR and VR into a retail design. **Retro Entertainment:** Students design for integration of virtual gaming platforms.
2. **IPD 318 – Virtual Reality:** Students learn to view models in VR and how to manipulate the program and use QR codes to share the virtual model.
3. **IPD 210 – MultiTaction Wall:** Students watch presentations by advanced students and write about it.
4. **IPD 206—Construction Drawing Worksheets**
5. **IPD 320 – Bluebeam**
6. **IPD 407 -- Senior Design Projects:** Students use evolving technology for project presentations (MultiTaction Wall, QR codes, REVIT walkthroughs, Prezi, etc.)

g) students to develop active listening skills in the context of professional collaboration. [4]

Courses identified in the curriculum matrix: IPD 475, IPD 403, IPD 407

1. **IPD 403— Axtell Mixed-Use Project:** Students develop listening skills on preferences and parameters for a real world project in collaboration with multiple stakeholders (architect, client/developer, mechanical engineer, contractor).
2. **IPD 407 – Senior Project Mentors:** Students work with mentors specializing in their project topic to create an effective design solution: a design professional and a scholarly/professional expert.
3. **IPD 475 – Internships:** Student recorded presentations and examples from work in internship opportunities show students employed active listening skills in collaboration with professionals of various fields and varied stakeholders
4. **IPD 120—Communication Shapes Game**

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

	ART 120	IPD 120	IPD 206	IPD 260	IPD 207	IPD 209	IPD 325	IPD 403	IPD 407
Student Learning Expectations									
interior design. **10a**					1	2	4		3
furniture, decorative arts, and material culture. **10b**		5			2	1	3		4
architecture. **10c**			5	3	1	2	4		
art. **10d**	3		5		1	2	6	4	
Students *__understand__* the social, political, and physical influences affecting historical changes in design of the built environment. **10e**		3			1	2			4

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

Part 1: Analysis History
KEY COURSES: IPD 206, IPD 207, IPD 209

Content pertaining to furniture, decorative arts, and art are included in the required history courses taught within the program. In *History of Interiors I* (IPD 207), students are introduced to movements, theories, and traditions in furniture, decorative arts, and art in addition to architecture and interiors. Readings, lectures, and PowerPoint presentations evidenced that students are taught this information. Quizzes and tests demonstrate that students understand the historical context of furniture, decorative arts and art as they relate to architecture and interiors. Students create visual history books as a historical frame of reference that includes information and images about style, vocabulary, furniture, motifs, and decoration for ten different periods over the course of the term.

Students analyze and interpret art and architecture in other courses. In *Foundation Studio I and II* (IPD 120 and IPD 206) students analyze furniture, architecture and translate the design language to a project. In *Design Studio IV* (IPD 403), students select and analyze a piece of abstract art in short research papers identifying the movement and the design principles or theories explored in the painting. They then synthesize and interpret this information into a more formal translation in the design of an art gallery that highlights the piece with the design elements and principles as the basis for the concept in their project. We do not find any weaknesses in this Standard.

Part 2: Evidence

Student Learning Expectations

Students **understand** the basic context and framework of history as it relates to:
a) interior design.
Courses identified in the curriculum matrix: IPD 207, IPD 209, IPD 407
In addition to **IPD 207 and IPD 209 Exam questions/Visual History Project/Design History Booklet**:
1. **IPD 207 -- Set Redesign:** Students choose a period film and select a set to redesign creating a historical research image board based on period research then redesign the room with consideration to decorative details, motifs, moldings, furniture, character, mood of the scene represented in a rendered plan and elevation of the new design; **Sketchbook through history** Students sketch **3** separate objects, motifs, interiors, etc. from each chapter (1-17) annotating images .hat relate it to the time period to demonstrate a knowledge;
2. **IPD 209 – Clue Project:** Students write an overview of he designer/historical style and a description of a related designed interior then create a rendered exploded floor plan with a full appendix identifying and justifying selection of furniture, fine art and decorative accessories that demonstrate influence of the designer/historical style; **Daily Sketch Notebooks**; **Boutique Project**
3. **IPD 407 – Senior Design Projects**
4. **IPD 325 – Style Detail Image Page**

b) furniture, decorative arts, and material culture.[1]
Courses identified in the curriculum matrix: IPD 120, IPD 207, IPD 209, IPD 325, IPD 407
In addition to **IPD 207 and IPD 209 Exam questions/Visual History Project/Design History Booklet**:
1. **IPD 207– Sketchbook through history:** Students sketch **3** separate objects, motifs, interiors, etc. from each chapter (1-17) annotating images that relate it to the time period to demonstrate a knowledge; **IPD 209 Daily Sketch Notebooks**
2. **IPD 120 – Fascinator:** Students choose a female furniture designer from a selection of designers from the 1920's-today. The students research the designer and their furniture designs as part of the process to design a fascinator was designed based on the works.
3. **IPD 325 – Details: Arts & Crafts Room** Students create an image board pertaining to style presented in class, create a document with the 3 styles.
4. **IPD 407 – Senior Design Projects:** Select projects engage with historical context, material culture.
5. **IPD 325 - IPD 325 – Style Detail Image Page**

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

c) architecture.

Courses identified in the curriculum matrix: IPD 206, IPD 207, IPD 209, IPD 260, IPD 325

In addition to **IPD 207 and IPD 209 Exam questions/Visual History Project/Design History Booklet**:

1. **IPD 207 – Architecture Analysis Paper:** A 2-4-page analysis on a historic interior or famous building; **IPD 209 -- Daily Sketch Notebooks**; **Boutique Project**
2. **IPD 260- Case Study House:** Students research one of the Case Study houses then create a power point about residential flow documented in visual research, sketches and noted in the final drafting of the floor-plan.
3. **IPD 325 – Details: Arts & Crafts Room** After creating descriptive word list pertaining to style presented in class, students create a document with the words and images for each style page; **Style Detail Image Page**
4. **IPD 206 – Cardboard Chair-** Students research an assigned piece of historic architecture and create a visual analysis of the building with the goal of using the visual language to design a chair.

Students **understand** the social, political, and physical influences affecting historical changes in design of

d) art.

Courses identified in the curriculum matrix: IPD 206, IPD 207, IPD 403, ART 120

In addition to **IPD 207 and IPD 209 Exam questions/Visual History Project/Design History Booklet**:

1. **IPD 207 Essay Question:** The essay question shows *David*, by Michelangelo, 1501-1504, Victory, by Michelangelo, 1532-1534, and David by Bernini, 1523-1624 and asks students to discuss the three significant time periods in Italian history through the lens of the three sculptures explaining changes they see in the style of sculpture, and how that relates to social and political changes seen in art and architecture during these time periods. **IPD 209--Daily Sketch Notebooks; Boutique Project**
2. **ART 120 – Art Appreciation:** provides the student with a basic visual literacy in the visual arts (including architecture, digital art, drawing, graphic design, installation, motion pictures, painting, performance art, photography, printmaking, and sculpture). This course is designed to promote and develop a sensitive awareness of the visual arts, their inherent aesthetic value, and their relationships with other disciplines. At the same time, students will gain an understanding of how images are used for advertising, propaganda, as well as to create a sense of cultural or spiritual identity." (From syllabus.)
3. **IPD 403 – Painterly Space** and **Experiential Atmosphere Projects:** students write an analysis of an abstract art selection then synthesize and interpret this information into a formal translation in the design.
4. **IPD 206 – Art to Volume: -** Students choose and research a famous work of art, writing a one-page summary of the artist and the artwork analyzing the principles and elements in painting.
5. **IPD 325 - IPD 325 – Style Detail Image Page**

e) the built environment.

Courses identified in the curriculum matrix: IPD 120, IPD 207, IPD 209, IPD 407

In addition to **IPD 207 and IPD 209 Exam questions/Visual History Project:**

1. **IPD 207 Exam 1 Essay Question:** The essay question shows an image of a Mycenaean megaron and the plan of the Parthenon in Athens. Students are asked to identify each image as to name of building/type, country, period, and approximate date, then write an essay comparing and contrasting them, discussing *both their similarities and differences* and the *main points* of the comparison discussing both the *physical forms and the cultural influences* upon them and how they reflect the culture and its accomplishments and values. **IPD 209 Daily Sketch Notebooks**
2. **IPD120 – Bauhaus Sketch Notes:** Students create sketch notes while watching the film "Bauhaus" ;
3. **IPD 407 – Senior Design Projects:** Student projects reflect social, political and physical influence of history.

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

		IPD 109	IPD 120	IPD 206	IPD 210	IPD 310	IPD 318	IPD 475	IPD 403	IPD 407
Standard 11. Design Elements and Principles - Interior designers apply elements and principles of design.										
Student Learning Expectations										
Students ***understand*** the elements and principles of design, including spatial definition and organization.	**11a**	6			2	3		5	1	4
Student work demonstrates the *ability* to:										
explore a range of two- and three-dimensional design solutions using a variety of media.	**11b**	1	2		3		4		5	6
Students effectively *apply* the elements and principles of design and related theories throughout the interior design curriculum to:										
two-dimensional design solutions.	**11c**	5	3	4	1				2	
three-dimensional design solutions.	**11d**	5	4	3			2		1	

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

Part 1: Analysis Design Elements and Principles
KEY COURSES- IPD 109, IPD 120, IPD 206, IPD 210, IPD 403
Content is delivered from introduction to mastery level. Students first learn about the elements and principles of 2- and 3-dimensional design in *Introduction to Design* (IPD 109), where they developed a complex 3-dimensional concept and final spatial model based on the elements and principles. Students build on this learning in the two new foundation courses, *Foundation Studio I and II* (IPD 120, IPD 206) by completing 2- and 3-dimensional ideation sketches and models. Students explored full-scale cardboard models of furniture in *Foundation Studio I* (IPD 210) and continued to use 3-dimensional models throughout their studio coursework to understand interiors and develop concepts. Projects are introduced across the curriculum that encourage students to explore multiple layers and planes within the spatial envelope. For example, for the first project from *Design Studio IV* (IPD 403), students choose a famous artwork and use the elements and principles to articulate spatial definition then use these elements to design the space. Students' perspectives for the third place project in *Design Studio IV* (IPD 403) included designs of the entire spatial envelope including ceilings, walls, and floors. This depth of spatial understanding continues in Senior Thesis Project (IPD 407). In addition, some students used spatial research to inform their design. For example, a student applied Lynch's concepts from *Image of the City* to provide wayfinding cues for an internship project (IPD 475).

In *Foundation Studio II* (IPD 206), students gained exposure to fabrication equipment such as the 3D printer and laser cutter that support more advanced 3-dimensional explorations and applications. Concept models are used throughout the studio sequence, including as inspiration for lights in *Design Studio IV* (IPD 403). By their senior year, students produce numerous 3-dimensional renderings to support their understanding of 3-dimensional design. We find no gaps in this Standard.

Part 2: Evidence

Student Learning Expectations

a) Students **understand** the elements and principles of design and related theories, including spatial definition and organization.[1]
Courses identified in the curriculum matrix: IPD 109, IPD 210, IPD 310, IPD 403, IPD 407, IPD 475,
  1. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students select a painting and use the elements and principles to articulate spatial definition throughout the design including in perspective.
  2. **IPD 210 Residential Project:** Reading notes on spatial theory (Mitton) Chapter 1
  3. **IPD 310 – Project Study Models –** Using 3D Volume studies with cardboard to study the relationship between the volume and the ceiling plane, students model ways to incorporate the ceiling plane in relation to wayfinding and delineation of space.
  4. **IPD 475 – Internship: CBT Space Planning Task Force –** Students use spatial organization and color for wayfinding (Lynch's theory).
  5. **IPD 407 – Senior Design Projects:** Students use color, form for spatial definition and wayfinding
  6. **IPD 109 – Creative Color Wheel; Pattern** and **Point to Volume Projects:** elements & principles

Student work demonstrates the **ability** to:
b) explore a range of two- and three-dimensional design solutions using a variety of media.[1]
Courses identified in the curriculum matrix: IPD 109, IPD 120, IPD 210, IPD 318, IPD 407
  1. **IPD 109 – Pattern** and **Point to Volume projects:** Students start with 2d point and line drawings, and move through various iterations of study models, creating 3D volumes. They then manipulate four subsequent volumes to create additional 3D models. The final part is moving it back to a 2D graphic representation of one of the 3D models.
  2. **IPD 120 – Garment Project-** to create a sensitivity to the elements of art and design principles around us every day students focus on haute couture and furniture design, choosing 3 pieces of furniture, then create 2 different clothing renderings based on the chosen furniture pieces. They refine and collaborate with a group

to create one final rendering to build. Finally, they construct the design in human scale using only paper, tape and glue.

3. **IPD 210 – Residential Project/Textile Design:** Students take a concept from words, lines and sketches into a textile design, exploring pattern repetition, scale, contrast to create a fabric or wallpaper design, then digitize it, explore colorways and further adjust it before printing.
4. **IPD 318 – Virtual Reality/QR Codes:** Students learn to view models in VR and how to manipulate the program and use QR codes to share the virtual model.
5. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students select a painting and use the elements and principles to articulate spatial definition throughout the design including in perspective.
6. **IPD 407 – Senior Design Projects:** Senior presentations include REVIT 3D models, Enscape walkthroughs, AR.

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

c) two-dimensional design solutions.[2]
Courses identified in the curriculum matrix: IPD 109, IPD 120, IPD 206, IPD 210, IPD 403

1. **IPD 210 Residential Project/Textile Design:** Students take a concept from words, lines and sketches into a textile design, exploring pattern repetition, scale, contrast, etc to create a fabric or wallpaper design. They then digitize it and explore colorways and further adjust it before sending it off to be printed.
2. **IPD 403 -- Axtell Mixed-Use Project**: Students create logos, menus and 2D graphics for project branding. **Painterly Space/Experiential Atmospheres Projects:** students selected paintings and used the elements and principles to articulate spatial definition.
3. **IPD 120 – 2D Design-line, shape, space:** Students explore the use of line, shape, positive and negative space and illusionary space in 2D using geometric shapes with black and white paper.
4. **IPD 206 – Logo:** Design a logo to create their own branding.
5. **IPD 109–Sketchbook Assignments:** Color Block, Value, Volume, Favorite Place Logo, Color Wheel

d) three-dimensional design solutions.[2]
Courses identified in the curriculum matrix: IPD 109, IPD 120, IPD 206, IPD 318, IPD 403

1. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students selected paintings and used the elements and principles to articulate spatial definition. **Retro Entertainment/Retailtainment Projects:** Students articulate surfaces and elements on all six planes including ceiling.
2. **IPD 318- Fabrication Projects:** design for various fabrication machines in Fabrication Lab utilizing a variety of materials with the goal to design object with a 3-D modality. Mediums: vinyl, plywood, MDF, Cintra/aluminum, PLA, paper, acrylic
3. **IPD 206 – Cardboard Chair project**: After researching and sketching ideas based on the assigned building students, build small-scale chair designs in paper. After the iteration process, the students build a full-scale chair out of cardboard. Medium paper and cardboard
4. **IPD 120 – Dominate-Subdominant:** The aim of this project is to experiment with 3D forms in design, examining rectilinear forms in the relationship of dominant, subdominant, and subordinate forms. Forms created as cardboard models with orthographic drawings
5. **IPD 109 – Pattern** and **Point to Volume Projects:** Students start with 2d point and line drawings, and move through various iterations of study models, creating 3D volumes. They then manipulate volumes to create additional 3D models.

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

		IPD 109	IPD 120	IPD 125	IPD 206	IPD 210	IPD 310	IPD 306	IPD 318	IPD 403	IPD 405	IPD 407
Standard 12. Light and Color - Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.												
Student Learning Expectations												
Students are **_aware_** of the environmental impact of illumination strategies and decisions.	**12a**	5					3	1		2	6	4
Students _understand_:												
the principles of natural and artificial lighting design.	**12b**							1	2	3	5	4
strategies for using and modulating natural light.	**12c**							1	4	2		3
Students competently select and **_apply_** luminaires and light sources.	**12d**						2	1	3	4		5
Students have **_awareness_** of a range of sources for information and research about color.	**12e**				1			2			3	4
Students **_understand_** how light and color impact health, safety, and wellbeing in the interior environment.	**12f**						2	1			4	3
Student work demonstrates _understanding_ of:												
color terminology.	**12g**	5			2	1		6		3		4
color principles, theories, and systems.	**12h**	2	3		1			4		5		6
color in relation to materials, textures, light, and form.	**12i**			1	6	2		3	7	4		5
Student work demonstrates the _ability_ to appropriately:												
select and apply color to support design concepts.	**12j**				1	5			2	3		4
select and apply color to multiple design functions.	**12k**			5	4				3	1		2
use color solutions across different modes of design communication.	**12l**			6		4	1		5	2		3

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

Part 1: Analysis. Lighting and Color
KEY COURSES: IPD 206; IPD 306; IPD 318; IPD 403; IPD 407

The course *Lighting in Interior and Product Design* (IPD 306) has been completely revised based on the Teaching of Lighting Workshop (TOLW) sponsored by the Illumination Engineering Society (IESC). Students in *Lighting in Interior and Product Design* (IPD 306) spend the final weeks of this course working on designing lighting for their commercial design project from *Design Studio II* (IPD 310) or *Design Studio III* (IPD 318). Students complete a lighting poster including lighting and switching plans, lighting specifications and different types of lighting applied throughout their spaces including daylight, glow, task, ambient, and accent lighting. Lighting plans and specifications are required in all subsequent studio projects, including the Wesley Mission project from *Design Studio III* (IPD 318), the second project from *Design Studio IV* (IPD 403), and in presentations and booklets for projects from *Senior Thesis Project* (IPD 407).

Students are introduced to color principles through the Superstructures and Point to Volume projects from *Introduction to Design* (IPD 109). Students apply color in all subsequent studios, including color studies in their project books for the Wesley Mission project from *Design Studio II* (IPD 318). Color is applied throughout students' projects in concept models, 3-dimensional visual spaces, and elevations. In *Senior Thesis Project* (IPD 407), students' research included color. We find no gaps in this Standard.

Part 2: Evidence
Student Learning Expectations

a) Students are **aware** of the environmental impact of illumination strategies and decisions.
Courses identified in the curriculum matrix: IPD 109; IPD 306; IPD 310, IPD 403, IPD 405, IPD 407
1. **IPD 306 – Lecture:** Students watch TEDtalk, "Why Light needs Darkness;" class discussion includes "light pollution" and LED for putting light where needed; **Light Moment:** students model a light experience based on a nature image and write about it in a paper; **Lighting Project:** Students identify illumination strategies.
2. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students create a light model based on an abstract model to inform the illumination strategies in their project and write a description.
3. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Students space plan to accommodate natural light and illumination decisions and write about it on their final.
4. **IPD 407 – Senior Design Projects:** Projects utilize illumination strategies; select projects emphasize illumination strategies and/or energy costs.
5. **IPD 109 – Lighting Analysis:** Students analyze three different lighting environments and write about the environmental impact on personal feelings, mood and lighting.
6. **IPD 405 – Research Prospectus:** Topics include environmental impact of illumination.

Students **understand**:
b) the principles of natural and artificial lighting design. [1]
Courses identified in the curriculum matrix: IPD 306; IPD 318, IPD 403, IPD 405, IPD 407
1. **IPD 306 – Quizzes:** Questions on light quality, quantity, color temperature, rendering; **Lighting Project**
2. **IPD 318 – Wesley Mission Project:** Students specify lighting including calculating appropriate footcandles and note specific controls (i.e step-switching, occupant sensors, dimming...)
3. **IPD 403 – Painterly Space/Experiential Atmospheres:** students modulate natural light and electric light; **Retro Entertainment/Retailtainment:** Students create lighting plans, legends, and provide evidence of meeting appropriate light levels (such as calculating footcandles).
4. **IPD 407 – Senior Design Projects:** Lighting plans and legends in projects including source, use, controls.
5. **IPD 405 – Research Prospectus:** Topics include principles of natural and artificial lighting

c) strategies for using and modulating natural light.
Courses identified in the curriculum matrix: IPD 306; IPD 318, IPD 403; IPD 407
1. **IPD 306 – Daylighting Quiz:** Students apply daylighting strategies; **InClass Activities**; **Lighting Project**
2. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students modulate, manipulate and design for natural light to create user experience.

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

3. **IPD 407 – Senior Design Projects:** Students design for daylight in select projects.
4. **IPD 318 – Wesley Mission Project & Pop-Up Project:** Students plan for and include daylight as a lighting source.

d) Students competently select and **apply** luminaires and light sources.
Courses identified in the curriculum matrix: IPD 306; IPD 318, IPD 403; IPD 407
1. **IPD 306 – Lighting Project:** Students design lighting for their commercial design project from *Design Studio II* (IPD 310) or *Design Studio III* (IPD 318); **Case Study** – Memory Care Facility
2. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Students select luminaires and light sources for their projects.
3. **IPD 318 – Wesley Mission Project** and **Pop-Up Project:** Students complete calculations, lighting and switching plans, and lighting specifications and identify areas of daylight, glow, task, ambient, and accent lighting.
4. **IPD 403 – Project 2:** Students create lighting plans, legends, and provide evidence of appropriate light levels.
5. **IPD 407 – Senior Design Projects:** Lighting plans and legends are required and in presentations and booklets.

e) Students have **awareness** of a range of sources for information and research about color.
Courses identified in the curriculum matrix: IPD 206, IPD 306, IPD 405, IPD 407
1. **IPD 206 Color reading notes & vocabulary sheet: Selected color theory readings:** including theories, mixing, hue, temperature, contrasts, effect on volume (Grimley & Love)**; Color psychology, theories and studies Color Unit;** Partner color discussion worksheet; **iPad project:** Students relate project to color studies and theories.
2. **IPD 306 – Color Lecture and Quiz:** Additive vs. subtractive color, light color temperature, lamp color rendering.
3. **IPD 405 – Research Prospectus** and **Presentation:** Topics include research sources for color.
4. **IPD 407 -- Senior Design Projects:**

f) Students **understand** how light and color impact health, safety, and wellbeing in the interior environment.[2]
Courses identified in the curriculum matrix: IPD 306, IPD 310, IPD 407
1. **IPD 306 – Case Studies:** Students specify lighting for residential assisted living addressing issues of health and safety; Analyze lighting in interior offices; **Daylighting Assignment**
2. **IPD 310 – Digestive Health Center:** Students research environmental and human wellness aspects including WELL Building Standard of light.
3. **IPD 407 – Senior Design Projects:** Select projects highlight light and color for health and wellbeing, safety (e.g.school shootings; restorative theory).
4. **IPD 405 – Research Prospectus** and **Presentation:** Topics include research sources for color.

Student work demonstrates **understanding** of:
g) color terminology.
Courses identified in the curriculum matrix: IPD 109, IPD 206, IPD 210, IPD 306, IPD 403, IPD 407
1. **IPD 210 –Textile Design:** Students explore colorways for textile design related to RGB and hexadecimal # .
2. **IPD 206 – Color Unit;** after reading selected color readings from ('Color Studies", by Feisner, "Color", by Fehrman) **Art to Volume.** Color vocabulary worksheet and use color vocabulary for art analysis
3. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students identify color harmonies for project.
4. **IPD 407 --- Senior Design Projects:** Students conduct a color study and apply to project.
5. **IPD 109—Superstructure Project:** Students create a 2D graphic, explore the application/effect of multiple color harmonies and then choose a specific color harmony as a final step.
6. **IPD 306 – Quizzes and Lighting Project:** Students understand terminology of color of light.

h) color principles, theories, and systems.
Courses identified in the curriculum matrix: IPD 109, IPD 120, IPD 206, IPD 306, IPD 403, IPD 407
1. **IPD 206 – Color Unit;** Color discussion worksheet; **iPad project:** Students relate project to color studies and theories covered in the readings. **Color reading notes & vocabulary sheet: Color theory readings:** including theories, mixing, hue, temperature, contrasts, effect on volume, Color psychology, theories and studies
2. **IPD 109 – Color Assignments:** Students create color wheels, render using color harmonies, **Superstructure/Point to Volume Project:** Students create a 2D graphic based on a color harmony after

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

      experimenting with different combinations.
3. **IPD 120 – Principles of Design Test:** Students identify color harmonies.
4. **IPD 306 Quiz:** Covers principles of color and light.
5. **IPD 403 – Painterly Space/Experiential Atmospheres:** Students use color theories and symbolic meaning to select colors.
6. **IPD 407 -- Senior Design Projects:** students apply research on color.

i)   color in relation to materials, textures, light, and form.
Courses identified in the curriculum matrix: IPD 125, IPD 210, IPD 306, IPD 403, IPD 407
1. **IPD 125 – Renderings:** Students render light, form, texture using a variety of media and the use of chiaroscuro.
2. **IPD 210 – Residential project:** Student select materials and lighting. **Textile Design:** Students create a fabric or wallpaper design then digitize it and explore color palette variations. **Lighting Lab:** Students analyze effects of light on material, form and texture of finishes and materials.
3. **IPD 306 – Light Models:** Students explore color and form with light models.
4. **IPD 403 – Painterly Space/Experiential Atmospheres:** Light Models**: Retro Entertainment/Retailtainment Projects:** Students explore LED light as color in relation to spatial form, texture, materials and design intent.
5. **IPD 407 – Senior Design Projects:** Select student projects relate color to materials texture and form.
6. **IPD 206—**Mixing technology & traditional rendering
7. **IPD 318 – Pop Up** and **Wesley Mission Project**

Student work demonstrates the **ability** to appropriately:
j)   select and apply color to support design concepts.
Courses identified in the curriculum matrix: IPD 206, IPD 210, IPD 318, IPD 403, IPD 407
1. **IPD 206 – SketchUp Surf Shop:** Students design a Surf Shop addressing mood, atmosphere, client, use, and zones using color and materials to support the design aesthetic.
2. **IPD 318 – Pop-Up Project** includes color renderings with appropriate materials keeping in mind branding and narrative. Color choices reinforce the branding and goal of the experience/narrative
3. **IPD 403 – Projects:** Students use color palettes, color through light, LED and neon color lights, symbolic meanings of color to support design intent.
4. **IPD 407 – Senior Design Projects:** Students select and apply color to support design concept.
5. **IPD 210 Residential Project** - Digital Mood board/ Residence Color Schemes, Fixtures and Furniture; **Textile Design**

k)   select and apply color to multiple design functions.[3]
Courses identified in the curriculum matrix: IPD 206, IPD 318, IPD 403, IPD 407
1. **IPD 403 – Projects:** Association (UNK colors), symbolic meanings for color selection
2. **IPD 407 – Senior Design Projects:** Wayfinding, learning environments, historical, restorative environments
3. **IPD 318 – Pop-Up Project –**includes color renderings with appropriate to branding and narrative. Color is part of the narrative or story telling about user experience; **Wesley Mission Project**
4. **IPD 206 –SketchUp Surf Shop:** Students design for mood, atmosphere, client, use, and zones with color.
5. **IPD 125—Watercolor 1 & 2; Renderings**

l)   use color solutions across different modes of design communication.[4]
Courses identified in the curriculum matrix: IPD 210, IPD 310, IPD 318, 403, IPD 407
1. **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project**: Students apply color in digital materials boards, finishes, REVIT models and Enscape renderings, final project representations
2. **IPD 403 – Projects:** Students apply color in concept models, 3-D visual spaces, elevations, REVIT models and Enscape renderings, digital presentations (PPT/Canva) including colors of light.
3. **IPD 407 – Senior Design Project**: Use of color in research poster, digital presentation and walk-throughs
4. **IPD 210 – Residential project:** concept model, pattern, furniture, materials boards, fabric design, SketchUp and Enscape renderings.; **Textile Design**
5. **IPD 318 – Projects**
6. **IPD 125—Watercolor 1 & 2; Renderings**

	IPD 120	IPD 206	IPD 307	IPD 210	IPD 310	IPD 325	IPD 306	IPD 318	IPD 403	IPD 407
Standard 13. Products and Materials. Interior designers complete design solutions that integrate furnishings, products, materials, and finishes.										
Student Learning Expectations										
Student work demonstrates **understanding** of:										
how furnishings, objects, materials, and finishes work together to support the design intent. **13a**			1	5	2	6		3	4	
typical fabrication process, installation methods, and maintenance requirements for products and materials. **13b**			1		2					
appropriate design or specification of furnishings, equipment, materials, and finishes in relation to project criteria and human and environmental wellbeing. **13c**			1	6	2			5	3	4
Students select and **_apply_** products and materials on the basis of their properties and performance criteria, including ergonomics, environmental attributes, life safety, and life cycle cost. **13d**			1		2					3
Students are **_able_** to design and specify a broad range of appropriate products, materials, furniture, fixtures, equipment, and elements in support of the design intent. **13e**	1	2	5	3	4		7	6		

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

Part 1: Analysis. Products and Materials
KEY COURSES: IPD 307, IPD 210, IPD 310, IPD 318, IPD 403
Products and materials are introduced in *Introduction to Design* (IPD 109) and then more formally with regard to properties and maintenance in fall of the second year in *Furniture, Finishes, Materials, and Components in Interior Architecture* (IPD 307) then incorporated into subsequent studios. For example, students create material presentation boards, schedules and specifications in the Nature as Inspiration Project for *Furniture, Finishes, Materials, and Components in Interior Architecture* (IPD 307), then select appropriate furniture, finishes, and materials specific to their design solution in following studios. For example, for *Design Studio II* (IPD 310) Digestive Health Clinic, NEXT Design, and 6 Foot Office projects students specify materials, and finishes selections appropriate to the project needs, including specifications. Subsequently, students specify materials and finishes in the Wesley Mission Project for *Design Studio III* (IPD 318) with corresponding schedules and legends and explore different systems furniture configurations. Students are introduced to how systems furniture interfaces with electric and data in both of these projects as well.

The *Furniture, Finishes, Materials, and Components in Interior Architecture* (IPD 307) course and students' appropriate application of materials are strong. The materials lab in our new building with special lighting options allows students to change lighting color temperature showing the variance of material and finish appearance under different light sources has furthered students understanding of selection and application of products and materials. While some students choose to focus on an aspect of products and materials in *Design Senior Project* (IPD 407), such as sustainable materials, follow-through for furniture, room finish and material schedules in fourth year studios needs to be addressed more consistently.

Part 2: Evidence

Student Learning Expectations

Student work demonstrates **understanding** of:
a)   how furnishings, objects, materials, and finishes work together to support the design intent.
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 318, IPD 403, IPD 325
1.   **IPD 307 – West Center Project (FA2019)** Students researched collaborative spaces for students and study areas and selected furniture and materials for a prospective renovation of the lobby and student study spaces in a UNK campus building. Students supported the design intent by including furniture in spaces that would attract students to study and collaborate, as well as promote the branding of our University.
2.   **IPD 310 –Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project:** Student poster and PowerPoint presentations show furniture plans, materials board and finishes that create a cohesive design and support design intentions, such as incorporating nature, including people of various sizes (bariatric furniture) and promoting a style and brand for the client.
3.   **IPD 318 – Wesley Mission Project**: Students specify materials, finishes with corresponding schedules/ legends
4.   **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students specify and relate appropriate materials, finishes, and furniture for the design intentions.
5.   **IPD 210 – Residential Project** Students select materials and furnishings.
6.   **IPD 325 - Details: Arts & Crafts Room** Students create a document with the words and images for how it support the style on each style page.

b)   typical fabrication process, installation methods, and maintenance requirements for products and materials.
Courses identified in the curriculum matrix: IPD 307, IPD 310
1.   **IPD 307 – Material Research, Costing and Specification**: Students write specifications for residential and commercial products including installation methods, maintenance requirements, and material research that discusses fabrication process; **Exam questions:** cover fabrication, installation and maintenance of materials.
2.   **IPD 310 – Digestive Health Clinic; NEXT Design Studio Project; 6 Foot Office Project** Students compile a specification booklet that includes information related to installation methods and maintenance, floor the furniture and materials.

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

c) appropriate design or specification of furnishings, equipment, materials, and finishes in relation to project criteria and human and environmental wellbeing.[1]
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 318, IPD 403, IPD 407
1. **IPD 310 – 6 Foot Office Project:** Students specify materials, finishes, furnishings, and components based on aspects of human and environmental wellbeing (e.g., Biophilia, Diversity) including health, comfort and psychological wellness
2. **IPD 307 – Nature as Inspiration:** Students research furnishings and materials for both a residential and commercial setting based on restorative qualities for human wellbeing. **Sustainable Product Poster:** Students research sustainable materials and finishes and present them to class with a discussion on use of resources and sourcing for environmental wellbeing.
3. **IPD 403 – Retro Entertainment/Retailtainment Projects:** Students select materials, equipment, finishes based on the interface of virtual and physical environments.
4. **IPD 407 – Senior Design Projects:** Students select furnishings, equipment, materials, and finishes for safety, health and psychological wellness (WELL Standards); comfort and psychological wellness (mental health).
5. **IPD 318 – Wesley Mission Project:** Students select furnishings, materials and finishes relative to the context of the project, a mental health training facility.
6. **IPD 210—Residential Project** – Student specify kitchen equipment.

d) Students select and **apply** products and materials on the basis of their properties and performance criteria, including ergonomics, environmental attributes, life safety, and life cycle cost.
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 407
1. **IPD 307 – Material Research, Costing and Specification**: (FA2020): Students select products and materials on properties and performance criteria, paying attention to environmental attributes, life safety and cost. **Weekly Product Presentations:** Students present products and materials based on their properties and performance specifically related to environmental attributes.
2. **IPD 310 – 6 Foot Office Project:** Students compile specification books for the projects based on ergonomics, environmental attributes and life safety.
3. **IPD 407 – Senior Design Projects:** Students select products materials based on life safety, environmental attributes for specific populations (mental health, veterans, aging).

e) Students are able to design and specify a broad range of appropriate products, materials, furniture, fixtures, equipment, and elements in support of the design intent.[2]
Courses identified in the curriculum matrix: IPD 120, IPD 206, IPD 210, IPD 310, IPD 307, IPD 318, IPD 306
1. **IPD 120 – Paper Forms Lamp:** Students design a lampshade based on parametric folded paper shapes. **Chair Project**
2. **IPD 206 – Cardboard Chair project:** Students design a full-scale chair using only cardboard and glue.
3. **IPD 210 – Textile Design:** Students design a fabric pattern based off project concept that is then printed as a textile or wallpaper.
4. **IPD 310 – 6 Foot Office Project** Students compile a specification booklet with schedules and costing for furniture and materials related to their project design intent.
5. **IPD 307 – Material Research, Costing and Specification**: (FA2020): Students select products and materials to support design.
6. **IPD 318 – Fabrication Projects:** Students design and fabricate a product (music box, luminaire); **Pop-Up Project:** Students select materials and finishes for a temporary structure.
7. **IPD 306 – Lighting Project:** Students select and specify lighting to support design intent of studio project.

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

		IPD 307	IPD 210	IPD 310	IPD 306	IPD 403		ITEC 341	IPD 407
Standard 14. Environmental Systems and Human Wellbeing - Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.									
Student Learning Expectations									
Students are ***understand*** that design decisions relating to acoustics, thermal comfort, and indoor air quality impact human wellbeing and the environment.	**14a**	3			1			4	2
Students _understand_:									
the principles of acoustical design.	**14b**	1		2					
appropriate strategies for acoustical control.	**14c**	1		2					3
the principles of thermal design.	**14d**				1	3		2	4
how active and passive thermal systems and components impact interior design solutions.	**14e**		5		1	2		4	3
the principles of water systems and waste systems.	**14f**		1			3		2	4
strategies for integrating water systems and waste systems.	**14g**		1			2		3	
the principles of indoor air quality.	**14h**	2			1				3
how the selection and application of products and systems impact indoor air quality.	**14i**	1			2				

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

Part 1: Analysis Environmental Sys & Human Wellbeing
KEY COURSES: IPD 306; IPD 307; IPD 403; ITEC 341

Environmental systems content is covered in *Lighting in Interior and Product Design* (IPD 306), *Mechanical and Electrical Systems* (ITEC 341), and acoustics in *Furniture, Finishes, Materials, and Components in Interior Architecture* (IPD 307). In *Lighting in Interior and Product Design* (IPD 306) students are introduced to electrical and mechanical systems in the context of the interior and lighting, indoor air quality and site conditions. For example, in Quiz 8 students are assigned various climate regions and asked to propose design interventions for a family with a child who has MCS that are responsive to the climate and the site as well as the indoor air quality and in Quiz 6 students must specify lighting and appropriately annotate it on a plan in conjunction with data, switching and electrical outlets. *Mechanical and Electrical Systems* (ITEC 341) content covers plumbing as part of water and waste systems and the integration of HVAC, mechanical and electrical systems. Students complete in class activities, such as using plumbing PVC pipes to create a physical model of a plumbing schematic, as well as assignments and exams to show understanding. Acoustics and indoor air quality are discussed in relationship to materials, finishes and products in *Furniture, Finishes, Materials, and Components in Interior Architecture* (IPD 307) where students select and specify materials based on properties and performance for the Nature Project Specification Book. Students apply design strategies for plumbing and mechanical systems in studio projects for *Design Studio I* (IPD 210) and *Design Studio IV* (IPD 403. We did not identify any gaps but recognize that the content from *Mechanical and Electrical Systems* (ITEC 341) needs to be translated better to design solutions and to IPD courses, particularly with regards to mechanical systems integrated into design solutions.

Part 2: Evidence
Student Learning Expectations

a) Students **<u>understand</u>** that design decisions relating to acoustics, thermal comfort, **and** indoor air quality impact human wellbeing and the environment.
Courses identified in the curriculum matrix: IPD 307, IPD 306, ITEC 341, IPD 407
1. **IPD 306 – Thermal Delight Paper:** Students complete readings on thermal comfort then write about a how thermal principles create a thermal experience. **Quiz:** Students propose solutions to mitigate IAQ problems for a family with a child with Multiple Chemical Sensitivity.
2. **IPD 407 – Senior Design Projects:** Students address issues of acoustics related to human wellbeing and the environment for office, retirement community, music venue, mental health support facility environments.
3. **IPD 307 – Quiz**: Student answer questions related to indoor air quality. **Acoustical Analysis Exercise:** Students analyze a space and how the acoustics impact the human experience in the environment.
4. **ITEC 341 – HVAC Exam** – address issues of thermal comfort, psychographics, latent heat

Students **<u>understand</u>**:
b) the principles of acoustical design. [1]
Courses identified in the curriculum matrix: IPD 307; IPD 310; IPD 405
1. **IPD 307-Exam 1, Questions 8-15**: Students answer questions on acoustic principles for the built interior.
2. **IPD 310 – 6 Foot Office Project:** Students apply acoustic principles in the office space project (FA 2020).
3. **IPD 405 – Research papers:** Student research and literature review includes acoustic principles

c) appropriate strategies for acoustical control. [2]
Courses identified in the curriculum matrix: IPD 307; IPD 310; IPD 407
1. **IPD 307 – Quiz (acoustics, indoor air quality).** Students analyze a space for acoustics, taking note of the surfaces, size of the space, and the quality of the sounds heard in the space; **Acoustics Analysis Exercise**
2. **IPD 310 – 6 Foot Office Project:** Students select materials in view of acoustic strategies in the office space project (FA 2020).
3. **IPD 407 -- Senior Design Projects:** Students apply strategies for acoustical control in various spaces.

d) the principles of thermal design. [3]

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

Courses identified in the curriculum matrix: IPD 306; IPD 403; IPD 407; ITEC 341
1. **IPD 306 – Thermal Delight Paper:** Students complete readings on thermal comfort then write about a personal experience and how thermal principles (such as conduction, radiation, convection, metabolism, clothing) are in play to create the thermal experience.
2. **ITEC 341 – HVAC Exam, Assignment:** Students complete an assignment and answer exam questions on thermal principles and mechanical systems design.
3. **IPD 403 – Axtell Mixed-Use Project:** Students analyze projects for mechanical systems during in-class visit with Mechanical Engineer and apply to project.
4. **IPD 407 – Senior Design Projects:** Students research Net Zero/alternative energy

e) how active and passive thermal systems and components impact interior design solutions.
Courses identified in the curriculum matrix: IPD 210; IPD 306; IPD 403, IPD 407
1. **IPD 306 – Site Conditions Quiz:** Students propose design solutions based on climate, site orientation, humidity including interior devices (light shelves), exterior shading devices, operable windows.
2. **IPD 403 – Axtell Mixed-Use Project:** Students plan for the integration of mechanical rooms in their projects.
3. **IPD 407 – Senior Design Projects:** Students apply active and passive thermal systems (such as solar panels, energy monitoring systems) in design solutions.
4. **ITEC 341 – HVAC Exam, Assignment –** active systems
5. **IPD 210 – Residential Project:** Students specify window treatments.

f) the principles of water systems and waste systems. [4]
Courses identified in the curriculum matrix: IPD 210, IPD 403, IPD 407; ITEC 341
1. **IPD 210 – Plumbing Assignment:** Students create an isometric view of a residential bathroom, and show the plumbing and waste lines, and how they connect to the main vent and sewage pipe. **Plumbing & Waste Isometric:** Students apply knowledge of water and waste lines to stacking plumbing in residence projects.
2. **ITEC 341 – Plumbing Exam; Assignment**
3. **IPD 403** – **Axtell Mixed-Use Project:** Students stack restrooms and place them on common plumbing walls; design for mechanical core for commercial project.
4. **IPD 407 – Senior Design Projects:** Students stack restrooms and place them on common plumbing walls; design for mechanical core for commercial project.

g) strategies for integrating water systems and waste systems. [4]
Courses identified in the curriculum matrix: ITEC 341; IPD 210, IPD 403
1. **IPD 210 – Plumbing & Waste Isometric:** Students apply knowledge of water and waste lines to stacking plumbing in residence projects.
2. **IPD 403 – Axtell Mixed Use Project**: Students apply strategies such as common plumbing walls, to consolidate plumbing water and waste lines in apartments of a two-story mixed use building
3. **ITEC 341 – Plumbing Exam, Assignment; Site Visit**: Students create water/waste axonometric, discuss plumbing in written site visit paper.

h) the principles of indoor air quality. [5]
Courses identified in the curriculum matrix: IPD 306, IPD 307, ITEC 341
1. **IPD 306 – Quiz:** Students identify issues that create poor indoor air quality.
2. **IPD 307 – IAQ Quiz questions**
3. **ITEC 341 – HVAC Exam**
4. **IPD 407 – Senior Design Projects:** Select projects

i) how the selection and application of products and systems impact indoor air quality.
Courses identified in the curriculum matrix: IPD 306, IPD 307
1. **IPD 307 –** Exam 1: Questions test student knowledge of selection and application of products that impact indoor air quality.
2. **IPD 306 – Quiz:** Students propose solutions to mitigate IAQ problems for a family with a child with Multiple Chemical Sensitivity. **Assignment**

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

	ITEC 120	IPD 206/260	IPD 307	IPD 210	ITEC 240	IPD 320	IPD 310	IPD 325	IPD 306	IPD 318	IPD 403	ITEC 341	IPD 407
Standard 15. Construction - Interior designers understand interior construction and its interrelationship with base building construction and systems.													
Student Learning Expectations													
Students have ***awareness*** of the environmental impact of construction. **15a**	1		2										
Student work demonstrates *understanding* that design solutions affect and are impacted by:													
base-building structural systems and construction methods. **15b**	1			4				2				3	
interior systems, construction, and installation methods. **15c**	4		1		3			2					
detailing and specification of interior construction materials, products, and finishes. **15d**			5				1	2			3	4	
the integration of building systems including electrical (such as power, data, lighting, telecommunications, audio visual) and mechanical (such as HVAC, plumbing, and sprinklers). **15e**							1		3			2	4
monitoring systems pertaining to energy, security, and building controls systems. **15f**									3			2	1
vertical and horizontal systems of transport and circulation such as stairs, elevators, or escalators. **15g**				1				2			3		4
Students ***understand*** the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents. **15h**	5	6		3		2		4			1		
Students are *able* to:													
read and interpret construction documents. **15i**	1			2				3				4	
contribute to the production of interior contract documents including drawings, detailing, schedules, and specifications appropriate to project size and scope. **15j**	6	3	2			4		5			1		

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

Part 1: Analysis. Construction
KEY COURSES: ITEC 120; IPD 307; IPD 310; IPD 325; IPD 403
Interior construction and systems are addressed in several courses in the curriculum. Students are introduced to key terminology, plan reading and elements of basic building construction in *Interpretation of Technical Documents* (ITEC 120). *Design Studio II* (IPD 310) focuses on commercial design and includes more complex project development and exploration of furniture systems. In this course, students completed the Next Competition and produced a construction document set that included furniture plans and electrical/data plans demonstrating understanding of how systems furniture interfaces with electrical sources, data, and with the existing building. Students were introduced to stairs in *Design Studio I* (IPD 210) residential project. Students designed a stair system and included an elevator in the space to accommodate ADA. Students also completed detail drawings of the stairs, moldings, doors and windows in *Design Technology III* (IPD 325). In *Design Studio IV* (IPD 403), students designed the stair in both the small art gallery and the mixed-use project, which also demonstrated understanding of egress, fire stairs, and areas of refuge. Stairs and elevators were also included most projects from Senior Thesis Project (IPD 407). For *Design Senior Project* (IPD 407) student projects address issues of energy, security, and building controls systems related to Net Zero buildings, school shootings and local resource sourcing. We did not find any gaps in this Standard.

Part 2: Evidence

Student Learning Expectations
a)   Students have **awareness** of the environmental impact of construction.[1]
Courses identified in the curriculum matrix: ITEC 120, IPD 307
1.   **ITEC 120 Units 1-12 Lectures, Quizzes:** Students learn about different construction materials and uses. Includes an introduction to Green Building Technology and LEED. Students learn about glulam beams, particle board headers/joists that can use pieces of lumber that would normally be too small for building.
2.   **IPD 307 Exam:** Questions about sustainability, LEED, Energy Star, greenwashing Students are shown a diagram of a closed-loop system, which they identify as such, and then choose three of the steps to elaborate on. They are asked to describe one sustainable practice associated with each of the three steps (example: Packaging and Shipping. Sustainable practice-replacing plastic wrapping with paper, which is more easily reused or recycled).

Student work demonstrates **understanding** that design solutions affect and are impacted by:
b)   base-building structural systems and construction methods.[2]
Courses identified in the curriculum matrix: ITEC 120, IPD 325, ITEC 240, ITEC 341
1.   **ITEC 120 - Unit 10: Foundation drawings - Lecture, Activity & Quiz; Unit 11:** Structural Prints. **Lecture, Activity & Quiz; Unit 12: Residential Framing Prints - Lecture, Activity & Quiz;** Students learn how to read basic architectural drawings, foundation prints, structural prints and residential framing prints.
1.   **IPD 325 – Details: Arts & Crafts Room-** Students create detail drawings of a Craftsman style wall (with door and window) and fireplace using period appropriate molding and proportion. Appropriate framing is included; **Chapter 9 Worksheets** Students complete worksheets on architectural drafting; **Chapter 9 Worksheet**
2.   **ITEC 341—Site Visit Paper**
3.   **ITEC 240—Wall/Window Construction**

c)   interior systems, construction, and installation methods.[3]
Courses identified in the curriculum matrix: IPD 307, IPD 325, ITEC 120
2.   **IPD 307 – Flooring Quiz:** Students answer questions on installation methods for flooring; **Materials Sketchbook and Notes**
3.   **IPD 325 – Chapter Worksheets:** Students complete worksheets on architectural drafting.
4.   **ITEC 120 – Construction Model and SketchUp Construction Mode:** After a lecture on wood framing students construct a scaled model showing framing parts and structure.

d)   detailing and specification of interior construction materials, products, and finishes.[4]
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 325, IPD 318, IPD 403

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

1. **IPD 310 – 6 Foot Office Project (specifications/materials, products, finishes)** Students compile a specification booklet with schedules and costing related to their furniture and materials.
2. **IPD 325 Details: Arts & Crafts Room -** Students create detail drawings of a Craftsman style wall (with door and window) and fireplace and a Victorian wood staircase using period appropriate molding and proportion. Students include appropriate framing in sections and label parts.
3. **IPD 318 – Wesley Mission Project:** Students specify materials, products, and finishes for project.
4. **IPD 403 – Axtell Mixed-Use Project:** Students select materials, products, and finishes for project.
5. **IPD 307 – Materials Sketchbook and Notes**

e) the integration of building systems including electrical (such as power, data, lighting, telecommunications, audio visual) and mechanical (such as HVAC, plumbing, and sprinklers).
Courses identified in the curriculum matrix: IPD 306, IPD 310, IPD 407, ITEC 341

1. **IPD 310 – 6 Foot Office Project:** Students produce a construction document set that includes furniture plans and electrical/data plans demonstrating understanding of how systems furniture interfaces with electrical sources, data, and with the existing building, sprinklers, exit signs, fire alarms.
2. **IPD 306 – Electrical Quiz:** Students specify power, data, lighting, telecommunications for a small office; **Power/Energy System Diagram**
3. **ITEC 341—Site Visit Paper; HVAC Exam, Assignment; Electrical Exam**
4. **IPD 407 – Senior Design Projects**: Special HVAC for COVID, NetZero

f) monitoring systems pertaining to energy, security, and building controls systems.[5]
Courses identified in the curriculum matrix: IPD 306, IPD 407, ITEC 341

1. **IPD 407 – Senior Design Projects:** Select student projects include topics of Net Zero buildings and designing for school shootings and include monitoring systems for energy usage, security and building controls.
2. **ITEC 341—Site Visit Paper**
3. **IPD 306 – Quizzes and Lighting Project:** Lighting controls (dimming, step-switching, etc.)

g) vertical and horizontal systems of transport and circulation such as stairs, elevators, or escalators.
Courses identified in the curriculum matrix: IPD 210, IPD 325, IPD 403, IPD 407

1. **IPD 210 – Residential Project:** Students are introduced to stairs through a two-story residential project and design a new stair system that includes an elevator in the space to accommodate ADA and complete detail drawings of the stair.
2. **IPD 325 – Details: Stairs –** Students create a detail drawing of a Victorian wood staircase with plan, elevation, and section views.
3. **IPD 403 – Projects:** Students design circulation, stairs and integration with an elevator.
4. **IPD 407 – Senior Design Projects:** Stairs and elevators are designed in most projects.

h) Students **understand** the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents.
Courses identified in the curriculum matrix: ITEC 120, IPD 265, IPD 320, IPD 325, IPD 403, IPD 206/260

1. **IPD 403 – Axtell Mixed-Use Project:** Students create a sheet set in REVIT for their project.
2. **IPD 320 -- Construction Drawing sets** Students create a set of construction documents in Revit for their studio project integrating materials schedules.
3. **IPD 210 – Construction document worksheets:** Students create a basic set of construction docs in AutoCAD for their *Design Studio I* (IPD 210) Residential project.
4. **IPD 325 – Worksheets/Details:** Show student understanding of format, components and standards for CDs.
5. **ITEC 120 – Plan Reading**: Students learn how to read basic plans for foundations, framing, roofs.
6. **ITEC 206—Drafting:** Plan, elevation drawings; **IPD 260 – ACAD Exercises**

Students are **able** to:
i) read and interpret construction documents.[6]
Courses identified in the curriculum matrix: ITEC 120, IPD 265, IPD 325, ITEC 341

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

1. **ITEC 120 –** Quiz questions related to drawing organization, basic specification organization and requirements, and general MasterFormat organization.
2. **IPD 210 – Construction document worksheets:** Students created a basic set of construction documents including a cover sheet, floor plans and schedules, lighting and switching plans and legend, interior building section and elevations, elevations of ADA Kitchen and ADA Bathroom, stair section and detail.
3. **IPD 325 – Coloring Pages: Window, Door, Stairs** Students use color to track parts of a detail from one view to the next.
4. **ITEC 341—Assignment**

j) contribute to the production of interior contract documents including drawings, detailing, schedules, and specifications appropriate to project size and scope.
Courses identified in the curriculum matrix: IPD 260, IPD 307, IPD 320, IPD 325, IPD 403
1. **IPD 403 – Axtell Mixed-Use Building:** Students create a CD set of their project.
2. **IPD 307 – Specifications**: Students write specifications for residential and commercial products that they chose for Project 2-Nature Inspired Mood Boards; **Drawings**; **Materials Sketchbook and NOtes**
3. **IPD 260 – ACAD Exercises; Case Study House:** Students create an AutoCad drawing of different Case Study houses.
4. **IPD 320 – Drawing Sets:** Students create a set of construction documents in Revit for their IPD 310 NEXT project. Drawings Required: Floorplan with room labels, dimensions and annotations; Furniture plan and furniture schedule; Room Finish Schedule; Reflected Ceiling Plan with ceiling height legend); Lighting Plan and Schedule; Electrical Plan with legend; Circulation Plan with ADA 5'0 turning circle shown; Elevations (at least 4); Perspectives (5-7); Details (at least 2), one showing how data cables work with Steelcase furniture).
5. **IPD 325 – Details and orthographic drawings:** Students create detail drawings including elevation, sections, and plan section of a wall (with door and window), fireplace with molding, a wood staircase and an orthographic drafting of a Stickley Chair.
6. **IPD 120—**Orthographic, plans, Dream Room Model: surveyed, drafted, redesigned, built models

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

		IPD 206	IPD 307	IPD 210	IPD 310	IPD 325	IPD 318	IPD 403	ITEC 341	ITEC 360	IPD 407
Standard 16. Regulations and Guidelines - Interior designers apply laws, codes, standards, and guidelines that impact human experience of interior spaces.											
Student Learning Expectations											
Students have _**awareness**_ of the origins and intent of laws, codes, and standards.	**16a**			2	3					1	
Student work demonstrates _understanding_ of :											
standards and guidelines related to sustainability and wellness.	**16b**	3	1		4						2
sector-specific regulations and guidelines related to construction, products, and materials.	**16c**		1		2	3	6		7	5	4
Student work demonstrates the ability to _apply_:											
federal, state/provincial, and local codes including fire and life safety.	**16d**					4		3	5	1	2
barrier-free and accessibility regulations and guidelines.	**16e**	5			1			2		4	3

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

Part 1: Analysis. Regulations and Guidelines
KEY COURSES: ITEC 360; IPD 310; IPD 403; IPD 407
   The program has added content in *Design Studio I and II* (IPD 210, IPD 310) to introduce accessibility. Students designed an ADA toilet room for the residential project in *Design Studio I* (IPD 210) and documented accessible clearances in their commercial plans in *Design Studio II* (IPD 310) by locating a 5' turning radius at multiple points of circulation and includes a detailed accessible restroom. For the retro entertainment project from *Design Studio IV* (IPD 403), students conducted a code review that covered accessibility codes and then planned accessible restrooms. The final projects from *Senior Thesis Project* (IPD 407) includes a code review. The addition of *Building Codes and Inspections* (ITEC 360) to the curriculum provides students with specific learning opportunities, site visits, and assignments that advances their understanding of codes and has helped with better integration of codes into the upper level studio courses.

Part 2: Evidence

Student Learning Expectations

a)   Students have **awareness** of the origins and intent of laws, codes, and standards.[1]
Courses identified in the curriculum matrix: IPD 210, IPD 310, ITEC 360, ITEC 341
1.   **ITEC 360 – Lectures, Codes Introduction and ADA; Exam:** Lectures introduce students to regulations, laws, codes and standards; exam questions test student knowledge; **Station Night Club Case Study-Part 1:** Students assess the SNC tragedy based on IBC regulations and NFPA report to understand the intent of codes and regulations. **ADA Assignment:** Students write an assessment of a location based on ADA standard with annotated accompanying plan/elevation; **In Class Activites**
2.   **IPD 210 – ADA Lecture/Walk Don't Ride Activity:** Students are introduced to ADA guidelines and NKBA guidelines for kitchen and bath with ADA requirements and write a summary.
3.   **IPD 310 – Public Restroom Analysis worksheet:** Students go to 2 public restrooms, draw the restrooms and annotate ADA accommodations, fixtures, clearances.
4.   **ITEC 341 – Exam Questions**

Student work demonstrates **understanding** of:
b)   standards and guidelines related to sustainability and wellness.[2]
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 407
1.   **IPD 307 – Sustainability Exam:** Life cycle analysis of a product, greenwashing, transportation costs to the environment, local vs. global. **Sustainable Product Presentations** (FA2018)—students researched a variety of sustainable products and presented posters/slides to class; **Quiz Questions** related to LEED, Indoor Air Quality, Energy Star, etc.
2.   **IPD 407 – Senior Design Projects:** WELL in an Assisted Living Project, ADA in a transient housing project for COPD patients and ambulatory care facility, Net Zero buildings, sustainability.
3.   **IPD 206—Construction Drawing Worksheets**
4.   **IPD 310 – 6 Foot Office Project; Digestive Health Clinic**

c)   sector-specific regulations and guidelines related to construction, products, and materials.[3]
Courses identified in the curriculum matrix: IPD 307, IPD 310, IPD 325, ITEC 360, IPD 407
1.   **IPD 307 – Specifications, products, materials Quiz:** Questions throughout the semester on ASTM testing, ASHRAE, flammability, LEED, and various product construction methods and rating levels as well as specification documents for a project that include relevant information for regulations and guidelines.
2.   **IPD 310 – Digestive Health Project:** Teams of students researched and reported on LEAN Design; HIPPA; Biophilic Design; Bariatric Population Design; telehealth; Healthier Hospital Initiative; 2018 Predictions for Healthcare Facility Design; The Center for Health Design; Volume Based Care; Digestive health; How to Specify Seating for Healthcare; WELL Building Standards.
3.   **IPD 325 – Stair Detail:** Students create a detail drawing of a Victorian wood staircase with plan, elevation, and section views, label parts, and determine correct rise and run; **Chapter 11 Worksheets**

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

4. **IPD 407 – Senior Design Projects:** Students complete a code review that includes *LSC* finish requirements, *IBC* fire separation, egress, ADA, historic districts, WELL Building Standard.
5. **ITEC 360 – Assignments:** Homework assignments on egress, fire separation, finishes, plumbing and ADA codes and regulations based on *IBC, LSC, Plumbing* codes.
6. **IPD 318—Pop Up Project -** Temporary Structures Codes
7. **ITEC 341—HVAC Exam**

Student work demonstrates the ability to **apply**:
d) federal, state/provincial, and local codes including fire and life safety.[4]
Courses identified in the curriculum matrix: IPD 325, IPD 403, ITEC 360, IPD 407
1. **ITEC 360 – DYCO Case Study:** Students analyze a request for an addition to an existing building for a dynamite factory that wants to add an in-house daycare and make assessments of feasibility and recommendations based on *IBC* and *LSC* codes, including compartmentalization (fire separation of occupancies and buildings), occupancy requirements, allowable building size (height, stories and sf), fire suppression requirements (sprinklers) and means of egress. **Station Night Club Case Study:** Students review and analyze the Station Night Club tragedy based on a video of the event, NFPA report and videos, and floor plans conducting a code review based on *IBC* and *LSC* to assess causes and potential preventions as well as implications for code.
2. **IPD 403 – Axtell Mixed-Use Project, Retailtainment Projects:** Students apply basic codes in their design (occupancy, egress, ADA, fire & life safety).
3. **IPD 407 – Senior Design Projects:** Students complete a code review that includes occupancy requirements, fire separation, egress, ADA based on occupancy classification for *local codes* (example: City of Kearney requires 1 each of M/F restroom even if IBC and Plumbing Codes only requires 1), *LSC* (finishes) and *IBC* and ADA.
4. **IPD 325- Stair detail –** Students design a staircase based on *IBC* code requirements.
5. **ITEC 341—Site Visit Paper:** Fire Suppression systems

e) barrier-free and accessibility regulations and guidelines.
Courses identified in the curriculum matrix: IPD 310, IPD 403, ITEC 360, IPD 407 (Hannah, Liz)
1. **IPD 310 – Projects:** Students document accessible ADA bathrooms in their commercial plans
2. **IPD 403 – Porta Potty Project:** Students design an ADA accessible portable restroom. **Axtell Mixed-Use Project:** Students conduct a code review that includes accessibility, occupancy requirements and egress and then plan accessible restrooms and spatial layouts.
3. **IPD 407 – Senior Design Projects:** Projects include accessible spaces and restrooms relative to ADA, Plumbing, local and IBC codes.
4. **ITEC 360 – ADA Assignment:** Homework assignments on ADA compliance.
5. **IPD 206—Construction Drawing Worksheets**

1) ***Overall program quality.***
   - Students are more prepared to enter professional practice as interior designers as a result of program changes. Despite the changeover of faculty in the last several years, the program has made substantial progress in improving the program and in addressing the weaknesses identified during the 2014 site visit. The program has substantially changed the content of the majority of their studio courses and added the foundation sequence, leading to a stronger focus on research and process and a clearer progression of complexity from foundation studios through *Senior Thesis Project* (IPD 407). Additionally, the increased opportunities and access to emerging technologies has broadened our students' job opportunities. The high job placement rate of graduates is evidence of this as well as the shift to more varied careers for which an interior design education is required.

   Areas could be further strengthened
   - We recognize the need to be more intentional about providing students with opportunities for public service. (Participation in the local Habitat for Humanity build was planned for IPD 210 in spring 2020, but COVID prevented it from occurring.)
   - Our integration of systems thinking into course content is emerging but is a current weakness in the program.
   - Another area to improve is providing more diverse cultural opportunities including a semester studying abroad and study tours outside the Midwest region.
   - Student use of infographics, diagrams, charts, and narrative techniques could also be strengthened and more integrated throughout the program of study.

2) ***Plans for future program development.***
   - Significant program changes have been implemented following the 2014 CIDA review, most significantly the addition of two foundational courses and technology courses integrated with studio courses.
     Integrating Art 118 content into *Introduction to Design* (IPD 109) allowed us to introduce the application of the design process through iteration as a building block of the program. This also allowed us to add *Building Codes and Inspections* (ITEC 360) to the curriculum and strengthen the application of codes and guidelines to design projects. Additionally, the lighting course was completely revised based on the Teaching of Lighting Workshop put on by the Illumination Engineers Society strengthening knowledge and application of lighting to student projects.

     Implemented changes made after the 2018 CIDA interim review and subsequent self-study include more emphasis on ADA guidelines, specifically a detailed accessible restroom, and integrating code reviews into the fourth year studios. Substituting *Interpretation of Technical Documents* (ITEC 120) for *Residential Kitchen and Bath* (IPD 305) and adding details and construction components to IPD 325 has also strengthened the ability of the program to meet standards related to knowledge of building systems, technical plans, and details.

     Planned changes to be implemented include moving technology and skill building earlier in the program. The goal is to focus on skill building in the first two years of the program and application and synthesis in years three and four. We are also working to arrange courses to allow students to study abroad for a semester without adding time to their degree progress. UNK has a strong study abroad program and we believe it is an opportunity that many students would benefit from given that 80% of Nebraska is small rural communities. We were working with a program in Italy when COVID disrupted the process. Post-COVID we plan to initiate the program to allow students to study abroad spring of their third year.

     Our new facility provides better resources for teaching, technology and collaboration between faculty and students.

   - Program course of study changes were implemented in 2017. We began substituting ITEC 120 for IPD 305 in spring of 2019. We are in the process of proposing revisions to the Academic Affairs committee to

reflect the university General Studies changes and to make the replacement of IPD 305 with ITEC 120 a permanent change in the program course of study. Also, we moved *Furniture, Finishes, Materials, and Components in Interior Architecture* (IPD 307) to first semester of second year in fall 2019 and Design Technology II (IPD 320) will be second semester of the second year beginning spring 2020. Bluebeam is being added to the course content this spring as well.

- Changes in university General Study requirements will allow our students to easily minor in an area that strengthens their skill set. Certainly, COVID-19 has already impacted our program numbers as many students have chosen to wait to return to campus and some are choosing not to return as they are not faring well with remote learning or are concerned about their health and COVID exposure.

- We are well positioned to address emerging issues, trends, and challenges. Collaboration with the CM program has allowed us to add Bluebeam to our technology starting in SP21 as well as share courses, which provides our students with other support faculty and gives them interaction with an allied field, especially as Integrated Project Delivery becomes more prominent. Also, our new facility has many opportunities for students with the Fabrication Lab, VR equipment, and MultiTaction Wall (an interactive touch panel display that can be scaled to any size and configuration) all of which we are already making plans to integrate into our courses. Additionally, our classrooms are well equipped with the technology to teach using technology for synchronous and asynchronous courses, something that has enabled us to keep moving forward during COVID and will likely morph into new teaching strategies for the future.

Summary of Accreditation Decision

University of Nebraska at Kearney

The interior design program leading to the Bachelor of Science in Comprehensive Interior Design degree meets Council for Interior Design Accreditation (CIDA) Professional Standards and has been awarded accreditation for a term of six years, effective 2021. The Accreditation Commission is pleased to recognize this achievement.

The Accreditation Commission's decision was based on the interior design program's demonstrated achievement of sixteen accreditation standards, which are evaluated within the context and overarching purpose and intent of the program. CIDA accreditation standards broadly address the evolving components of graduate preparation for interior design practice, including:

- critical thinking, professional values, and processes that provide the framework of interior design practice;
- core design and technical knowledge that provide the historical, theoretical, and technical contents of interior design practice.

CIDA accreditation standards also address the institutional systems, structures, and resources that are fundamental to providing an effective higher education learning environment for interior design.

Award of CIDA accreditation attests to the quality of the interior design program and benefits the public and program in many ways. Parents, students, and employers of graduates can be assured that the program meets the rigor of peer review and develops the skills and knowledge required to practice interior design. Furthermore, the accreditation process provides the program with valuable input for continued development and assists the program in adapting to meet evolving professional requirements as CIDA updates standards.

In three years, the interior design program will be required to submit a Progress Report to CIDA addressing ongoing program development.

The program is scheduled to be revisited in 2027 to seek re-accreditation.

Visiting Team Report
University of Nebraska at Kearney
Spring 2021

Foreword

At the request of University of Nebraska at Kearney, a Council for Interior Design Accreditation (CIDA) visiting team composed of Kristi Julian, Ph.D., LEED AP BD+C, EDAC, WELL AP; Susan P. Stevenson, IDEC; and Nicole L. Cecil, ASID conducted an on-site review of the interior design program on August 28-30, 2021, concluding with virtual exit interviews on September 8, 2021. The following Visiting Team Report represents the team's findings. The CIDA team is in unanimous agreement with the conclusions regarding CIDA Standards and the recommendation for status represented herein.

The visiting team thanks the faculty members, administration, and students for the hospitality and cooperation shown to them. It was a pleasure to meet with persons who are dedicated to interior design education.

Program Analysis Report

1) Overall, was the Program Analysis Report well organized, complete, and accurate?
☑ Yes
☐ No

2) Additional comments on notable aspects of the Program Analysis Report:

The PAR was very well organized and included sufficient detail that provided important context for the site visit.

Site Visit Arrangements

1) Were overall site visit arrangements (lodging, meeting space, meals, site visit schedule) conducive to the team's review?
☑ Yes
☐ No

2) Was the site visit impacted by any unexpected events or circumstances?
☐ Yes
☑ No

3) Other comments on notable aspects of site visit arrangements:

The faculty were engaging and supportive of the visiting team's work time and needs.

Student Work Display

1) Approximately how many total hours did the team spend reviewing student work?

27 hours

2) Overall, was the display of student work well organized and complete?
☑ Yes
☐ No

3) Requests for additional evidence:

Request	Date Requested	Did the program provide/identify additional evidence? (Yes/No)
1e: Evidence of the **use of** data collected by the career center for program assessment, strategic planning, and program improvement	8/28/21	Yes
1f: Evidence supporting the **use of** internal and external feedback used in assessing mission, goals, content and effectiveness.	8/28/21	Yes
2g: Evidence of ongoing planning and assessment	8/28/21	Yes
4c: Axtell mixed-use project in Design Studio IV (IPD 403) - recording of class activity discussion with engineer	8/28/21	Yes
5e: Examples of interdisciplinary collaboration	8/28/21	Yes
7a: Evidence of theories related to the impact of the built environment	8/28/21	Yes
7f: Point out student application of wayfinding techniques	8/28/21	Yes
13d: Students **select and apply** products and materials on the basis of their properties and performance criteria, including **ergonomics,** environmental attributes, life safety, and **life cycle cost**	8/29/21	Yes

4) Other comments on notable aspects of the student work display:

There was a sufficient quantity of student work examples available for review, and the organization of the work paralleled the content of the PAR, making it easy to locate evidence.

Interviews

1) How many full-time and part-time faculty members and instructional personnel were interviewed?

Current full-time faculty	3	Full-time faculty interviewed	3
Current part-time faculty	1	Part-time faculty interviewed	0

Approximately how much time did the team spend conducting these interviews?

1.5 hours

2) Approximately how many students from each level of the program were interviewed?

Freshmen	0
Sophomores	2
Juniors	6
Seniors	1

How much time did the team spend conducting these interviews?

1 hour

3) Approximately how many studio classes and/or student critiques were observed? How much time did the team member(s) spend on these observations?

Design Technology II (IPD 320) was observed for approximately 20 minutes. Students were learning drawing commands in AutoCAD.

4) Approximately how much time did the team spend interviewing the program coordinator? Did the team interview any unit administrators other than the program coordinator? If so who and for how long?

The visiting team spent an hour interviewing the program coordinator through the Zoom conferencing platform four days after returning from the site visit.

The team also spent 30 minutes interviewing the chair of the Department of Industrial Technology during the site visit in the department conference room.

5) Did the team conduct an exit interview with program faculty?
☑ Yes
☐ No

6) Did the team conduct an exit interview with institutional administration?
☑ Yes
☐ No

Notable Aspects of the Program

1) What are notable and/or innovative aspects of the program's circumstances?

The interior and product design program, along with construction management and other engineering technology programs, is housed in a STEM building designed by Perkins and Will. This contemporary academic building includes cold desks for interior design students, a resource library with dynamic temperature control and lighting, a fabrication lab complete with equipment for making prototypes during the design process, and access to technology, such as the 12' x 5' MultiTaction presentation wall. This building also includes a 3D visualization room with two types of headsets and space to move around.

The faculty team is notable for their diversity in experiences and their unique inputs to the program. For example, one faculty member has experience with commercial set design. This faculty member uses this experience and related skill sets in the fabrication lab.

Collaboration with construction management has been integrated into the culture and curriculum of the program. This collaboration was built on the concept of design/build and preparing students to be better collaborators in the field.

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

Intent: This standard ensures that accredited interior design programs prepare graduates for success in entry-level interior design practice and advanced study. In support of this, programs should thoughtfully articulate a mission statement that is informed by institutional context, educational philosophy, and program distinctiveness. Programs also should engage in assessment and planning processes that ensure program goals, curriculum content, and delivery methods align with their own mission and that of the institution. Accredited programs demonstrate accountability by accurately communicating information to the public.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Program Expectations	No	Yes
a) The program mission statement clearly identifies the intent and purpose of the interior design program.	☐	☑
b) The program mission and educational philosophy appropriately reflect the program's context and the requirements for entry-level interior design practice and advanced study.	☐	☑
c) Program goals are appropriate to the mission and adequately address the content and student learning required for entry-level interior design practice and advanced study.	☐	☑
d) The curriculum follows a logical sequence and is structured to achieve the program mission and goals and prepares graduates ready for entry-level practice and advanced study.	☐	☑
e) The program has documented procedures to monitor the placement of graduates, and uses the data for program assessment, strategic planning, and program improvement.	☐	☑
f) The program uses structured methods to gather internal and external feedback and information from a variety of stakeholders in assessing its mission, goals, content, and effectiveness.[1]	☐	☑
g) Clear and reliable information is available to the public about the program's mission, curriculum, and faculty, and other distinguishing attributes such as educational philosophy and goals.	☐	☑

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

Narrative Assessment

The program mission statement clearly identifies the intent and purpose of the interior design program. The program's mission statement is, "UNK's interior and product design program prepares students for professional practice in interior design, with additional emphasis in product design, advancing technologies and evidence-based design. The Interior & Product Design program provides a comprehensive preparation for design problem solving. The program utilizes innovative teaching and experiential learning opportunities to foster a global perspective and equip students as innovators of design in future environments."

The program mission and educational philosophy appropriately reflect the program's context and the requirements for entry-level interior design practice and advanced study. The program is located within the College of Business and Technology, which provides a broad range of business and technology resources. The program's mission statement directly references areas that CIDA has identified as important for preparing students. The University of Nebraska at Kearney's mission is notable in that the entire university is devoted to preparing students to be experiential learners and to lead responsible and productive lives. All students graduating with a baccalaureate degree from UNK are required to complete an approved experiential learning course within their program of study. The program's mission and the College of Business and Technology as well as the institution's mission complement each other.

Program goals are appropriate to the mission and adequately address the content and student learning required for entry-level interior design practice and advanced study. The program goals are to 1. Generate creative solutions to complex design problems, 2. Apply critical thinking to the design process, 3. Demonstrate intellectual qualities essential for responsible citizenship, and 4. Apply a broad knowledge and understanding of their disciplinary studies with proficiency in their profession.

The curriculum follows a logical sequence and is structured to achieve the program mission and goals and prepares graduates ready for entry-level practice and advanced study. The curriculum combines technology and business with professional coursework to develop interior design professionals with a commitment to problem solving and innovation. The program utilizes innovative teaching and experiential learning opportunities to foster a global perspective and equip students as innovators of design in future environments. The curriculum begins with foundation courses in design and continues through a progressively more advanced series of core design studios and courses on specialized topics, culminating in a capstone project. General education courses are taken throughout the sequence. In keeping with the program's mission, many of the courses focus on technology, creativity, innovation, professional development, business skills, and career development. Each studio is coupled with a co-requisite course that emphasizes technology, codes, materials, etc.

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

The program has documented procedures to monitor the placement of graduates, and uses the data for program assessment, strategic planning, and program improvement. Every January, the department collects data on job placement from recent graduates, including employer name, location, and time from graduation to hire. The program uses this information to assess the readiness of students for careers in interior design, the degree to which the program is meeting industry expectations, and the effectiveness of program changes as well as indications of needed changes/updates to curricula. Additionally, the College of Business Technology (CBT) collects a variety of data throughout the year to better understand trends in hiring and employment. Data is collected about full-time employment salary, internship salary, employment/engagement rates, interviews conducted, appointments with career coordinators, and companies recruiting students. Every October, CBT hosts a "CBT Showcase" event in conjunction with the university-wide career fair. An "IT Career Showcase" occurs in February. These events are meant to address any workforce needs and to collect data regarding graduates. The NEXT program, Career Showcase, Company Connections, and NCCSA (Nebraska Colleges & Career Services Association) are also used to gather data. The NCCSA held at UNK met to network and discuss best practices in career service. In addition, the Construction Management Showcase Event strives to host companies and representatives every year. All these data points, such as employer engagement, starting salaries, salary ranges, success rates, workplace needs, graduate placement relative to degree earned, internships etc., are collected and reported in a yearly CBT annual report as well as a First Destination Report. The Office of Career Services collects data on placement and employment of graduates at regular intervals, and the Policy Handbook outlines how the data is used for program assessment, strategic planning, and program improvement. Faculty review this information and complete Strength, Weakness, Opportunity, and Threat (SWOT) analyses in departmental and program meetings to determine where they may need to strengthen content. For example, faculty reviewed salary ranges and decided to concentrate more on technical skill sets to facilitate a more diverse skill set. Another decision by the program was to move the residential studio earlier in the sequence so that students gained more knowledge about commercial design.

The program uses structured methods to gather internal and external feedback and information from a variety of stakeholders in assessing its mission, goals, content, and effectiveness. The university Learning Assessment Center and university handbook outline the structured methods for gathering internal and external feedback as well the methods for assessing its mission, goals, content, and effectiveness. Every program must produce an assessment report every year in relation to their goals and objectives and desired learning outcomes. Each learning outcome is evaluated, and the course of action taken based on the results for each of those learning outcomes is recorded. The program has an Advisory Board that meets bi-annually to give feedback and recommendations and provide counsel on proposed changes and relevant knowledge and skills. The program invites input from guest critics throughout the year. The program asks professionals to conduct portfolio reviews for all graduating students. Group and individual internal and external feedback is readily available. Internship mentors are required to monitor and verify that students fulfill the goals listed in the ID Internship document. Information from student internship essays and site supervisor

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surveys is reviewed to ensure students have the skills necessary for success. Site supervisors meet with the program internship coordinator to discuss student performance and skill sets. The university has an assessment program, Weave, that is updated annually and is used to track program goals and student achievement based on identified markers.

Clear and reliable information is available to the public about the program's mission, curriculum, and faculty, and other distinguishing attributes, such as educational philosophy and goals. All this information is available on the website, as well as in publications that the institution has prepared for public distribution. In addition to information on the curriculum and other aspects of the program, the website includes information on tuition and fees, graduation rates and on-time degree progress, and locations where graduates are placed. Additional information, such as CIDA accreditation, degree received, cost per credit hour, and links to student achievement and a page on CIDA accreditation are provided on the main page.

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

Intent: This standard ensures that accredited interior design programs have adequate support from their institution and administration. All personnel associated with the program are qualified by appropriate education and experience.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Program Expectations	No	Yes
a) The number of faculty members and other instructional personnel is sufficient to implement program objectives.[1a] [1b]	☐	☑
A majority of faculty members and other instructional personnel with interior design studio supervision have:		
b) earned a degree in interior design.	☐	☑
c) passed the complete National Council for Interior Design Qualification exam.	☑	☐
d) Faculty members and other instructional personnel have academic or professional experience appropriate to their areas of responsibility.	☐	☑
The individual with primary responsibility for program coordination:		
e) is full-time and qualified by education and experience to administer an interior design program.	☐	☑
f) participates in the recruitment, evaluation, and retention of program faculty and instructional personnel.	☐	☑
g) ensures that the program engages in on-going planning and assessment.	☐	☑

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

Narrative Assessment

The program has an effective administrative structure, as well as adequate and appropriate faculty and administrative staff to successfully lead and deliver the program. Through the review of both faculty input and student output, it was clear that the faculty and staff administering the program are an integral part of the student experience and learning environment. The faculty members responsible for teaching in the program are student focused, provide mentoring, and have high expectations of their students. During the student interview, multiple students used the word "family" to describe their program and faculty experience.

The number of faculty members and other instructional personnel are sufficient to implement program objectives. There are three full-time, tenure-line faculty members as well as one adjunct devoted exclusively to the program. It was clear from the site visit and faculty interviews that the current number of faculty members is sufficient to implement the goals of the program. During the interview, faculty members cited the current facility size and faculty to student ratio (16:1) as being optimal for achieving their mission and goals. Faculty also felt that they had support from department and college administrators for their current program size. This was also apparent from the visiting team's interview with the department chair, who expressed strong support for the program and faculty from both himself and the dean of the College of Business and Technology.

A majority of faculty members and other instructional personnel with interior design studio supervision have earned a degree in interior design. Two of the three faculty members have earned at least one degree in interior design. The program coordinator (and faculty member) has two degrees in interior design and a PhD in Interdisciplinary: Architecture, Design and Environmental History. Another faculty member, an assistant professor, has obtained a Master's of Art degree in interior design. The third faculty member, also an assistant professor, has earned a Master's of Fine Art degree in Theater and Set Design. Appropriate to her experience, this faculty member is also primarily responsible for operating and teaching students in the department's fabrication laboratory.

None of the three faculty members has taken the National Council for Interior Design Qualification (NCIDQ) examination. This is a program weakness.

All three faculty members have professional practice experience in their respective areas. The program coordinator has 10 years of experience in interior design professional practice and 7 years of full-time teaching experience. The faculty member with an MA in interior design has 8 years of experience in professional practice and 5 years of full-time experience in teaching interior design. The third full-time faculty member has both an academic background and professional experience in theater and set design. She has 20+ years of experience in professional set design with an impressive resume of projects. She has been teaching full time for the past 3 years and had part-time temporary lecturing experience prior to joining the faculty at the university. This diversity in experience and academic preparation is well utilized by the program. Each faculty member is involved in teaching that relates directly to their knowledge and experience.

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

The program coordinator is a full-time faculty member with tenure. She is qualified by education and experience to administer the interior design program and has been with the program since 2014. She has approximately 10 years of professional practice experience in interior design, 7 years of experience in teaching, and has been program coordinator for 5 of those years. She has had numerous publications of her scholarly research and applies that knowledge and experience in Design Research Methods (IPD 405). During her tenure as a faculty member and program coordinator, the program was relocated to its current home in the Department of Industrial Technology within the College of Business and Technology and physically relocated to the new STEM building on campus. During the move to the new location, the program coordinator had input on classroom size and layout, including a request for sufficient space to implement cold desks for students.

The program coordinator does not have an active role in the final evaluation of program faculty, but was instrumental in their recruitment and selection for the program. She does sit in on peer review committees that provide evidence for the evaluation of program faculty. The responsibility of faculty evaluation institutionally is under the purview of the department chair. The program coordinator is responsible for recruiting appropriate adjunct faculty members as needed by the program. The program coordinator is both colleague and role model for faculty members, and she ensures that the program engages in ongoing planning and assessment. The institution employs a cloud management system (WEAVE Online) for assessment data, and participation in this is a requirement by the institution. Additionally, she led the program faculty members through the CIDA self-study and program assessment in preparation for this site visit. She has successfully advocated for one faculty member to receive a course release to work on technology and has also successfully mentored her other colleague in the area of academic research and publication.

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

Intent: This standard ensures that accredited interior design programs provide students, faculty, and staff with adequate support. Additionally, the standard ensures that the program provides a constructive and respectful learning environment that is supported by appropriate resources.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Program Expectations	No	Yes
a) Faculty members and other instructional personnel have access to appropriate facilities and equipment for course preparation, project evaluation, administrative activities, and meetings.	☐	☑
b) Instructional facilities and workspaces support program objectives and course goals.[1]	☐	☑
c) The program provides a constructive and respectful learning environment that encourages professionalism and engagement across faculty, staff, and students.	☐	☑
d) Equipment and technological support is available and appropriate to support program objectives and course goals.[2]	☐	☑
e) Students have convenient access to a current range of information (bound, electronic, and/or online) about interior design and relevant disciplines as well as product information and samples.	☐	☑

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

Narrative Assessment

Program facilities and resources provide suitable and supportive working and learning environments. The new building that houses the program is a state-of-the-art STEM building that was designed to facilitate the program's emphasis on interdisciplinary collaboration. Students have increased opportunities for exposure to and use of technology through a larger fabrication lab and a construction management applied lab. The learning environment and resources are program strengths.

Faculty members and other instructional personnel have access to appropriate facilities and equipment for course preparation, project evaluation, administrative activities, and meetings. The new facility is equipped with the latest technology for teaching and learning. Full-time faculty members have private offices with large windows, and part-time faculty members share an office space with individual work areas. Additional meeting areas are located nearby for one-on-one meetings with students, and two conference rooms are available for Advisory Board meetings, faculty meetings, and other meeting needs. A designated storage room enables faculty to sort student work and store it for accreditation visits. Studios have teaching stations, video streaming capabilities for synchronous classes/presentations/guest jurors, as well as critique spaces for peer review and evaluating work.

Instructional facilities and workspaces support program objectives and course goals. The interior design studio space is appropriate for the size of the student body, and its physical attributes are supported by donations from industry partners. One staff member observed that students from other majors spend time in workspaces for the interior design program because these spaces are conducive to learning. The new facility has a large fabrication lab, larger studios with up-to-date technology for teaching and learning, and support spaces. The construction management applied lab includes a MultiTaction wall, VR equipment stations, and a dedicated materials and lighting lab. The materials and lighting lab has up-to-date samples, and students are able to test samples under lamps of various color temperatures. Students have a desk and equipment for their sole use for their entire education beginning spring of freshman year. The program is piloting a laptop program, where students are issued a laptop at no additional cost beyond the course fee at the beginning of their sophomore year, and they can purchase it upon graduation. All studios have cold seats with designated workspaces for each student from first year through fourth year with provided computer workstations for years three through four. All IPD studios and classrooms have teacher stations equipped with computers, projectors, and screens for in-class presenting and cameras for online presenting of synchronous classes, recording student presentations, or for professionals to join critiques. There is a large gallery space to exhibit student work that can be used for project reviews with professional juries. This space is also used for the annual senior show when seniors present their final projects to juries of professionals.

The program provides a constructive and respectful learning environment that encourages professionalism and engagement across faculty, staff, and students, which was evident throughout interviews with students, faculty, and staff. In particular, the department chair was consistently cited for her efforts to foster engagement for everyone involved in the educational process. In student and faculty interviews, the collegiality of the faculty as well as their team dynamic and collaboration were noted. This was further evidenced in the layering

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

of assignments and the flow of the curriculum. Faculty and students treat one another with respect, as evidenced in recorded presentations and during faculty and student interviews. Faculty and professionals provide constructive feedback to students through desk critiques and formal presentations. Students and faculty provide constructive feedback to faculty through mid-term evaluations and final course evaluations. The program encourages professionalism through dress codes for study tours and presentations to professionals and respect for one another through a collaborative and positive studio environment. All studio course syllabi contain a section on studio culture and professionalism as expectations of course participation. The IPD Canvas site, "IPD Connections," is available to all declared IPD majors and has a student handbook that includes a code of ethics. Additionally, links to the ASID and IIDA Code of Ethics are on the Canvas site. Role play for ethics and professionalism is incorporated into assignments in Professional Practice for Design (IPD 446).

Equipment and technological support are available and appropriate to support program objectives and course goals. The studio space includes computers with industry-standard software, and the campus includes computer labs and other areas that support the interior design students. The new facility includes a large materials lab with special lighting and photography equipment, a MultiTaction wall (interactive touch panel display that can be scaled to any size and configuration), VR equipment in studios, assigned workstations for each student that includes computers and software programs required for courses, as well as printers, scanners, and plotters in each studio that are available for student use. The program has a "clean lab" with three 3D printers, two laser cutters, a vinyl cutter, and a small CNC machine as well as a "dirty lab" with a 4'X8' CNC machine and additional tools for wood fabrication and construction. The equipment and technology support help facilitate interdisciplinary collaboration, particularly the fabrication labs and construction management applied lab. Additionally, the MultiTaction wall and VR equipment help students develop cutting-edge skill sets, making them more competitive in the industry and job market.

Students have convenient access to a current range of information about interior design and relevant disciplines as well as product information and samples. Students have access to a materials library that is supported by local firms. The materials library has current material samples as well as resources for materials, interior design subjects, and practice. There is a design library with holdings dedicated to interior design that is administered by a full-time librarian. The designated program librarian assists students with research and resource access, answering questions on searching, finding full text, and where to locate items. The library contains a broad selection of periodicals related to interior design. The program also has a subject specialist who has particular expertise and knows subject-specific resources. Students can make individual appointments, but the program subject matter librarian also gives class presentations every semester. The IPD subject matter librarian provides general, assignment, course, research, and reference specific training and instruction. The subject matter librarian also provides a LibGuide for the program as well as information literacy training and links. This training was specifically noted for Design Research Methods (IPD 405) and Professional Practice for Design (IPD 446). In addition, the library subscribes to online resources that give IPD students access to substantial holdings of publications in their field, and databases and holdings specific to the discipline have been purchased such as *Journal of Interior Design*. "Ask a librarian" is available to students 24/7 online. The library also houses the UNK learning commons, which includes a writing center and subjects tutoring. The library has over 500,000

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

items available. This includes books, DVDs, and more. Online resources include access to E-books, E-Journals, databases, and streaming services such as Films on Demand. Seating in the library accommodates over 1,100 library users. This includes group study rooms, individual study carrels, instructional computer labs, as well as a coffee shop and lounge. These rooms are available for IPD students to use for class, team training, and presentations as well as individual instruction.

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

Intent: This standard ensures that graduates are prepared to work in a variety of contexts as well as across geographic, political, social, environmental, cultural, and economic conditions. Graduates are exposed to ethical considerations in making decisions.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students **understand** that human and environmental conditions vary according to geographic location and impact design and construction decisions. [1a] [1b]	☐	☐	☑	☐
Student work demonstrates **understanding** of:				
b) how social, economic, cultural, and physical contexts inform interior design. [2]	☐	☐	☑	☐
c) how systems thinking informs the practice of interior design. [3a] [3b]	☐	☐	☑	☐

Program Expectations	No	Yes		
The interior design program provides:				
d) exposure to the current and emerging issues that are shaping contemporary society and the world.	☐	☑		
e) exposure to a variety of cultural norms.	☐	☑		
f) opportunities for developing multi-cultural awareness.[4]	☐	☑		

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

Narrative Assessment

Students have a global view and consider social, cultural, economic, and ecological contexts throughout various projects and assignments within the curriculum. The curriculum provides slide lectures, research, and projects demonstrating evidence of cultural diversity. The program provides study tours to metropolitan areas, and the university Shas a study abroad program. Despite its location in a rural area, the program offers many opportunities for students to understand global context.

Students understood that human and environmental conditions vary according to geographic location and impact design and construction decisions. In Lighting for Design (IPD 306), students completed a site conditions quiz where they proposed lighting design solutions based on five different climate zones. Students also read and were tested on historical reasons for the use of materials and the influence of politics in the built environment in History of Interiors I and II (IPD 207, IPD 209). Students demonstrated understanding of geographical location and how it impacts design elements through sketches of various themes, such as American Neoclassicism, English Regency, and Victorian Era furniture and building elements. In Design Studio III (IPD 318), for the Wesley mission project: Australia, students considered climates in the northern versus southern hemisphere. Student work demonstrated understanding of how the Australian landscape is harsher and, therefore, has more washed-out colors, which is different from the North American experience and affects the availability of materials that also have an impact on design and construction. The retailtainment project from Design Studio IV (IPD 403) included documentation and analysis of existing sites and context of the surrounding neighborhood and urban fabric. Students also demonstrated scale through specific sites in the local community, such as university, commercial, and residential comparisons.

Student work demonstrated understanding of how social, economic, cultural, and physical contexts inform interior design. In History of Interiors I and II (IPD 207, IPD 209), students analyzed social and cultural influences on design through research papers on subjects such as the Taj Mahal, Sultanahmet Mosque, and Borobudur Temple. For example, the Borobudur Temple paper described architectural elements such as how the walls were decorated with low relief carvings, depicting the teachings of Buddha. In Introduction to Design (IPD 109), students researched social equity related to five sustainability principles (cyclic, solar, safe, efficient, social) and the impact on human and employee wellbeing. An example of how social, economic, cultural, and physical contexts inform interior design was provided in Design Studio III (IPD 318) in the Haiti, tiny house, and Amazon project. This project incorporated images, natural materials, and the cultural context of the area in order to strongly relate the purpose of the facility to the design.

Student work demonstrated understanding of how systems thinking informs the practice of interior design. In Design Studio IV (IPD 403), students reviewed a real-world problem and understood how to facilitate a desired outcome. The Axtell mixed-use project involved various stakeholders, and their feedback informed student project solutions. In a video presentation, students' work was presented to the stakeholders, including the architect, client/developer, and contractor. Students answered questions and responded to comments from the stakeholders. In Design Studio III (IPD 318), the pop-up (shipping container) project provided examples of how students understood that more than one element is needed for the whole to smoothly function. The project identified circulation flow, and the student understood the

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

confines of building structure. In Design Senior Project (IPD 407), students evaluated the interaction of numerous systems in various contexts to achieve the desired design objectives of the space. For example, students looked at security in an educational environment and how it related to school shootings as well as integration of nature and the resulting impact on human wellbeing and user stress levels. For the digestive health clinic project from Design Studio II (IPD 310), students researched wellness for both patients and employees. Research focused on pressing issues in healthcare environments, including gastroenterology, bariatrics, HIPPA, and biophilic design. Student outcomes directly responded to these topics throughout the design solutions. Students used evidence-based design research to analyze how the information would relate to the design of a small office considering COVID-19 requirements. Students completed a project in Introduction to Design (IPD 109) for which they gathered and analyzed information and evaluated issues related to design for human behavior. Working as a team, they observed and recorded meaningful dynamics of human behaviors in a space. They then created a freehand sketch of the floor plan with zones and noted behaviors of people.

The interior design program provides exposure to the current and emerging issues that are shaping contemporary society and the world. Throughout the program, students are provided with opportunities to research, discuss, and propose design solutions in a number of different contexts. In Design Studio III (IPD 318), students researched an equitable and international company and expressed their environmental philosophy in the pop-up (shipping container) project design. Students researched an organization and developed a design for the company to interact with the public, which reflected the mission and goals of the client organization. Student work from Design Research Methods (IPD 405) included examples of designing for special needs and ADHD in an education environment and what the benefits of an open floor plan might be in this type of application. Students researched, wrote, and delivered a presentation in Design Studio II (IPD 310) on post-COVID workplace products, demonstrating exposure to issues that are shaping society and the world. The report answered questions such as what will remain the same and what will change permanently in relation to social distancing and clean environments. The research was then translated to project application in the final presentation.

The interior design program provides exposure to a variety of cultural norms. In Introduction to Design (IPD 109), students researched a designer from another culture by filling a sketchbook page with notes about the person. They included criteria such as background, education, interest, and what makes them a good designer. One student researched Philippe Stark, a French designer born in Paris, France. In Professional Practice for Design (IPD 446), student notes evidenced exposure to culture and communication in global business practice, including how they may have to change the way they work and communicate in different business settings depending on the location. In Design Senior Project (IPD407), students completed a research project comparing cultural norms in Japanese versus American residents and how culture affects buildings and interior design. The goal of the project was to find which part of a residential house is most affected by culture, understand the different ways that culture is expressed in the design of homes, and to find out whether or not there are cultural reasons for those differences.

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

The interior design program provides opportunities for developing multicultural awareness by comparing cultures in Foundation Studio I (IPD 120). Students viewed Dezeen film shorts. They answered questions on how culture and location impact each design differently. One assignment asked students to watch a video, *Owned: A Tale of Two Americas* (2018), in class. The video described the dark history of the United States housing economy and tracked its racist beginnings. Students then created a sketch on the film and answered questions on a worksheet. For the design as big ideas project in Introduction to Design (IPD 109), students developed awareness of cultures by researching cultural aspects of a site and then reflecting on that data and graphically expressing how their proposed solution responded to cultural context. Subjects included homelessness, inequality, and racial inequality in Detroit. The program offers study tours (pre-COVID) to larger metropolitan areas that are community based and provide students the opportunity to develop awareness of the cultures in a larger metropolitan area.

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

Intent: This standard ensures graduates are able to work in teams and recognize the value of integrated design practices. Graduates are prepared to maximize their effectiveness in leadership roles or as contributing team members.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students have **awareness** of the integration of multi-disciplinary collaboration in design practice.[1]	☐	☑	☐	☐
Students **understand**:				
b) the terminology and language necessary to communicate effectively with members of allied disciplines.[2]	☐	☐	☑	☐
c) technologically-based collaboration methods specific to the problem solving process for built environment disciplines. [3a] [3b]	☐	☐	☑	☐
d) the dynamics of team collaboration and the distribution and structure of team responsibilities.[4]	☐	☐	☑	☐
e) Student work demonstrates the **ability** to effectively collaborate with multiple disciplines in developing design solutions. [5]	☐	☐	☐	☑

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

Narrative Assessment

Students gain an understanding of collaboration with outside stakeholders and professionals as well as team dynamics through projects. Students learn the terminology of allied fields and engage in technology-based collaboration. The program shares classes with the construction management program, which is housed in the same building.

Students demonstrated awareness of the integration of multi-disciplinary collaboration in design practice. Students were aware of other trades and stakeholders involved in design practice from project start to finish. Interior design students take Construction Drawing and Plan Reading (ITEC 120) with students in the construction management, information networking and telecommunications and cyber security, industrial distribution, and aviation systems management programs. In this course, they learned how plans are used in these industries and how to read and understand the drawings. They also learned how plans affect all disciplines. In response to a quiz question in this course, students listed at least four different professionals that could be involved in the construction of a typical commercial building, from start to finish. In Professional Practice for Design (IPD 446), students viewed a TED Talk by Michael Murphy of MASS Architecture on the power of collaboration in design practice and then wrote a reflective response about the value of ethics. During a study tour to Omaha, students learned about different types of design firms, the various jobs available, and the differences between large and small firms, then completed a reflective response assignment.

Students understood the terminology and language necessary to communicate effectively with members of allied disciplines. In Construction Drawing and Plan Reading (ITEC 120), students learned the language and terminology used by other disciplines through construction drawing organization, print reading, and specifying building materials. In Design Studio IV (IPD 403), students engaged with other disciplines to inform (through Zoom) their project outcomes for the Axtell mixed use project. In a video example, a student presented their design to outside disciplines, received feedback on their design, and then responded to questions, all while using vocabulary appropriate to the discipline. Student work for the KIP kindergarten project from Design Senior Project (IPD 407) demonstrated effective communication with multiple clients on a single project, including a developer, tenant, and end users, through interdisciplinary presentations and discussions as well as graphics, illustrations, and technical drawings.

Students understood technologically based collaboration methods specific to the problem-solving process for the built environment disciplines. In Design & Technology II (IPD 320), students learned BIM software and Bluebeam through lectures. Both programs were defined, and presentations communicated how to navigate commands and create a document. Students then utilized the software for group-based projects. Students also used Microsoft Teams, Zoom, and Box to complete a team project in Professional Practice for Design (IPD 446).

Students understood the dynamics of team collaboration and the distribution and structure of team responsibilities. In Professional Practice for Design (IPD 446), students collaborated as a team to research a company and evaluated the dynamics of their team based on Clifton Strengthfinders 2.0. The purpose of the exercise was to align individual personality traits and skills to understand contributing roles on a team. For the West Center project from Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students developed

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

content and then presented it as a team. The team came up with design options and developed four SketchUp perspectives for their design. Team members delegated responsibilities for the assignment. In Design Studio IV (IPD 403), students worked in teams to gather research and present it to the class for the retailtainment project. After the project was complete, team members evaluated each other on their contributions, strengths, and weaknesses and used a score card to rate various categories.

Student work demonstrated the ability to effectively collaborate with multiple disciplines in developing design solutions. Students collaborated with clients, investors, community members, a contractor, and an architect to design a mixed-use project with a community space in Design Studio IV (IPD 403). A video recording showed that students had to listen and accommodate the preferences of a client and various stakeholders while they designed a "real world" project including a restaurant, community gathering space, and apartments for a nearby small town. During Design Senior Project (IPD 407), students worked with two mentors (one professional and one educator) to develop a project. In one project example, the mentor had a few suggestions on the areas that were most important to have access to natural daylight, and this helped the student to rethink the layout for an adaptive reuse of a shopping mall. In another example, the student worked with faculty from other departments, including a biology professor, product designer, and a faculty member from the art department to help inform their template for a DIY plant box.

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

Intent: This standard ensures graduates understand accepted standards of practice, are ready to contribute to a variety of professional work environments, and are aware of the interrelationships that influence design, design responsibility, and ethics.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
Students have **awareness** of the:				
a) contexts for interior design practice.[1]	☐	☑	☐	☐
b) impact of regional and global markets on design practices.[2a] [2b]	☐	☑	☐	☐
c) breadth and depth of interior design's impact and value.[3]	☐	☑	☐	☐
d) components and responsibilities of business practice.[4]	☐	☑	☐	☐
Students **understand**:				
e) types of professional business formations.[5]	☐	☐	☑	☐
f) elements of project management.[6]	☐	☐	☑	☐
g) Instruments of Service. [7a] [7b]	☐	☐	☑	☐
h) professional ethics and conduct.[8]	☐	☐	☑	☐
Program Expectations	No	Yes		
The interior design program provides exposure to:				
i) career opportunities an interior design education can afford and the options for advanced study.	☐	☑		
j) role models who are qualified by education and experience in interior design.	☐	☑		

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

Program Expectations	No	Yes		
The interior design program provides exposure to the role and value of:				
k) legal recognition for the profession.	☐	☑		
l) professional organizations.	☐	☑		
m) life-long learning.	☐	☑		
n) public service.	☐	☑		

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

Narrative Assessment

Students understand the principles and processes that define the profession and the value of interior design to society.

Students first became aware of the contexts for interior design practice in Introduction to Design (IPD 109), where they wrote a summary on what is interior design. Students in this course were also tested on various issues that impact the interior design industry. In Professional Practice for Design (IPD 446) students visited firms and toured their projects and then wrote site visit responses. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), for the product representative presentations, students met with various product representatives throughout the semester. They learned common terms used by representatives to discuss their products and important features about the products and their applications. In Building Codes (ITEC 360), students completed assignments and reflection summaries that focused on building and codes process for interiors related to a real project and roles an interior designer might have on a project. For the study tour, an event funded by the College of Business and Technology (CBT), students visited design firms in Omaha, Nebraska, which provided exposure to design firms and potential firms for jobs and internships, as well as networking opportunities with industry professionals and alumni. As part of this event, students wrote reflections and thank you notes. Reflections discussed various firms' size and specialty, engagement with professionals, and techniques for professional presentations. As a result of the study tour, students learned and reflected about different types of design firms, various career opportunities, and the types of interior design practice, as well as the differences between small and larger firms. Students were also provided access to a variety of showrooms and the design market. This event is notable because many of the students have never been out of the county and have come from very small towns and communities.

Students demonstrated awareness of the impact of the global market on design practices. In Professional Practice for Design (IPD 446), students wrote essays and reflections on the global market and design practices. For example, students' reflections on a guest lecturer explained the differences and impacts from experience practicing globally (Panama, Middle East, Canada). In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students were tested on the impact of the global market on design practices. Quiz responses and brief reflections discussed how the global market could affect business relations, distribution of goods and services, codes, trade, metrics, and lead times. Student awareness of the impact of global practices on design was also seen in Design Studio III (IPD 318). For the pop-up project in this course, students researched an equitable and international company that addressed contemporary issues and designed a pop-up store that expressed the company's philosophy based on the differing global practices.

Students demonstrated awareness of the breadth and depth of interior design's impact and value. For the Space: Good Design and Bad Design project in Introduction to Design (IPD 109), students worked in teams and individually to observe and gather information on human behavior within a spatial environment and then reflected on how design affects human interaction. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students were tested on ergonomics, anthropometrics, and proxemics. In exam 1,

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

students discussed design's value and impact on sustainability. In Professional Practice for Design (IPD 446), students provided written responses to a TED Talk by Emily Pillotton (Project H Design) titled "Why I Make," which described how design can create positive social change in local communities and around the world. Additional evidenced was found in student assignments and projects focused on designing for the elderly and children, universal design, sustainable design, and other issues facing designers in several studios, including Design Research Methods (IPD 405) and Design Senior Project (IPD 407). Numerous examples of the research prospectus completed in Design Research Methods (IPD 405) showed students were aware of the breadth and depth of interior design's impact and value. Specific examples discussed productivity and work performance, historic preservation and place attachment, design for disabilities, dementia, aging, biophilic design and health, and the value and impact for broader contexts. During interviews with the visiting team, students were able to provide several examples of the impact of design.

Students demonstrated awareness of the components of business practice. In Professional Practice for Design (IPD 446), students prepared letters of agreement, business plans, contracts, specifications, and purchase orders. Branding, business cards, mission statements, letterhead, and various business forms were also created in this course. The business report was based on a real firm that highlighted business development, brand management, financial management, client relations, and human resources. Other program activities included a study tour to design firms in Omaha, Nebraska. Student reports from the study tour included information related to the components of business practice and how they might differ based on a firm's size and specialty as well as legislation. Exams from Professional Practice for Design (IPD 446) included questions on various types of business practices. PowerPoints and digital recordings of internship presentations from Internship (IPD 475) further demonstrated student awareness of components of business practice. Supervisor evaluations, structured internship assignments, and on-site experiences in this course and during the program also demonstrated student awareness of the components of business practices.

Student understanding of types of professional business formations was evident in business plans created for fictitious businesses in Professional Practice for Design (IPD 446). Student responses to exams and exercises in Mechanical & Electrical Systems (ITEC 341), Internship (IPD 475), and Professional Practice for Design (IPD 446) also demonstrated understanding of types of business formations. In Professional Practice for Design (IPD 446), students completed a business formation structure report and task force assignment. The task force assignment was done in conjunction with the CBT career office, and students researched each of the major types of business formation structures including sole proprietorship, partnership, limited liability corporation (LLC), and S corporation, and described how each business structure works. Students identified the benefits/disadvantages of each business structure. They also wrote a summary narrative describing the effectiveness of each business structure followed by a bullet pointed list to take back to their business project teams. For the task force report, the business project team had to determine which business structure was best for their market and scale of operation and explain why it was the best structure for their business and then defend their answer. Students were required to include the task force report in the appendix of their business plan. Students also had to integrate the business formation content into their business plan report.

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

Students demonstrated understanding of elements of project management. Projects from Design Technology II and III (IPD 320, IPD 325) and Construction Materials and Methods (ITEC 240) included schedules, which detailed deliverables for the design team as well as construction schedules for contractors. Students also produced Gantt charts in these courses. Students responded to multiple test questions on project management in Professional Practice for Design (IPD 446). Student project solutions in Design Studio II (IPD 310) demonstrated understanding of budgeting, billing, and scheduling for the NEXT, Vogue/Fairgame, Ignite, Hero Design Firm, and six-foot office COVID projects. Students' presentations described concepts and policies such as clean desk policy, health initiatives, post-occupancy budgeting, and project scheduling based on each of these project initiatives. Students discussed how COVID affected industry operations, such as Knoll and HOK including movement to remote work, modified manufacturing operations, and new roles. Students discussed possible flexible work policies in workplaces moving forward and how that impacts project management.

Students demonstrated understanding of instruments of service, such as contract documents, schedules, budgets, and specifications. Projects from Professional Practice for Design (IPD 446) required students to create business forms for a fictitious design firm as well as construction documents and specifications for individual projects. Student responses to exam questions in Professional Practice for Design (IPD 446)) addressed schedules, budgets, billing, and specifications. Students were tested on open and closed bidding, specifications, scope of services, contracts, fees and compensation, and contract documents in this same course. In Internship (IPD 475), the structured assignments from the internship package/contract required students to engage in scheduling and billing during the internship experience as part of their weekly assignments. Students' internship package/contract also included the Intent to Intern Form, overview of internship, internship position approval form, internship agreement, personal goals worksheet, daily record of work, internship visit and follow-up call time forms, and schedules required by the UNK Career Center, which further evidenced student understanding of service instruments.

Students demonstrated understanding of professional ethics and conduct. Exercises from Professional Practice for Design (IPD 446) provided students with ethical scenarios, and they had to discuss what they would do. Students' responses to exam questions correctly addressed issues of professional ethics and conduct. Students answered ethics questions in teams and then discussed their answers in class presentations.

The program provides exposure to career opportunities an interior design education can afford and the options for advanced study. In Furniture, Finishes, Materials and Components of Interior Architecture (IPD 307), students met with various product representatives throughout the semester and learned about career opportunities in product sales and design. In Introduction to Interior Design (IPD 109), for the sketch three design professions project, students were exposed to the wide variety of potential career paths they could have with a degree in interior design. Students' sketch notes illustrated different career paths and noted interesting or surprising careers they had never thought of before. Students prepared a career plan in Professional Practice for Design (IPD 446) and learned about various career options. During interviews with the visiting team, students expressed interest in obtaining advanced degrees. Students also expressed interest in additional education and NCIDQ certification. Students' portfolios were critiqued by professionals in Design Senior Project (IPD 407), and

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

senior gallery exhibits and program organizational and senior events exposed them to various types of professionals. In faculty interviews, faculty members discussed how they constantly encourage students to be diverse in their selection of advanced study, position searches, continuing education, and certifications and to open their minds to the numerous possibilities that the industry and global market provide. Presentations in various courses such as Professional Practice for Design (IPD 446) and Internship (IPD 475) exposed students to furniture design, interior design firms, architecture firms, lighting design, construction management, and small residential firms among others. The study tours further exposed students to various types of firms with varied specialization, such as large architecture, scenic design, kitchen and bath, mid-size architecture, and interiors firms.

The interior design program provides exposure to role models qualified by education and experience in interior design. This begins in Introduction to Design (IPD 109). For the sketch19 designer project, students had to research a designer or someone from a design-related field who is making a difference. Students used their sketchbook to write notes and produce sketches about the person they researched and wrote a summary reflection. Students conducted management interviews with industry professionals in Professional Practice for Design (IPD 446), Building Codes (ITEC 360), and during the study tour. Industry professionals were brought in to critique student portfolios in numerous studios, such as Design Studio IV (IPD 403), Design Research Methods (IPD 405), and Design Senior Project (IPD 407). For the study tour, guest speakers and field trips provided exposure to appropriate role models in the industry.

The interior design program exposes students to the importance of legal recognition for the profession. Introduction to Interior Design (IPD 109) introduced the topic of professional licensing, and students in this course prepared summaries on the topic. Speakers discussed interior legislation with students, noting that in Nebraska, interior designers are allowed to practice independently unless they wish to work in code-based environments, so there is no current mandate for licensure. Professional Practice for Design (IPD 446), Building Codes (ITEC 360), and Mechanical and Electrical Systems (ITEC 341) address legal recognition for interior design, and student reflections evidenced awareness of licensing requirements (or the lack thereof) in the state of Nebraska. In Professional Practice for Design (IPD 446), students took NCIDQ practice quizzes based on subject areas for the NCIDQ IDFX exam related to legal recognition for the profession. Presentations by professionals during the study tour inform students about legal recognition for the profession and the current coalition for legislation in Nebraska. Also, due to the nature of the department, legal recognition is discussed not just for interior design and architecture but also for the interaction with construction management and furniture design.

The program provides exposure to professional organizations. Introduction to Design (IPD 109) provides students with an introduction to various professional organizations and requires students write summaries that address professional organizations along with other industry-related topics. Professional Practice for Design (IPD 446) provides exposure to the IIDA student mentoring program. The mission of this program is to "provide our student members with the opportunity to create a career-lasting mentorship with interior design professionals across the industry." This includes continuing education opportunities, networking opportunities, volunteering opportunities, and the mentoring of developing designers.

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

Students are exposed to the value of life-long learning. During interviews with the visiting team, students expressed interest in working towards NCIDQ, LEED, and WELL certification. Students also demonstrated awareness of continuing education requirements for professional interior designers. Students participated in a CEU event sponsored by the IIDA Great Plains Chapter, where they connected with professionals and interior design students from three other universities who are all part of the IIDA Great Plains Chapter. For this event, students wrote a reflection paper and produced sketch notes detailing their experiences and what they learned. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), the value of life-long learning was addressed in product representative presentations about new products and the ongoing process of learning in the industry. Also, in Professional Practice for Design (IPD 446), students took NCIDQ IDFX practice quizzes that related to the value of lifelong learning.

The interior design program provides exposure to public service. Students are encouraged to get involved in various public service projects, including Habitat for Humanity, weather-related events, and city clean up. When available, students participate in the Give Where You Live fundraising event created to rally community support for local charitable causes sponsored by the Kearney Area Community Foundation and Just Serve. Students participated in service projects with the local IIDA organization when available. Also, student deliverables for the Wesley mission project from Design Studio III (IPD 318) focused on designing a mental health training facility for mental health professionals in Australia. For this project, students received first-hand knowledge of how designers can support non-profit organizations through design. For the Axtell mixed-use project from Design Studio IV (IPD 403), students provided design solutions for a nearby small town to encourage community gathering and rural community revitalization. In Professional Practice for Design (IPD 446), students' TED Talk responses highlighted how design firms can use design to serve communities. Students' responses to Emily Pillotton and the "Why I Make" video described how design can create positive social change in local communities. Responses to Michael Murphy's video discussed how design firms can use their talents and skill sets to provide community service and affect change.

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

Intent: This standard ensures that graduates understand theories of human-centered design and identify, analyze, and apply information from a variety of stakeholders and sources to develop a successful response to user needs and to promote health and wellbeing.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
Student work demonstrates **understanding** of:				
a) theories related to the impact of the built environment on human experience, behavior, and performance.[1]	☐	☐	☑	☐
b) the relationship between the natural, built, virtual, and technological environments as they relate to the human experience, wellbeing, behavior, and performance. [2a] [2b]	☐	☐	☑	☐
Student work demonstrates the **ability** to:				
c) gather and apply human-centered evidence.[3]	☐	☐	☐	☑
d) analyze and synthesize human perception and behavior patterns to inform design solutions.	☐	☐	☐	☑
e) apply human factors, ergonomics, inclusive, and universal design principles to design solutions.[4a] [4b] [4c] [4d]	☐	☐	☐	☑
f) apply wayfinding techniques to design solutions.	☐	☐	☐	☑

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

Narrative Assessment

Students apply knowledge of human experience and behavior to designing the built environment.

Student work demonstrated understanding of theories related to the impact of the built environment on human experience, behavior, and performance. In Design Studio II (IPD 310), student completed behavioral studies that required them to research topics related to theories of the built environment, such as biophilia, and relate the information to human experience, behavior, and performance. For the digestive health clinic project in this course, students discussed biophilic design in detail and how it shaped their decisions. They addressed the biophilic design theory in three categories: nature in the space, nature analogues, and nature of the space. For nature in the space, students discussed the patterns in supporting stress reduction, cognitive performance, emotion and need enhancement, and the human body. For nature analogues, students described biomorphic forms and patterns (observed view preference), material connection with nature (decreased diastolic blood pressure and improved creative performance, and improved comfort), and complexity and order (positively impacted perceptual and physiological stress responses and observed view preference). For nature of the space, students discussed four categories that included prospect, refuge, mystery, and risk/peril. For these categories, students described prospect (reduced stress, reduced boredom, irritation, improved comfort, and perceived safety), refuge (improved concentration, attention, and perception of safety), mystery (induced strong pleasure response), and risk/peril (resulted in strong dopamine and pleasure responses). One student project described biophilic design as, "Biophilia is the humankind's innate biological connection with nature. It explains why crackling fires and crashing waves captivate us; why a garden view can enhance our creativity; why shadows and heights instill fascination and fear; and why animal companionship and strolling through a park have restorative, healing effects." In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), student responses to chapter quizzes and essay questions addressed topics such as multiple chemical sensitivity, proxemics, human diversity, designing for the elderly and children, and safety and interpersonal performance considerations. In Design Senior Project (IPD 407), students applied evidence to their project based on theories related to lighting, color, historic preservation, Lefebvre's spatial triad, third place, place attachment, restorative theory, and Alexander's pattern language. For example, the florescence community demonstrated application of WELL Building standards, visual physical ergonomics, and biophilia. The adaptive reuse of obsolete shopping malls project in this same course tied community to maintaining place attachment, crime reduction, and new job opportunities. In the same course, the retail adaptive reuse project discussed the historic implication of preserving sensory experiences. One student stated, "Senses provide history to remain living and active, sense experience in retail allows for place attachment and greater purchase behavior." For the fitness center project, students described how a workout center may decrease stress and tension and improve mental health. Student research and annotations described how the built environment has linked health-related instances to the physical built environment, views to outdoors have faster recovery rates, and decreased use of motor vehicles and more active modes of transportation produced the highest health benefits.

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

Student work demonstrated understanding of the relationship between the natural, built, virtual, and technological environments as they relate to the human experience, wellbeing, behavior, and performance. In Design Studio II (IPD 310), students participated in the Steelcase NEXT design competition and designed a 12,500 sq. ft. workplace environment that supported continuous learning, collaboration, and wellbeing and was also agile and adaptable to new possibilities. Working in teams, students researched and reported on a variety of topics and discussed how technology and virtual reality informed the spaces and design. Student solutions identified key zones that included social, meeting, nomadic, resource, and resident zones. Student reflections and design solutions provided spaces for connection both digitally and face to face. Other evidence addressed how the influx and adoption of technology have significantly shifted our perception of density. Also in Design Studio II (IPD 310), student presentations for the Vogue/Fairgame, Ignite, Hero Design Firm, and six-foot office COVID projects described concepts and policies such as "clean desk policy" (any employee can use any desk, lockers are utilized to store personal items), forward thinking (VR lab, 3D printer, innovation lab), movable (portable batteries, mobile furniture, moveable screens), health initiatives (special lighting, gym equipment, improved air quality, low/no VOC materials), and post-occupancy (greater need for private spaces, spaces are not always used as designed; employees are innovative). Students discussed how COVID affected industry operations, such as moving to remote work, manufacturing operations, and new roles. For example, students' reflections addressed the role protective and social distancing measures play in interior design. In their reports and presentations, students described how Knoll has 3 R's of retrofit, redesign, and reimagine. Other student presentations discussed how neurodiversity plays a role in the latest workplace design initiatives. Students discussed and described examples such as HOK's policy that "employees like choices" and preferences of a blend of traditional and remote work. Students discussed Steelcase-Benching + Desking for the post-COVID workplace as well as post-COVID workplace products illustrated in office snapshots roundup. Students used terms in their process work and presentations such as hyperawareness, inclusivity to all sensory stimulations, and empowerment, and then provided case studies and precedents from office snapshots to inform their project solutions.

Student work demonstrated the ability to gather and apply human-centered evidence. The digestive health and concept research in Design Studio II (IPD 310), research for biophilia in Design Studio III (IPD 318), and third-place research and case studies in Design Studio IV (IPD 403) all demonstrated students' ability to gather research and synthesize information in response to their designs, and students used the research to inform their design solutions. In Research in Design Research Methods (IPD 405) and Design Senior Project (IPD 407), students framed a question and then completed comprehensive literature reviews and case and precedent studies to inform the concept and program for their projects. Students used SurveyMonkey and created and facilitated surveys, completed on-site observation when available, and interviewed the UNK subject librarian. This information was used to formulate circulation patterns, create zones within the space, incorporate technology, and correctly specify furniture for the various uses within the spaces. For example, in Design Studio II (IPD 310), students conducted evidence-based research on various topics such as biophilia, prospect and refuge, WELL Building standards, COVID-19 and the return to the office, wellness, neurodiversity, and healthier/more cleanable materials and products, and then applied the findings to their projects. This was evident in the digestive health clinic, Steelcase NEXT project, Vogue/Fairgame, Ignite, The Hero Design Firm, and six-foot office COVID projects. For

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

the modular restroom project from Design Studio IV (IPD 403), student teams collected data and designed a modular public restroom facility suitable for both temporary and permanent installations. These facility projects were researched and designed for use in public parks, civic areas, and for events. Students' solutions considered factors of functionality, durability, economy, and aesthetics through the use of repurposed shipping containers. Due to the ease of transporting shipping containers, the portable restrooms were both easy and economical temporary installments. These projects provided a universal and accessible bathroom that accommodated large crowds and an abundance of people, and the design reflected the student research. One particular modular bathroom utilized an app to help ensure safety. In Design Studio IV (IPD 403) for the Axtell mixed-use, retro entertainment/retailtainment projects, students researched literature and conducted behavior analyses and applied the information to their project. For these solutions, students included information on human awareness of and response to technology in retail spaces by integrating VR and AR and considered the way in which users interface with various platforms. In Design Senior Project (IPD 407), students conducted a study based on their research in Design Research Methods (IPD 405) and then applied evidence to their projects that included virtual reality, biophilia, aquaponics, and lighting designs.

Student work demonstrated the ability to analyze and synthesize human perception and behavior patterns to inform design solutions. In Design Studio IV (IPD 403) for the Axtell mixed-use and retro entertainment/retailtainment projects, students analyzed retail environments based on human behavior then applied the findings to their projects. For project 2: a retail experience economy, students created process, project booklets, research, PowerPoint presentations, and keys and legends based on their findings. For this project, student project teams analyzed the site for big box stores versus specialty shops. Students' observations noted entrance, layout, and movement. They noted whether the wayfinding was influenced by signage, technology, or QR codes. Students observed shoppers and the nature of their interaction within the store as well as their engagement with other activities beyond shopping. Students took notes and reviewed how the environment might be impacting the way people interact and shop. Student reflections noted building elements that appeared to be directly influencing the shopper's experience. They also noted the role that technology played or contributed to the shopping experience. Student research papers specifically noted welcome experiences, experience economy, and Gen Y shopping preferences and intentions as well as explored the role of experience and apparel involvement inside the mind of the millennial shoppers in an attempt to redesign retail spaces for a new generation. Students' ability to analyze and synthesize human perception and behavior to inform design solutions was seen throughout Design Research Methods (IPD 405) and Design Senior Project (IPD 407). Students completed studies focused on topics such as educational facilities, school shootings, medical centers/hospitals, healing methods, fitness practices, historic preservation and sensory experiences, faith practices, dietary practices, place attachment, color, demographics, cultural norms, etc., and considered this information when developing design solutions. For the Officetropolis project from Design Senior Project (IPD 407), students analyzed human interaction in the UNK study space and applied evidence to create the Brain Boost, Nookscape, and Cozy Corner design solutions.

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

Students applied human factors, ergonomics, inclusive, and universal design principles to design solutions. In Introduction to Design (IPD 109), students completed a human factors scavenger hunt. For this team project, students found examples of a space, signage, or product on campus that they would like to redesign and then created a list of factors that made the current design unworkable, such as reach ranges, mobility, legibility, ease of use, possible capacity for injury, cultural issues, and preferences, etc. Students sketched and took photographs of the examples, described the aspects, and then made suggestions to improve the design and shared their findings. In Design Studio I (IPD 210), for the residential project, students applied human factors and ergonomics in kitchen and bathroom spaces. Students considered people of various heights, various abilities, and various ages. Students researched how to make the residence work for people of all ages and abilities and applied the findings to their design solutions, including using universal design principles. In Design Studio II (IPD 310), students' furniture selections for the digestive health clinic, NEXT project, and six-foot office projects supported many different postures, spaces for desk work, collaboration spaces, work-café, view of nature, and lobby and waiting areas that incorporated ADA, accessibility, and universal design. Inclusive design elements included gender-neutral restrooms and cultural diversity.

Students applied wayfinding techniques to design solutions. For the perspective: what is your viewpoint project from Introduction to Design (IPD 109), students described how wayfinding encompasses all of the ways in which people and animals orient themselves in physical space and navigate from place to place. They also described the ten common mistakes with wayfinding, using Lynch's Image of the City for imageability and wayfinding. Students then applied wayfinding in the wayfinding: ninja challenge project. Working in teams of 3 or 4, students hid an object on campus in a publicly accessible location and then created a plan/map using a combination of words and pictures that would help another team find the hidden object. Students practiced following instructions, being clear and concise in instruction, and interpreting instruction. For the digestive health clinic, NEXT design project, and six-foot office projects from Design Studio II (IPD 310), wayfinding strategies included flooring, ceiling elements, acoustic clouds over workstations, lighting, and color. In Design Studio IV (IPD 403), for the retail experience economy project, students analyzed the site for big box stores versus specialty shops, noting the entrance, layout, and movement. They noted whether the wayfinding was influenced by signage, technology, or QR codes and then made appropriate wayfinding changes in their design solutions. In the experiential atmospheres project from this course, students used line, gradation, and texture to guide users through the gallery and event spaces. In the retailtainment project, students used the layout and signage to denote a strong sense of wayfinding throughout the space. For example, wayfinding leading to checkout used "footprints" on the floor, sections were divided by the types of animals, and students used large-scale or prominent signage at intersections. In Design Senior Project (IPD 407), student project solutions included wayfinding for dementia patients. The floorplan was based on a cycle concept that was kept as direct as possible so patients would be able to see where they want to go before they go toward it and could continue to reference it as they made their way through the space. Changing color schemes were used to identify public and private spaces. Students also used flooring pattern and finish changes to identify a path through a room. Students used color zoning to make rooms identifiable. Students noted place attachment and sensory memory in wayfinding strategies.

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

Intent: This standard ensures graduates can employ methods of inquiry, data collection, and analysis to appropriately frame design questions. Additionally, graduates should apply problem-solving methods throughout the design process to arrive at a comprehensive design solution that incorporates skills and knowledge. Familiarity with effective design processes enables graduates to understand complex problems as a system of interconnected issues.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Student work demonstrates the ability to **apply** space planning techniques throughout the design process.[1]	☐	☐	☐	☑
Student work demonstrates the ability to **apply** knowledge and skills learned to:				
b) solve progressively complex design problems.	☐	☐	☐	☑
c) identify and define issues relevant to the design problem.[2]	☐	☐	☐	☑
d) synthesize information to generate evidenced-based design solutions.	☐	☐	☐	☑
e) use precedents to inform design concepts or solutions. [3]	☐	☐	☐	☑
f) explore and iterate multiple ideas.	☐	☐	☐	☑
g) design creative and effective solutions.[4]	☐	☐	☐	☑
h) execute the design process: pre-design, quantitative and qualitative programming, schematic design, and design development.	☐	☐	☐	☑
i) Students **understand** the importance of evaluating the relevance and reliability of information and research impacting design solutions.[5]	☐	☐	☑	☐

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

Program Expectations	No	Yes		
The interior design program includes:				
j) exposure to a range of problem identification and problem solving methods.	☐	☑		
k) opportunities for innovation and risk taking.	☐	☑		
l) exposure to methods of idea generation and design thinking.	☐	☑		

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

Narrative Assessment

Students employ all aspects of the design process to creatively solve a design problem. Numerous examples of iterative thinking and visual track records of various problem solving strategies were available for review. Students solved a great variety of design problems throughout the curriculum, beginning with simple abstract shapes and forms leading to comprehensive interior design problems requiring many modes of design thinking and the problem solving process.

Student work demonstrated the ability to apply space planning techniques throughout the design process. During Design Studio I (IPD 210), students began with information about a residential client and their needs for an aging-in-place home. Students analyzed information about the building and the client (their needs and desires) and then produced initial sketches, bubble diagrams, adjacency matrices, and block planning to evolve their ideas into a home design proposal that included space planning the interior with consideration a logical sequence from public to private space. Additionally, students planned for the clients' utilitarian, physical, and social/psychological needs through kitchen design, bathroom design, furniture placement, and circulation through the home environment. In Design Studio II (IPD 310), students iterated many different possible solutions on trace, moving spaces around, refining circulation pathways, and visualizing design alternatives. Students then projected the space 3-dimensionally through conceptual cereal box spatial models exploring relationships and finalizing their spatial design strategy. Students created plans for commercial office spaces considering the transition from public to private space, users' sequence through the space, the multiple functions of space, and the needs of users in each space. For the retroentertainment/retailtainment projects in Design Studio IV (IPD 403), students used bubble diagramming, block planning, and adjacency matrices to communicate their programmatic needs for the design. In Design Senior Project (IPD 407), students developed many sketches; bubble, block, and adjacency diagrams; and iterations of spatial plans representing a wide range of possible ideas prior to settling on a final design.

Student work demonstrated the ability to apply knowledge and skills learned to solve progressively complex design problems. In Foundation Studio I (IPD 120), the paper forms lamp design began with some instruction in origami paper folding and a 2-dimensional piece of paper. Students experimented with folds to create their own unique folded 3-dimensional form. Next they explored how that form could be repeated and then combined in multiples to create a 3-dimensional lamp shade design. In Foundation Studio II (IPD 206), students conducted research on famous architecture and used that for inspiration in the creation of a functional cardboard chair design. Students used sketching and small cardboard models in the process of designing their chair and finally constructed the functional chair with corrugated cardboard. Students began solving interior spatial problems in Design Studio I (IPD 210). For the residential project, students began with research on aging in place, home security, and universal design before developing a program, concept, and design development. Students communicated their design solutions through presentation boards. In Design Studio II (IPD 310), students solved interior design problems related to commercial office spaces. For the digestive health clinic, NEXT, and six-foot office projects, students began with the program and architecture provided and completed space planning such that the designs included all the items on the program while also meeting standards for circulation. Students designed office

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

spaces with an emphasis on functionality and collaborative communication within the commercial office environment. In Design Studio IV (IPD 403), students designed the Axtell mixed use, retro-entertainment, and retailtainment projects. These were mixed-use spaces, and students conducted code research to include in their design solutions. In Design Senior Project (IPD 407), students designed their own project based on their personal interests and findings from Design Research Methods (IPD 405). For this project, students selected complex spaces and examined the impacts of human behavior on interior environments. These projects were more complex and more sophisticated than earlier projects with the input of evidence-based design, the creation of formal presentation boards, a construction drawing set, and a project book that summarized the research and design process.

Student work demonstrated the ability to apply knowledge and skills learned to identify and define issues relevant to the design problem. In Foundation Studio II (IPD 206), students used famous architecture to inspire a unique chair design. They worked through both aesthetic issues of the inspiration piece and also functional concerns of designing a cardboard chair. In this process, students began to define issues of stability and support for someone sitting. In Design Studio I (IPD 210), students conducted research on their clients' needs to determine appropriate resources, products, and design solutions that addressed those needs. In Design Studio II (IPD 310), students conducted research on a wide range of subjects in preparation for the digestive health clinic and NEXT projects, such as biophilia, wellness, workplace collaboration, and learning styles. This research helped them to better understand how their design solution could support and enhance the experience of the building users. In the florescence project from Design Senior Project (IPD 407), the student used a psychology approach to design, sought to understand the users' needs, considered the effects of the built environment, added the prospect of green spaces, and avoided gentrification with her design. In the adaptive reuse of obsolete shopping malls – co-working space project, the student identified the issues of user needs, workplace collaboration, and adaptive reuse on the project presentation boards and within the project booklet.

Student work demonstrated the ability to apply knowledge and skills learned to synthesize information to generate evidence-based design solutions. Pre-design research began early in the program on some small design fundamental projects, but was especially evident in the design studio sequence. For the surf shop project from Foundation Studio II (IPD 206), students researched retail spaces, surfing culture, atmosphere, use, and zones within a retail space. Students applied their findings to their design presentation. In Design Studio II (IPD 310), students conducted pre-design research on topics such as biophilia, prospect and refuge, WELL Building standards, COVID-19 and the return to the office, wellness, neurodiversity, and healthier/more cleanable materials and products. Application of research findings to their design solutions was evident in access to daylight, plantings and green walls, prominent stair designs, and sit-to-stand desks. Further evidence was observed in projects from Design Senior Project (IPD 407). The presentation board and booklet for the ambulatory surgery center project provided evidence that the student had used their research related to project goals and needs to create a space that was inviting and homelike but sterile and functional for surgery. The student cited material research to find materials that helped create the aesthetic while also meeting rigorous standards for healthcare and maintenance. For the florescence community center project, the student completed research on urban revitalization and equity and designing to influence the design of a space to accommodate everyone in the community

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while avoiding gentrification in the neighborhood. In the life fitness center project, the student summarized the research findings and included in the project book the exact ways she was able to interpret her findings in the final design.

Student work demonstrated the ability to apply knowledge and skills learned to use precedents to inform design concepts or solutions. Students conducted many precedent studies in the process of developing a design solution. In Foundation Technology for Design (IPD 260), students completed a case study of one of the case study houses in their textbook and created a slide presentation examining residential flow of design. Students also created technical drawings of their case study house. In Design Studio IV (IPD 403), students conducted precedent research of retail stores and environments and analyzed their findings prior to designing their retro entertainment/retailtainment projects. These projects included experience design, atmosphere, and branding in designing engaging retail spaces. Projects from Design Senior Project (IPD 407) also included the observation of precedent spaces in the pre-design phase of the project. Students conducted site visits where they took light meter readings, observed behaviors, and made observations about design strategies, furniture placement, and the use of materials within the observed space. This content was used to inform the design solution of their own senior design project.

Student work demonstrated the ability to apply knowledge and skills learned to explore and iterate multiple ideas. For the pattern and point to volume projects from Introduction to Design (IPD 109), students began with simple 2-dimensional sketches, drawings, or diagrams and iterated through an options review of design. Through this process, the 2-dimensional drawing was brought into a 3-dimensional form and then sequentially modified. Students created 40 sketches from the original 12 compositions. From here students created small cardboard models to visualize their compositions. A final model was selected and then rebuilt for a more formal 3-dimensional presentation. This model was then manipulated by the student through addition and subtraction, and then envisioned as a planar composition. In this way, students demonstrated the different ways that a design can be modified and explored in different dimensions. This iteration continued throughout the curriculum. For the art to volume project from Foundation Studio II (IPD 206), students began with an inspirational art work and produced multiple sketches and ideas to create an outdoor space-enclosing structure that related to the composition and design of the art piece. After creating sketches, students created study models and then refined the model using better materials and applying color. Students then photographed the model and collaged it into an outdoor scene with human scale using Adobe Photoshop. During Design Studio I (IPD 210), students created a residential project where they used client interviews, parti drawings, and color exploration to create a pattern design that they developed into either a fabric or wallcovering design. In Design Studio III (IPD 318), students created several vase designs using the 3D printer. Iterations of student designs were available for review. There were several other projects in this course, such as creating a personal brand and laser cutting that into wood, all of which required design iterations throughout the process.

Student work demonstrated the ability to apply knowledge and skills learned to design creative and effective solutions throughout the curriculum. Students designed the paper forms lamp and the fascinator design in Foundation Studio I (IPD 120). These projects required students to design a functional object using paper (and found objects in the fascinator design).

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

Students explored many options and ultimately hand-built their solutions, which were creative and effective. In Foundation Studio II (IPD 210), students created the art to volume project, which was an outdoor space-enclosing structure at human scale. These designs reacted to the color and form of a painting. Students' hand-built models were photographed and photoshopped into an environment, leading to a creative solution and presentation method. In Design Studio III (IPD 318) students designed a retail pop-up store for Lush. Students enjoyed a lot of creative license in the design of this small footprint project. In Design Studio IV (IPD 403), students designed the painterly space/experiential atmosphere project. This design project had a small footprint where students could add vertically to the building. They began by selecting and researching a famous work of art. The assignment was to design a viewing space and entertainment space that would echo the design elements and principles analyzed in the artwork. These spaces were thoughtful and creative in both interior and building massing design.

Student work demonstrated the ability to execute the design process. Each of the major studio projects allowed students to practice applying the design process to interior design. Sequentially, each studio provided fewer given details and required students to complete more and more of each phase on their own, leading up to Design Senior Project (IPD 407), where students conducted their own pre-design, quantitative and qualitative programming, schematic design, and design development. For the retailtainment project from Design Studio IV (IPD 403), students conducted pre-design research, conducted site visits and wrote about their findings, and examined precedent studies. Their design issues were developed using mind-mapping techniques. Students prepared a mission statement and goals for their design project; graphically addressed spatial and functional requirements for the space; created bubble diagrams, block plans, and parti diagrams; and conducted a code review for the design. In the retro entertainment project, students used precedents and third-place theory in their pre-design research. They completed a case study and conducted a site visit where they collected behavioral data through observation and behavior mapping. They completed their own programming and identified project goals, location, culture, and user needs. Students also produced bubble diagrams, adjacency matrices, and block planning while considering spatial and functional requirements. These projects culminated in a complete design presentation of the designed space along with a project book that included their research and design process for the project, complete with justifications for the design.

Students understood the importance of evaluating the relevance and reliability of information and research impacting design solutions. In Design Research Methods (IPD 405), students read design research and behavioral psychology studies for their literature review. Students used triangulation to ensure the quality of their sources. In this course, students used both primary and secondary data sources in their research proposal. Students conducted their own research through observation studies or surveys, thus collecting their own data. Students also utilized census data for their proposals (secondary data source). Also in Design Research Methods (IPD 405), as students were researching for their senior project and creating their research proposal, they also created an annotated bibliography that was meant to inform the reader of the relevance, accuracy, and quality of the sources that were cited.

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

The interior design program includes exposure to a range of problem identification and problem solving methods, which students used throughout the curriculum. Students used images of art and nature as project inspiration and created mood boards to further interpret the qualitative feel of the project. Students also used research and literature review as a method of problem identification. In Design Research Methods (IPD 405), students read many scholarly articles looking for their own unique research opportunity for their senior project. For the retailtainment project in Design Studio IV (IPD 403), students used mind-mapping as a way of discovering connections and revealing design problems. Students sketched 2- and 3-dimensional design solutions in their sketchbooks and on trace and used diagramming and sketch notes to organize complex information for design problem solving.

The interior design program includes opportunities for innovation and risk taking. Opportunities for risk taking early in the curriculum include the pattern and point to volume projects in Introduction to Design (IPD 109), the paper forms lamp, paper apparel, and fascinator projects in Foundation Studio I (IPD 120), and the art to volume project in Foundation Studio II (IPD 206). Further risk taking and innovation occurred in Design Studio III (IPD 318), where students designed a pop-up store and had the opportunity to experiment with the tools in the fabrication laboratory. The pop-up store offered students an imaginative and creative opportunity to design a branded retail space in a small square footage. Students also have the opportunity to complete design projects and elements for their design projects using the tools in the fabrication lab. Here students may work with a vinyl laser cutter, a wood laser cutter, 3D printers, and a CNC router. These tools allow students to explore model making and objects in a very creative and intimate way.

The interior design program provides exposure to methods of idea generation and design thinking. For the pattern and point to volume projects from Intro to Design (IPD 109), students began their ideation with line drawings and moved through iterations to a 3-dimensional solution. For the fascinator design in Foundation Studio I (IPD 120), students researched a furniture designer, analyzed their use of the elements and principles of design, and then translated that analysis into a fascinator design that reflected the choices of the furniture designer. In the residential design project from Design Studio I (IPD 210), students generated ideas for their project using a client interview, parti diagrams, and textile design to translate their clients wishes into a comprehensive residential design solution. In Design Studio II (IPD 310), students used research on workplace behaviors, branding, office culture, wellness, and COVID 19 to generate design ideas and challenge their design thinking for the NEXT design project, the digestive health clinic project, and the six-foot office project. In Design Senior Project (IPD 407), students have an arsenal of tools to use in idea generation and design thinking, chief among these is research, but students also used diagramming, site visits, inspiration, and mood boards in their idea generation and design thinking for their final capstone project.

Standard 9. Communication. Interior designers are effective communicators.

Intent: This standard ensures that graduates are effective communicators and are able to deliver a compelling presentation visually and verbally, as well as in writing. Design communication also involves the ability to listen to and interpret external information. Effective communication builds a case, promotes validity, and is persuasive in content and style.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
Students are **able** to effectively:				
a) interpret and communicate data and research.	☐	☐	☐	☑
b) express ideas in oral communication.	☐	☐	☐	☑
c) express ideas in written communication.	☐	☐	☐	☑
d) express ideas developed in the design process through visual media: Ideation drawings and sketches.[1]	☐	☐	☐	☑
e) express project solutions using a variety of visual communication techniques and technologies appropriate to a range of purposes and audiences. [2]	☐	☐	☐	☑
Program Expectations	No	Yes		
The interior design program provides opportunities for:				
f) exposure to evolving communication technologies.[3]	☐	☑		
g) students to develop active listening skills in the context of professional collaboration. [4a] [4b]	☐	☑		

Narrative Assessment

Early in the program, students are introduced to a variety of communication methods. This is woven throughout the program content through all four years of instruction, leading students to become effective communicators visually, orally, and in writing.

Students were able to effectively interpret and communicate data and research. In Design Senior Project (IPD 407), students interpreted research findings from an individual study based on their literature review and then explained the application in a poster and oral presentation using Zoom. In one research project about how nature is a model for open office design, the student presented definitions, interview and survey questions, results, design, and possible groupings. Classwork in Foundation Technology for Design (IPD 260) showed that students researched one of the case study houses in the book by Elizabeth A. T. Smith and then created a PowerPoint to present visual research, sketches, and a draft floor plan. Students submitted the PowerPoint file and uploaded it as a pdf file. Then they created an AutoCAD floor plan and submitted it as a dwg file. Student work showed evidence that they were able to effectively interpret and visually communicate data and research through a group oral presentation with slides. They were given specific parameters based on the 2016-2017 IDEC student competition and then presented imagery, illustrations, and descriptions to help educate an audience about the Amazon rainforest and indigenous populations and cultures.

Students were able to effectively express ideas and their rationale in oral communication. Evaluations of assignments from Design Studio I (IPD 210) showed that students were able to effectively express their ideas in client presentations, as indicated by consistently high scores on grading sheets. They learned about how to engage their audience and sell their idea through a successful presentation, and then they demonstrated that through an in-class presentation on what they learned. The visiting team viewed video recordings of students presenting projects to fellow interior and product design students and outside disciplines. Additionally, the visiting team was able to view videos of students in Design Studio II (IPD 310) presenting their project, six-foot office space. Students were articulate and presented their ideas in a professional manner. In Interior Design Studio IV (IPD 403), students created audio/visual presentations to an architect and client. They collaborated with various key project consultants to inform their design solutions and then created and delivered a presentation of the completed design to gain buy-in from community members and potential investors. Students were also able to communicate well with the visiting team during interviews.

Students were effective in written communication throughout all levels of the program. In Art Appreciation (ART 120), students communicated research in a written report requiring a minimum of 600 words, and then wrote one paragraph that replied to one of their classmates' postings in a minimum of 100 words. In Design Studio IV (IPD 403), students compiled a project book that communicated project goals, project concepts, and project justification. Student work examples showed depth and quality control in the final presentations. Senior projects in Design Senior Project (IPD 407) summarized research with a graphic presentation poster. Posters included a section summarizing the project overview, purpose, mission, and needs. Examples provided demonstrated knowledge of the appropriate notations, citations, and

organization. Information was formatted well and clearly communicated research and supporting information.

Students were able to express ideas and their rationale developed in the design process through visual media including ideation drawings and sketches. In Foundation Studio I (IPD 120), the garment project was completed in three parts. Students created ten individual sketches to express their ideas based on their research of haute couture (high fashion). Then they refined their sketches into six renderings. Finally, they worked in groups to develop a human-scale garment that one of the students modeled to the rest of the class. Students demonstrated that they were able to express their ideas and their rationale through bubble diagrams, which developed into blocking diagrams and then into an adjacency matrix. In Design Studio I (IPD 210), students expressed their ideas on trace paper with legends, then labeled blocking diagrams. Drawings were developed into an adjacency matrix showing 15 rooms in a residential design. Students used multiple forms of media for their work in Design Studio II (IPD 310) and developed ideation and sketches for the digestive health clinic, NEXT, and six-foot office building projects. Development of the process was communicated on trace paper using ink and pencil.

Students expressed their project solutions using a variety of visual communication techniques and technologies appropriate to a range of purposes and audiences. In Foundation Technology for Design (IPD 260), students designed a tessellating pattern based on a plant or animal in a color palette from a photo reference, and then they created the finished design in Adobe Illustrator. Students were evaluated on experimentation, craftsmanship, and participation in class presentations. In Design Studio III (IPD 318), students completed their projects using Adobe Photoshop, AutoCAD, SketchUp/Revit-Enscape, and the fabrication studio. In the fabrication studio, students learned how to view a model in VR and how to manipulate the program. They explored VR options and then shared them with the class. Student work demonstrated that they were proficient in creating 360-degree QR codes, and VR files were available for review in the VR room on site. For their final senior presentations in Design Senior Project (IPD 407), students produced 3D walkthroughs of their projects. One example of the florescence community center showed interior and exterior renderings and moved through each space on the plan. The presentation was over one minute long and was thorough.

The interior design program provides opportunities for exposure to evolving communication technologies. Interior and Product Design (IPD 210) included a presentation using the MultiTaction wall, and students answered questions about how the presentation was different from a typical projector, whether they were more engaged, and how the technology might be more useful for future presentations. Students' final design presentations in Design Studio IV (IPD 403) included a 90-second marketing video with imagery, graphics, and audio to summarize the project. The format had to be acceptable to be posted on social media platforms. In Design Studio III (IPD 318), students answered questions on a quiz about the different types of 3D printing as well as technical aspects of the equipment itself. In the fabrication studio, students learned how to view a model in VR and how to manipulate the program.

Standard 9. Communication. Interior designers are effective communicators.

The interior design program provides opportunities for students to develop active listening skills in the context of professional collaboration. The shapes game assignment in Foundation Studio I (IPD 120) is an exercise that helps students identify and develop the skills needed to communicate ideas and interpret someone else's ideas. For this assignment, students sat back-to-back and, without looking, one student instructed the other on how to construct a prescribed shape with the pieces they had been given. The goal was to learn about what happens when communication breaks down, how frustration inhibits progress, and what causes frustration. Foundation Studio II (IPD 206) includes multiple evaluations of student work including the application of feedback from peers and instructors. Some specific feedback on one assignment, project 2 – assignment 2: concept and logo, stated that the student prepared for critiques when they were scheduled and were open to feedback. The student adjusted based on that feedback and then developed a successful logo design. During the Axtell mixed-use project in Design Studio IV (IPD 403), students developed listening skills on preference and parameters for a real-world project in collaboration with multiple stakeholders (architect, client/developer, mechanical engineer, contractor).

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

Intent: This standard ensures graduates have the knowledge base of design history to inform design solutions.

☑ Compliance

☐ Partial Compliance

☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
Students **understand** the basic context and framework of history as it relates to:				
a) interior design.	☐	☐	☑	☐
b) furniture, decorative arts, and material culture.[1]	☐	☐	☑	☐
c) architecture.	☐	☐	☑	☐
d) art.	☐	☐	☑	☐
e) Students **understand** the social, political, and physical influences affecting historical changes in design of the built environment.	☐	☐	☑	☐

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

Narrative Assessment

Interior design students are knowledgeable about the history of interiors, architecture, decorative arts, and art. While most evidence was found in History of Interiors I and II (IPD 207, IPD 209), the history of art, architecture, and interior design is woven into a wide range of experiences throughout the curriculum.

In History of Interiors I (IPD 207), students maintained a sketchbook throughout the course where they created three annotated sketches from their lecture/reading content, spanning a time frame of primitive through 1800. This course is focused primarily on western art/architecture traditions with several non-western units on Chinese, Islamic, and African design. The first lecture of History of Interiors I (IPD 207) provides students with a framework for analyzing historical objects and spaces including physical description, elements and principles of design, contextual information, and historical/cultural analysis. Students used this analysis process consistently throughout the curriculum when asked to analyze works of art, architecture, and interior design.

Students' knowledge of the history of art, architecture, interior design, and decorative arts was assessed through four unit tests. In History of Interiors I (IPD 207), the assessments included image identification, matching, fill-in-the-blank, short answer questions, and comparison essays. Test topics included historical and cultural context, vocabulary, and identification of architecture and architectural details, interiors and interior details, furniture, finish materials and techniques, and decorative devices and details. Unit 1 and unit 2 tests specifically assessed students' ability to analyze an historical space based on the framework introduced in lecture. Essay questions included analyzing an historical fresco and a classic Japanese interior, a comparison/contrast of two chair styles (French), a comparison of Megaron to Temple of Apollo, and a comparison of three different David sculptures and how they illustrate period ways of perceiving the historical figure.

Student work from History of Interiors I (IPD 207) provided evidence that students understood the specific vocabulary of art, architecture, interior design, environmental design, and material culture. Students identified and labeled characteristics of chairs and the classical orders (column and wall elevation). Students performed well on the tests and demonstrated an understanding of the physical space and its historical and cultural significance. In the unit 3 test, students wrote an essay about an historical mantel clock using the same method of analysis, and the unit 4 test included students analyzing an historical sculpture.

Also in History of Interiors I (IPD 207), students wrote historical analysis papers that addressed the Borobudur Temple, Duomo Cathedral, Catherine Palace, Metz Cathedral, Fallingwater, Sultanahmet Mosque, Blue Mosque, Burj Khalifa, and Harewood House music room. Research papers analyzed the architecture following the structure presented at the beginning of the course, commenting on the social and cultural implications, political implications, the formal elements of design, the use of materials, and the community significance of the building. Students completed a movie set redesign project for which they chose an historical drama (e.g., Tudor, Queen Anne, Borgia, Ottoman Empire, American West), conducted period research, and submitted a written paper including their research and analysis along with a

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

visual package including a mood board, a selection of materials, elevations, and plans. These were manually drawn and rendered in color.

History of Interiors II (IPD 209) covers 1800 to present time. Students created a visual history booklet that included annotated images displaying examples of period-specific interiors, furniture pieces, decorative arts, fashion, architecture, and fine art from 1800 to present. Lecture content in this course begins with a review of the framework for analysis covered in History of Interiors I (IPD 207). In addition to the visual history book, students took tests and created the clue project. This was similar to the historical drama redesign project from History of Interiors I (IPD 207), except students created furniture and finish selections to support the selected historical elements. This project included research on the period, the designer of note, and a rationale for their selections. Students developed plans, elevations, and rendered interiors for the project. Examples of student research included William Morris, Josef Hoffman, Greene Brothers, Alvar Alto, Parish-Hadley, Donald Deskey, Charles and Margaret Mackintosh, Ettore Sottsass, Gio Ponti, Elsie DeWolfe, Dorothy Draper, Kelly Wearstler, Billy Baldwin, Michael Graves, Syria Maugham, and Katie Ward.

The boutique hotel design proposal from History of Interiors II (IPD 209) included German Biedermeier, Aesthetic Movement, Wiener Werkstatte, Bauhaus, Italianate Renaissance Revival, Regency and Louis XV: Rococo, Scandinavian Modern, and Streamline Moderne. In this project, students analyzed the stylistic period, discussed the justification for the period, and provided a description of the designed interior. Additionally, there were photographs of hand-built, exploded, rendered, foam core models that addressed the plan and elevation and ceiling design of the proposed space.

In Foundation Technology for Design (IPD 260), students researched a case study house from their textbook and created a PowerPoint including some historical context for the house and interpreted the published floor plans in AutoCAD. The case study houses were from 1945-1966 in California and were low-cost, experimental, modern prototypes.

Students explored architectural details in Design Technology III (IPD 325). They were tasked with creating and drafting wall and molding details in the Craftsman Style, including a door and window(s). Students designed and drew construction details for a Craftsman style fireplace. Drawings provided were elevations and construction details supplied through section drawings.

In Foundation Studio I (IPD 120), students visited the Museum of Nebraska Art and wrote about their experience, selected a favorite piece, and completed a worksheet that navigated them through an historical analysis, physical analysis, a formal design elements and principles analysis, a content analysis, and finally a reaction from the student.

For the painterly space project and experiential atmosphere project from Design Studio IV (IPD 403), students selected a work of fine art, created a formal analysis of the piece (written paper), and designed a gallery and entertainment space inspired by the analysis of the art piece. Students were especially interested in creating an experiential interior design where the user might feel as if they stepped into the painting without being a themed space. The

Standard 10. History. Interior designers are knowledgeable about history of interiors, architecture, decorative arts, and art.

experiments into fashioning an interior space experience using interior architecture, materials, and lighting were innovative and creative.

Students understood the social, political, and physical influences affecting historical changes in design of the built environment. In the visual history booklet assignment, a semester-long project from History of Interiors I (IPD 207), students collectively researched and assembled their own annotated visual history of interiors through 1800 (also including China, Japan, Africa, and Islam). In History of Interiors II (IPD 209), students outlined social, political, and physical influences on design through history by creating individual booklets. These booklets dated from 1800 to 1950.

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

Intent: This standard ensures graduates are able to apply design elements, principles, and theoretical context to formulate and compose creative and aesthetic solutions.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students **understand** the elements and principles of design and related theories, including spatial definition and organization. [1]	☐	☐	☑	☐
Student work demonstrates the **ability** to:				
b) explore a range of two- and three-dimensional design solutions using a variety of media. [1]	☐	☐	☐	☑
Students effectively **apply** the elements and principles of design and related theories throughout the interior design curriculum to:				
c) two-dimensional design solutions.[2a] [2b]	☐	☐	☐	☑
d) three-dimensional design solutions. [2a] [2b]	☐	☐	☐	☑

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

Narrative Assessment

Students apply the elements and principles of design. Students' inquiry into the elements and principles of design was evident throughout the curriculum. Instruction begins in Introduction to Design (IPD 109) and culminates in Design Senior Project (IPD 407).

Students understood the elements and principles of design and related theories, including spatial definition and organization. Throughout Introduction to Design (IPD 109), students maintained a sketchbook where they kept notes, sketch notes, and process for the course. This provided a record of students' exploration into design elements and principles and introductory color theory. In Foundation Studio I (IPD 120), students were tested on the elements and principles of design including composition design, listing the elements and principles, and responding to multiple choice questions addressing the vocabulary of art and design. In Design Studio I (IPD 210), students completed an assigned reading from the Mitton textbook on spatial theory. Students submitted a visual notes composition in their sketch journals based on the reading. For the digestive health, NEXT, and six-foot office projects from Design Studio II (IPD 310), students constructed cardboard study models of their design solution in process to better understand the 3-dimensional spatial volumes of the spaces and to explore how the ceiling design interacted with the rest of the design, including wayfinding and spatial definition. In Design Studio IV (IPD 403), students completed the painterly space/experiential atmospheres project. They selected a painting for inspiration and analyzed its use of the elements and principles of design. From there students began to develop a design for an art gallery and entertainment space that was limited by the building footprint. Students were encouraged to build up from the base building, and they added interesting and cantilevered volumes that created interesting 3-dimensional spaces and represented the design from the painting.

Student work demonstrated the ability to explore a range of 2- and 3-dimensional design solutions using a variety of media. The pattern project (superstructure) in Introduction to Design (IPD 109) was a 3-dimensional construction of form and void project developed from a 2-dimensional design composition in students' sketchbooks. The project involved the creation of an interesting building unit that students multiplied many times over to create a 3-dimensional "wall." This project challenged students with transitioning from a 2-dimensional composition to a 3-dimensional composition. Students in this course also created a point to volume project that began with a single point inside a square. The point was located in different locations on each of 12 squares. Students then created 40 sketches based on the original 12 compositions. From there, students created small cardboard models to visualize their compositions in 3 dimensions. A final model was selected and then rebuilt for a more formal 3-dimensional presentation. Students then manipulated this model through addition and subtraction, and then envisioned it as a planar composition. In this way, students demonstrated the different ways that a design can be modified and explored in many different dimensions. For the line, shape, and space (achromatic design solution) project in Foundation Studio I (IPD 120), students explored positive and negative space in a square format composition. Students used origami to create paper lampshades to manipulate a plane into a 3-dimensional form using only origami folding techniques. Students experimented with the folded form in numerous iterations until a final form was developed, repeated, and fashioned into a 3-dimensional pendant lamp shade. Students conducted research and used found

materials to create fascinators and paper apparel designs applying the design process from inspiration to final product. Students also completed the dominant-subdominant project, a presentation board of a complex rectangular solid they had built from chipboard and presented with formal line drawings of top view, all side elevations, and a bottom view, using 3-dimensional and 2-dimensional descriptive drawings illustrating students' understanding of both 3-dimensional form and its documentation. For the residential design project from Design Studio I (IPD 210), students were assigned the creation of a shape-based design that could be developed into a pattern for a fabric/wallcovering that might be appropriate for their client's design. After generating shapes and exploring options, students decided on a final illustration of their pattern, which they ordered from Spoonflower, exposing them to the possibilities of digitally printed fabrics and wallcoverings. In Design Studio III (IPD 318), students learned to load and view their digitally rendered models in VR and how to manipulate the program and use QR codes to share the model. Also in Design Studio III (IPD 318), students were oriented to the fab lab and experimented with fabricating their own 2- and 3-dimensional designs using a laser vinyl cutter, laser wood cutter, and 3D printing in several different mediums (plastics, primarily). Faculty and students were just beginning to incorporate a CNC router that had just been added to the lab. In Design Senior Project (IPD 407), students created presentation boards that were created using output from Revit and Enscape and combined with other imagery into cohesive and sophisticated design boards.

Students effectively applied the elements and principles of design and related theories throughout the curriculum to 2-dimensional solutions. In Introduction to Design (IPD 109), students completed the pattern design and the point to volume projects, which both included a transition from a 2-dimensional design to a 3-dimensional design. In Foundations Studio II (IPD 206), students created a logo design for themselves using an iterative design process and engraved the design into wood or plastic using the laser cutter. In Design Studio I (IPD 210), students began with a concept of words, lines, or sketches and developed a pattern design for their residential client. This design was printed on textiles offsite by Spoonflower for pillows or wallcovering. In Design Studio IV (IPD 403), for the Axtell mixed-use project, students designed logos and a menu to incorporate branding throughout the space through logos and graphics.

Students effectively applied the elements and principles of design and related theories throughout the curriculum to 3-dimensional solutions. Early evidence was found in Introduction to Design (IPD 109), where students completed the point to volume project, transitioning from a 2-dimensional design to a 3-dimensional design using a structured process that highlighted the types of modifications a designer might work through. For the dominant-subdominant project from Foundation Studio I (IPD 120), students created a complex geometrical study model that combined a dominant and subdominant form. They hand built the model and created orthographic drawings illustrating all of the possible views. In Foundation Studio II (IPD 206), students studied famous architects and their designs and, using that as inspiration, developed a design for a chair. In the process of finalizing the design, students worked through a scaled study model and ultimately built the chair at full scale using corrugated cardboard. In Design Studio III (IPD 318), students created designs for the various fabrication machines in the fabrication lab. Students experimented with many different modalities of 3-dimensional design. Mediums used were vinyl, plywood, MDF, aluminum, PLA, plastic, and acrylic. Finally, students' application of 3-dimensional elements and principles was evident in projects from Design Senior Project (IPD 407). The 3-dimensional renderings of their

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

designs illustrated students' capabilities with applying design principles to interior design solutions. Projects boards on display showed students' design concept integrated throughout the spatial design, the selection of furniture and materials, and the design communication of the final solution. Students were sensitive to integrating their project design with their presentation design and coordinated both 2- and 3-dimensional design solutions.

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

Intent: This standard ensures graduates understand the art and science of light and color. Graduates should be able to integrate light and color in the design process to enhance the human experience.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students are **aware** of the environmental impact of illumination strategies and decisions.	☐	☑	☐	☐
Students **understand**:				
b) the principles of natural and artificial lighting design.[1]	☐	☐	☑	☐
c) strategies for using and modulating natural light.	☐	☐	☑	☐
d) Students competently select and **apply** luminaires and light sources.	☐	☐	☐	☑
e) Students have **awareness** of a range of sources for information and research about color.	☐	▨	☐	☑
f) Students **understand** how light and color impact health, safety, and wellbeing in the interior environment. [2]	☐	☐	☑	☐
Student work demonstrates **understanding** of:				
g) color terminology.	☐	☐	☑	☐
h) color principles, theories, and systems.	☐	☐	☑	☐
i) color in relation to materials, textures, light, and form.	☐	☐	☑	☐
Student work demonstrates the **ability** to appropriately:				
j) select and apply color to support design concepts.	☐	☐	☐	☑
k) select and apply color to multiple design functions.[3]	☐	☐	☐	☑
l) use color solutions across different modes of design communication.[4]	☐	☐	☐	☑

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

Narrative Assessment

Students apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.

Students were aware of the environmental impact of illumination strategies and decisions. In Introduction to Design (IPD 109), for project 3: lighting analysis, students explored lighting and its effects on a space. Based on Richard Kelley's three types of lighting (focal glow, ambient luminescence, and play of brilliants), students took their own three images of light and space and analyzed them based on feeling, mood, and lighting. For the Wesley mission project in Design Studio III (IPD 318), students selected lighting based on many factors and calculated their lighting power density (LPD) and assessed their design in terms of energy efficiency. In the light moment assignment from Lighting for Design (IPD 306), students provided an inspiration image from nature and paired it with their own design sketch of an interior environment with the same feel as their image. For their final project in Lighting for Design (IPD 306), students completed a lighting design project where they returned to an earlier completed design project and re-evaluated and redesigned their lighting solution. In their presentations, students made clear the intended impact of the new lighting strategy as it related to the story of the original project and the needs of the people using the space. In their lighting concept statements, they described the experiential intent of the lighting design. This included lighting for display, lighting for mood, and lighting for the functional needs of the space. In Design Studio IV (IPD 403), students completed the painterly space/experiential atmosphere project. Students selected a master work of fine art for their inspiration for a gallery/entertainment space. From the selected art piece, students created conceptual 3-dimensional forms, and from these forms, students created a light model to experiment with lighting effects for their gallery design project. This experimentation was visible in the final lighting design for the project.

Students understood the principles of natural and artificial lighting design. In Lighting in Interior and Product Design (IPD 109), students completed required readings, listened to lectures, and completed a series of quizzes. Quiz 1 included open-ended questions related to the basic principles of light including color and quality of light. Quiz 4 addressed qualities and modulation of natural light. For an assignment, students interviewed faculty members about their office spaces regarding lighting. Students found that while windows were great for bringing in natural light, sometimes the windows were problematic for privacy and winter temperatures. Some offices relied on fluorescent lighting and lacked warmth. Students wrote a summary of their experience and offered potential solutions for the problems they discovered. In Design Studio IV (IPD 403), the painterly space/experiential atmospheres project was inspired by fine art. Students analyzed the art and wrote about their analysis. Students were given a compact concrete base structure in which they designed a gallery space with a catering kitchen and private event space. From the selected art piece, students iterated an abstract 3-dimensional model and a light model. In the final project boards, students included both paraline drawings and rendered perspectives illustrating their concept activated within the interior space. Special attention was given to the interplay of artificial and daylight and color throughout the space.

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

Students understood strategies for using and modulating natural light. In Lighting for Design (IPD 306), following their interview with faculty about their office windows, students suggested changes including window shades and electrically darkening windows for daylight and privacy control. In their final lighting project for this course, students provided a section view of daylight entering the space and discussed how artificial lighting could be used and controlled in conjunction with daylight harvesting. In quiz 4 from Lighting for Design (IPD 306), students were given an image of build-out space with windows. Students sketched into the image the daylight zone and described the nature of the daylight source and how that impacted the interior environment. In this case, it was west and north light with the north light being more controllable than the west light, which might create glare. Further, students made suggestions for blinds and utilizing wall-washing to help light dark interior walls. For the sustainability and site conditions assignment from this course, students wrote essays about buildings in different parts of the country and explained ways to control natural light and heat gain in the interior. In the case of northern buildings, students highlighted daylight harvesting and solar heat gain.

Students competently selected and applied luminaires and light sources. In the lighting project from Lighting for Design (IPD 306), students selected a prior design studio project to upgrade the lighting design. Students designed with layers of light, from task lighting to ambient lighting to decorative lighting. They also wrote about their selections, describing how each luminaire and light source contributed to the experience of the space. Students discussed lighting for transition from outside to inside, concealed lighting to wash over a surface or create a glow, the light produced by their luminaire choices, and overall energy efficiency. In the Lush pop-up project, a student proposed a layering of cool and warm light sources to highlight products while maintaining a warm glow to the overall space. For the Wesley project from Design Studio III (IPD 318), which was located in Australia, students proposed the lighting design and provided specifications of the lighting used in the space. Students employed a design strategy using daylight, glow, task, ambient, and accent lighting. In Design Studio IV (IPD 403), students completed the retailtainment project. Since this project comes after the lighting course in the curriculum, students had the opportunity to continue to apply luminaires, artificial lighting, and daylighting in their design projects. Since the projects were experiential spaces, the lighting design played an important role in the narration of the experience. Student projects were either gaming experiences or retail environments. This project also allowed students to develop creative solutions for indirect lighting.

Students used a range of sources for information and research about color. In Design Foundation Studio II (IPD 206), students used their required textbook on color for design. For the color reading note assignment, students read about and created visual notes on color vocabulary, color effects, color psychology, and color theory. For the iPad project, students linked color and design images to particular moods. For the art to volume project, they began their color research with a formal analysis of the fine art piece they selected for their inspiration and interpreted that color scheme into the environmental art piece they designed. In Lighting for Design (IPD 306), students studied and were tested on additive/subtractive color, light color temperature, and color rendering (index). In Design Research Methods (IPD 405), students utilized a wide variety of scholarly publications for research on color and its uses in human psychology and interior design; this project provided them even more sources for conducting color research.

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

Students understood how light and color impact health, safety, and wellbeing in the interior environment. In Lighting for Design (IPD 306), students specified lighting for a residential assisted living project addressing issues related to aging vision, like reducing contrast glare when transitioning from light to dark and providing indirect night lighting for safety. In Design Studio II (IPD 310), in the digestive health center project, students conducted research into the uses and effects of lighting in relation to human wellness and the WELL Building Standard. In Design Senior Project (IPD 407), student projects showed the careful selection of light and color for human health and wellbeing. In their design rationale statements, students referenced the research that they did in Design Research Methods (IPD 405) and how it influenced their selections of lighting and color, especially as they related to health, safety, and wellbeing.

Student work demonstrated understanding of color terminology, principles, theories, and systems. After creating a creative color wheel in Introduction to Design (IPD 109), students in Foundation Studio II (IPD 206) began reading about and researching color and color theory. In their sketchbooks, students developed visual notes pages summarizing lecture and reading materials. Concepts that students illustrated in their sketchbooks were subtractive and additive color, hue, value and saturation, Munsell, Albers, color harmonies, afterimages, atmospheric perspective, simultaneous contrast, and chiaroscuro. In Design Research Methods (IPD 405), students read scholarly articles on the environmental and psychological aspects of color. In one research project, the student conducted her own questionnaire to collect data on how light, color, and layout affect a person's patronage to a restaurant. Students' research posters for a health and COVID conference included information about color and wayfinding. A student poster addressing how experimental spaces affect users included information about color and lighting. Another student research poster addressed how culture affects the way people perceive a space and included human color and lighting preferences, while another student's poster focused on warm lighting vs. cool lighting and how lighting in ambient space affects individuals. Another poster, which addressed designing for health in the aging population, included WELL Building Standards and identified what feelings certain colors evoke and whether they are positive or negative. A poster focusing on how design elements can affect atmosphere noted that color expresses the personality and aesthetic sensibility of the client and that light can affect appetite, concentration, and productivity and can vary by geographic location. Another poster addressed cultural interpretations of color, color psychology, and health (e.g., color blindness, healthcare).

Student work demonstrated understanding of color in relation to materials, textures, light and form. Design Drawing (IPD 125) introduced students to the color rendering of interior designs as a way of describing the potential outcomes of design. In this course, students used a variety of mediums to explore light, form, and texture. In Design Studio I (IPD 210), students selected the materials and lighting for a residential design project. As part of that concept, students created the textile design that also contributed to illustrating their understanding of color and materials. In Lighting for Design (IPD 306), students experimented with different materials to create light models. The models took on a sculptural look and illustrated students' inquiry into color, light, and materials. In Furniture Finishes and Components of Interior Architecture (IPD 307), students created material presentation boards that were inspired by images from nature. On these boards, students expressed color, harmony, and texture through their materials choices and layout design. In Design Senior Project (IPD 407), students' final

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

presentation boards of their senior projects illustrated the use of color throughout the space for a variety of purposes, including the aesthetic appearance of color, light, texture, and form.

Student work demonstrated the ability to appropriately select and apply color to support design concepts. In Design Studio I (IPD 210), students selected and applied color based on feedback from their client. Students created mood boards as a way of working with the client on a shared vision for the project. Students selected a range of materials and lighting for the project along with creating the textile design part of the project. Students used color to support the concept of a healing space in the digestive healthcare clinic design in Design Studio II (IPD 310). In Design Studio III (IPD 318), students designed the six-foot office project, the digestive health center, and the NEXT design project, all of which included color palettes related to corporate branding and the WELL Building Standard. In Design Studio IV (IPD 403), the painterly space/experiential atmospheres project was inspired by fine art. Students analyzed the art and wrote about their analysis, including the color choices made by the artist. Students were given a compact, concrete, base structure in which they designed a gallery space with a catering kitchen and private event space. From the selected art piece, students iterated an abstract 3-dimensional model and a light model. Students went on to design the gallery around the design aesthetic of the artwork. In the final project boards, students included both paraline drawings and rendered perspectives illustrating their concept activated within the interior space. Special attention was given to the interplay of artificial light and daylight and color throughout the space. The color palette for this project was inspired by the use of color in the selected artwork. In Design Senior Project (IPD 407), students selected and applied color to support their research and design concept. Often color was used to reinforce the brand of the space and to affect people through perceptual psychological cueing of color choices.

Student work demonstrated the ability to select and apply color to multiple design functions. Light models created for the painterly space/experiential atmospheres project from Design Studio IV (IPD 403) allowed students to experiment with the effects of both daylight and artificial light, including color and direction, through the use of stained glass and window placement. In the retailtainment project from Design Studio IV (IPD 403), students used color and colored LED lighting to support their concept, which was an experience-based space with an AR or VR component to the experience. This was a creative project where students were able to use color as part of their narrative for the spatial experience. In their senior projects, students applied color to multiple design functions. Sometimes color was used for branding, sometimes color was used for wayfinding, and sometimes students chose an inspiration image or a mood board to illustrate their color concept for the space.

Student work demonstrated the ability to use color solutions across different modes of design communication. In Design Drawing (IPD 125), students used watercolors to express their color solution for rendered interior perspectives. In the art to volume project from Foundation Studio II (IPD 206), students' color palette was inspired by a selection of fine art. Students analyzed the use of color in the artwork and found ways to interpret those colors in their new design. Students hand built a small (color) model which they photographed and then collaged into a natural environment for display. In Design Studio I (IPD 210), students used color both in their rendered interior perspectives, which were digitally rendered, and in the textile project, which was another medium and mode for design communication. In Design Studio III (IPD

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

318), students used the fabrication lab to realize some of their designs. The PLA for the 3D printer and the vinyl used in the vinyl cutter gave students a wide variety of colors from which to choose to support their design intent. In Design Senior Project (IPD 407), students expressed the color palette for their senior projects through interior renderings from Revit visualized through Enscape. They also created color presentation boards using color from the project in the graphic design layout of the final boards.

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

Intent: This standard ensures graduates have the skills and knowledge required to appropriately select and apply manufactured products and custom design elements to a design solution. Graduates should consider the multiple properties of products and materials as well as their aesthetic contribution.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
Student work demonstrates **understanding** of:				
a) how furnishings, objects, materials, and finishes work together to support the design intent.	☐	☐	☑	☐
b) typical fabrication process, installation methods, and maintenance requirements for products and materials.	☐	☐	☑	☐
c) appropriate design or specification of furnishings, equipment, materials, and finishes in relation to project criteria and human and environmental wellbeing. [1]	☐	☐	☑	☐
d) Students select and **apply** products and materials on the basis of their properties and performance criteria, including ergonomics, environmental attributes, life safety, and life cycle cost.	☐	☐	☑	☐
e) Students are **able** to design and specify a broad range of appropriate products, materials, furniture, fixtures, equipment, and elements in support of the design intent.[2]	☐	☐	☐	☑

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

Narrative Assessment

Students have the skills and knowledge required to appropriately select and apply manufactured products and elements to a design solution. Students have access to a dedicated materials lab with special lighting options and also consider the properties of products in their selection as well as their aesthetic contributions.

Student work demonstrated understanding of how furnishings, objects, materials, and finishes work together to support the design intent. Students researched collaborative spaces for study areas and selected furniture and materials for a prospective renovation of a lobby and study spaces in a UNK campus building in Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307). Students' work showed understanding that seating and materials were selected specific for a project type. Students were asked to think about what would make students want to use the space for studying, conversations, team meetings, etc. In Design Studio IV (IPD 403), for the retro entertainment project, students selected furniture that was appropriate for the "barista's daily grind." There were a variety of seating and table types in cleanable materials and finishes and in colors that were consistent with the branding and location. Student work also demonstrated understanding of supporting the design intent through research. In Design Studio II (IPD 310), students prouced furniture plans, materials board, and finishes that created a cohesive design in the digestive health clinic and NEXT projects. Student work showed design solutions that incorporated nature, accommodated people of various sizes, and promoted a style and brand for the client.

Student work demonstrated understanding of typical fabrication processes, installation methods, and maintenance requirements for products and materials. In Material Research, Costing and Specification (IPD 307), students completed a weekly product presentation that described the product, performance, and maintenance, and how the material application would affect the occupants' experience. Some materials included concrete, resilient flooring, fabrics, and lighting. In Design Studio II (IPD 310), for the digestive health clinic, NEXT, and six-foot office project, students compiled a specification booklet that included information related to installation methods and maintenance for furniture and materials. In Design Studio III (IPD 318), students completed an assignment on the Roland vinyl cutter. The assignment asked students to create a sketch then upload the final design for a 3D fabrication model on CNC milling machine.

Student work demonstrated understanding of appropriate design or specification of furnishings, equipment, materials, and finishes in relation to project criteria and human and environmental wellbeing. Student work from Design Studio II (IPD 310) demonstrated understanding of appropriate design or specifications for specific project criteria. Students wrote a specification booklet for five different materials used in their project. They showed evidence of gathering information and compiled a furniture schedule and costing document based on the project criteria. For the Wesley Ashfield training facility project from Design Studio III (IPD 318), students analyzed the needs of learning environments and the impact of selections on human wellbeing. Collaboration, technology, and how students used the space determined how furniture was specified to support these aspects, and then justification was documented in the design solution. In the nature as inspiration project from Furniture Finishes Materials and Components of Interior Architecture (IPD 307), students demonstrated

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

understanding of interior materials and furniture selections based on environmental wellbeing using nature as inspiration, as seen in color boards. Students selected a picture of a natural setting and then researched products and materials for both residential and commercial settings.

Students selected and applied products and materials on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life safety; however, evidence indicated only understanding of life cycle cost. The KIP kindergarten project from Design Senior Project (IPD 407) showed application of toilets that were appropriate for the size of the children, restroom fixtures that were safe and sized correctly, and the correct ADA requirements for the child population. For the residential project from Design Studio I (IPD 210), students applied human factors and ergonomics for kitchen and bathroom spaces within the residence. Students considered people of various heights, various abilities, and various ages. Students researched and applied ways to make the residence work for people of all ages and abilities and used universal design principles. In Design Studio II (IPD 310), the healthy hospitals initiative project showed application of products and materials based on environmental attributes. Students researched a specific healthcare application based on the initiative and then selected materials and furnishings that responded to the needs. For example, one student researched gastroenterology, and their products and materials selections were neutral and inviting. The clinic was open and respectful of privacy. In Design Senior Project (IPD 407), in the gathering place: an intergenerational community space project, application of furnishings in the floor plan identified appropriate accessibility clearances with dimensions on a code review plan showing application of life safety.

Students demonstrated understanding of selecting products and materials on the basis of life cycle cost. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students were presented with material about life cycle cost and answered exam questions on the subject. Although there was evidence of a student project in Design Senior Project (IPD 407) that mentioned life cycle cost considerations, it was not evident that the topic was applied across the student work. This is a program weakness.

Students were able to design and specify a broad range of appropriate products, materials, furniture, fixtures, equipment, and elements in support of the design intent. In Design Research and Methods (IPD 405), project program books showed students' ability to specify acoustical products that were appropriate to use in a therapy center. In the same course, a student identified appropriate products for use in an education setting, considering the psychological effects that a user experiences in the building. In Design Studio II (IPD 310), students designed and specified a broad range of furniture that supported the design intent of a digestive health clinic in the NEXT project. Considerations such as cultural differences, seating options, warranty, and seat heights were identified in the project program book. Students also demonstrated the ability to specify appropriate equipment to support the design intent in the KIP kindergarten project from Design Senior Project (IPD 407), which showed application of toilets that were appropriate for the size of the children, restroom fixtures that were safe and sized correctly, and the correct ADA requirements for the child population. The gathering place project from Design Senior Project (IPD 407) focused on the right equipment for thermal comfort to accommodate the aging population and increase comfort. In Design Studio III (IPD 318), student work for the Wesley Mission project indicated that it was vital that

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

the design of the space be fun, playful, and inviting to help counteract the weight and intensity of much of the training that would take place in the facility. Users of the space needed a functional, inviting, and stimulating environment to learn and collaborate. The design solution used bright, fun elements, such as colorful suspended ceiling elements.

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

Intent: This standard ensures graduates are able to contribute to the development of appropriate strategies for achieving wellbeing, comfort, and performance within interior environments. Additionally, graduates are aware of the environmental impact of their design decisions.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students **understand** that design decisions relating to acoustics, thermal comfort, and indoor air quality impact human wellbeing and the environment.	☐	☐	▣	☑
Students **understand**:				
b) the principles of acoustical design.[1]	☐	☐	▣	☑
c) appropriate strategies for acoustical control.[2]	☐	☐	▣	☑
d) the principles of thermal design.[3]	☐	☐	▣	☑
e) how active and passive thermal systems and components impact interior design solutions.	☐	☐	▣	☑
f) the principles of water systems and waste systems. [4]	☐	☐	▣	☑
g) strategies for integrating water systems and waste systems. [4]	☐	☐	▣	☑
h) the principles of indoor air quality.[5]	☐	☐	▣	☑
i) how the selection and application of products and systems impact indoor air quality.	☐	☐	▣	☑

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

Narrative Assessment

Students use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing. This entire standard is a program strength.

Students considered how their design decisions concerning acoustics, thermal comfort, and indoor air quality impact human wellbeing and the environment. Course projects and quizzes in Mechanical and Electrical Systems (ITEC 341) addressed the principles of acoustics, thermal comfort, and indoor air quality, as well as lectures and quizzes in Materials, and Components in Interior Architecture (IPD 307) and Lighting for Design (IPD 306). In quiz 7 from Lighting for Design (IPD 306), students' short essay responses named two remediation tactics that interior designers should responsibly employ to improve indoor air quality and discussed volatile organic compounds. In Design Studio II (IPD 310), for the Steelcase NEXT project, students discussed workplace environments and how concepts such as learning, collaboration, and wellbeing can be affected by design solutions. Specific examples included how acoustics, thermal comfort, and indoor air quality may affect concentration, task performance, and even a worker's ability to be agile. In the NEXT project, thermal comfort was resolved by defining thermal zones and managing relative humidity within the classroom, and indoor air quality considerations included establishing a smoke-free environment and construction pollution management. Students' context of sustainability diagrams and reflections in Design Senior Project (IPD 407) demonstrated understanding of indoor air quality, durability, performance and maintenance, resource recovery, raw material acquisition, and the manufacturing process, as well as the relationship to health and wellbeing and their environmental impact on design solutions.

Students understood and were able to apply the principles of acoustical design as well as appropriate strategies for acoustical control. Quizzes in Furniture, Finishes, Materials, and Components in Interior Architecture (IPD 307) confirmed student understanding of the principles of acoustical design, including sound transmission and acoustic attenuation. Continuing education exercises and students' completion certificates and summaries in this same course further demonstrated understanding of the principles of acoustics. For the acoustical analysis exercise in this course, students analyzed a space and discussed how the acoustics may impact the human experience for a variety of scenarios including autism spectrum disorder, workplace productivity, and aging adults. Student reflections within the thermal delight paper from Lighting for Design (IPD 306) discussed noise control, sound distribution, and voice transmission. Students in Mechanical and Electrical Systems (ITEC 341) sketched and annotated wall sections and answered test questions on the principles of acoustical design. They drew wall sections and details in Construction Materials and Methods (ITEC 240) and Design Technology III (IPD 325) indicating acoustical wall construction as well as decibel levels. In Furniture, Finishes, Materials, and Components in Interior Architecture (IPD 307), students identified the acoustical values of different materials. In exams and identification assignments and exercises in this course, students found and documented spaces where finishes, walls, space planning, and furniture placement provided acoustical control. Assignments completed in Construction Materials and Methods (ITEC 240) and Design Technology III (IPD 325) indicated how wall construction could be utilized for acoustical control. Additional evidence was found in projects from Design Senior Project (IPD 407), in

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

which students discussed issues of acoustics related to human wellbeing and the environment for office, retirement community, music venue, and mental health support facility environments. For the NEXT project from Design Studio II (IPD 310) and the retro entertainment project from Design Studio IV (IPD 403), students proposed the use of acoustic clouds and sound baffles on floor, ceiling, and other design elements. Addition examples of acoustic solutions within the NEXT project included material selection; white noise; space planning; floor, wall, and ceiling systems; sound masking; and wall construction. Students' research papers discussed the correlation between acoustics in the built environment and stress and how to improve educational facilities for children with autism spectrum disorder (ASD). Student papers also discussed the impact of acoustics on post traumatic stress syndrome (PTSD) and individuals and educational settings impacted by school shootings. One student research paper and project specifically cited the school shooting in Aurora, Colorado, and the impact of that event on the design of the built environment

Students understood and applied the principles of thermal design. They also understood how active and passive thermal systems and components can impact interior design solutions, and applied this understanding in their projects. Quizzes and tests in Mechanical and Electrical Systems (ITEC 341) and Materials, and Components in Interior Architecture (IPD 307) confirmed student understanding of the principles of thermal design. They answered questions on different types of heat sources, cooling loads, and heat transfer. They also described the difference between a passive and an active system, and were able to describe three specific ways interior designers can design for a passive system. In exams and homework assignments from Mechanical and Electrical Systems (ITEC 341), students described fundamental properties of heating, ventilating, and air conditioning systems. Students' solutions calculated the heating and cooling design loads for building structures and solved problems using the psychrometric chart. In the final exam from Mechanical and Electrical Systems (ITEC 341), students determined R-values and U-factors during winter for exterior wall assembly diagrams and noted the cellulose insulation, inside and outside air film, size of plywood, and required insulating board for various scenarios. Students determined total heat loss due to transmission for specific wall sections based on assigned outdoor and indoor temperatures. For a theater project in this course, students used ASHRAE for a minimum outdoor airflow rate for theaters at 15 cfm per person and determined the heat load loss from ventilation. Students also did a thermal analysis of a conventional residential building during the summer and then selected the appropriate equipment based on specifications, EER, and tons. Students completed identification and annotated drawings on exams for air-handling unit components, HVAC plans, ducts, and diffusers. They also answered short essay questions and accurately answered multi-step formula questions related to mechanical and electric and plumbing systems. In Lighting for Design (IPD 306), for the Eastgate Center, Zimbabwe assignment, students explained how heating and cooling systems work and utilize and mitigate passive climate conditions such as sun, mass, shading, and ventilation. In addition to their written responses, students created thermal diagrams. Students drew nodes and links based on systems thinking models showing how to make the most of the passive systems using images and arrows, sketches, sticky notes, and group work. For the thermal delight: experiencing climate and comfort paper from Lighting for Design (IPD 306), students considered issues related to the experience of the thermal environment. For this assignment, students considered issues such as "thermally neutral environment," the ASHRAE "comfort zone" adaptive responses, and "thermal stress," and use examples from their readings as well

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

as their own experiences. In quiz 7, students discussed thermal comfort factors including personal, environmental, and psychological factors. Students explained how various factors such as temperature, thermal radiation, humidity, and air movement impacted human thermal comfort. Short answer essays in this same quiz described heat transfer. Students described metabolism activity level (MET) and how it is proportional to body weight, individual activity level, body surface area, health, age, gender, and thermal conditions. Other evidence related to thermal principles and the resulting impact or effect on determining design solutions included student reflections and descriptions of how clothing (CLO) is a measure of thermal resistance and that insulative air may be trapped by our layers of clothing. For the NEXT project in Design Studio II (IPD 310), thermal comfort was resolved by defining thermal zones and managing relative humidity within the classroom. In studios such as Design Studio IV (IPD 403) and Design Senior Project (IPD 407), in oral and written presentations and in construction documents, students were able to use and describe HVAC components using correct terminology and nomenclature. Students evaluated the advantages and disadvantages of different HVAC systems available for building structures.

Students understood and were able to apply the principles of water systems and waste systems and strategies for integrating water systems and waste systems. For the plumbing assignment from Design Studio I (IPD 210), students created a residential bathroom isometric view and showed the plumbing and waste lines as well as how they connected to the main vent and sewage pipe. In the plumbing and waste isometric assignment from this same course, students demonstrated understanding of water and waste lines by stacking plumbing in residential projects. In Mechanical and Electrical Systems (ITEC 341), students described the fundamental properties of plumbing systems, such as pressure, velocity, and flow rate. Student sketches and annotated diagrams described plumbing components using correct terminology and nomenclature. Students were able to design and analyze simple plumbing distribution, sanitary drainage, and storm water drainage systems. Students were able to describe common types of fire suppression systems. In this same course, students completed UPC tables, water supply fixture units table, and determined the GPM for the building water supply for fixture type. Students also determined the drainage fixture unit values DFU and completed the number of fixtures, minimum trap size, and trap arm for the assigned projects. These assignments included source locations for placement of fixtures and efficient use of supply and waste systems. For these assignments, students completed the waste stack drawings for sanitary and vent pipes and sketched an isometric plan view. Students in this course also used plumbing PVC pipes to create a physical model of a plumbing schematic. For the plumbing final exam in this course, students completed the UPC water supply fixture table for the house elevation as well as annotated a drainage system drawing and completed a DFU table per code. Students were tested on the wildcat activity center and created plumbing fixtures, plumbing drain, plumbing and hot water heater, backflow preventer schedules, plumbing roof plans, and natural gas and domestic water riser diagrams. Students also had to identify and calculate size, tank capacity, number of fixtures, and length for various hypothetical scenarios based on a variety of plans. In Design Studio IV (IPD 403), final poster presentations and construction documents noted proposed locations of air handlers and electrical rooms and provided adequate thickness for plumbing fixtures in walls. Students showed locations of heat pumps, laundry rooms, and shower areas and noted plumbing restrictions as well as issues in these areas, such as potentially humid or wet walls and how that might affect alarm systems. In worksheets and homework assignment from Building

Standard 14. Environmental Systems and Human Wellbeing. Interior designers use the principles of acoustics, thermal comfort, indoor air quality, and water and waste systems in relation to environmental impact and human wellbeing.

Codes (ITEC 360), student answered short answer, essay, and formula questions related to finishes and plumbing codes. Exams in this course also addressed accessibility plumbing codes.

Students understood and applied the principles of indoor air quality. Students were tested on the principles of indoor air quality in Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307) and Mechanical and Electrical Systems (ITEC 341). In Mechanical and Electrical Systems (ITEC 341), students answered questions on volatile organic compounds and other pollutants related to mechanical system designs. Student research papers in Design Research Methods (IPD 405) described indoor air quality and how it affects humans. One student research paper discussed the relationship between chronic illness, such as COPD, and indoor air quality in healthcare environments. In Design Studio IV (IPD 403), final poster presentations and construction documents for the Axtell mixed use retro/retailtanment project noted proposed locations of air handlers and electrical rooms as well as issues near these areas, such as potentially humid or wet walls and how that might affect alarm systems in the space. The Re:fresh Biophilic Design in the Workplace project from Design Senior Project (IPD 407) noted elements and attributes such as façade greening, geology and landscape, and habitats and ecosystems, and used natural patterns and processes through transitional and bounded spaces and sensory variability to apply the principles of indoor air quality from a biophilic design standpoint. Further application of the principles of indoor air quality was demonstrated in projects from Senior Project (IPD 407) that included poster annotations for possible indoor air quality triggers for educational facilities, and healing strategies and sensory experiences for medical centers/hospitals and fitness centers, as well cultural norm practices. Students considered this information when developing design solutions. For the Officetropolis project from Design Senior Project (IPD 407), students analyzed human interaction and how indoor air quality affected the UNK study space and applied evidence to create the Brain Boost, Nookscape, and Cozy Corner design solutions.

Students understood how the selection and application of products and systems impact indoor air quality, and they applied this understanding in their projects. This was initially demonstrated in responses to exam questions in Lighting for Design (IPD 306), where students proposed design solutions to mitigate indoor air quality problems for a child with Multiple Chemical Sensitivity (MCS). Responses to exam questions in Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307) and Mechanical and Electrical Systems (ITEC 341) further demonstrated student understanding, as did various project poster presentations and research papers in which students discussed smoke-free environments and how VOCs and other toxic chemicals in the air can trigger negative health conditions that eventually become debilitating. Students selected and applied products and systems based on their impact on indoor air quality for their final projects in Design Senior Project (IPD 407). Project justifications and poster narratives described ways to improve indoor air quality as it pertains to tobacco smoke control. Several student posters included prohibiting smoking inside the building as well as prohibiting smoking within 25' of the building to minimize any exposure to secondhand smoke at outdoor intakes and operable windows. There were several projects that included low-emitting materials for adhesives, sealants, and primers to be compliant with South Coast Air Quality Management District for VOC limits.

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

Intent: This standard ensures graduates have an understanding of the documentation, specification, environmental impact, and application of non-load bearing interior construction methods, systems, and details. Graduates should consider the interrelationship of base-building construction to interior construction.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students have **awareness** of the environmental impact of construction.[1]	☐	☑	☐	☐
Student work demonstrates **understanding** that design solutions affect and are impacted by:				
b) base-building structural systems and construction methods.[2]	☐	☐	☑	☐
c) interior systems, construction, and installation methods. [3]	☐	☐	☑	☐
d) detailing and specification of interior construction materials, products, and finishes.[4]	☐	☐	☑	☐
e) the integration of building systems including electrical (such as power, data, lighting, telecommunications, audio visual) and mechanical (such as HVAC, plumbing, and sprinklers).	☐	☐	☑	☐
f) monitoring systems pertaining to energy, security, and building controls systems.[5]	☐	☐	☑	☐
g) vertical and horizontal systems of transport and circulation such as stairs, elevators, or escalators.	☐	☐	☑	☐
h) Students **understand** the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents.	☐	☐	☑	☐
Students are **able** to:				
i) read and interpret construction documents.[6]	☐	☐	☐	☑
j) contribute to the production of interior contract documents including drawings, detailing, schedules, and specifications appropriate to project size and scope.	☐	☐	☐	☑

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

Narrative Assessment

Students understand interior construction and its interrelationship with base building construction and systems. They understand the documentation, specification, environmental impact, and application of non-load bearing interior construction methods, systems, and details. There is a good overview and well-rounded coursework throughout the program.

Students demonstrated awareness of the environmental impact of construction. Construction Drawing and Plan Reading (ITEC 120) introduced students to green building and LEED, and the environmental impact of building location and materials, including how to visualize sun tracking and orientation relative to the structure in an assignment. Lecture material in Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307) defined sustainability, provided criteria for health and sustainability, and defined life-cycle analysis (LCA), among other environmental impacts of construction. In Design Senior Project (IPD 407), student research papers and poster presentations on the adaptive reuse of obsolete shopping malls showed awareness of the environmental impact of construction by identifying the economic, social, and environmental impacts of materials used in the project.

Student work demonstrated understanding that design solutions affect and are impacted by base-building structural systems and construction methods. In Construction Drawing and Plan Reading (ITEC 120), students created a construction model in SketchUp and then created a balsa wood model. A site visit report in Mechanical and Electrical Systems (ITEC 341) demonstrated student understanding of how design solutions are affected by structural systems. The report observed the backing in a restroom wall that was necessary to support the weight of urinals and lavatories.

Student work demonstrated understanding that design solutions affect and are impacted by interior systems, construction, and installation methods. Student homework from Design Technology III (IPD 325) showed understanding of foundation types, framing, beams, and load-bearing and non-load-bearing walls. In one example, students created detailed drawings of a Craftsman style wall and fireplace using appropriate framing types. In Construction Materials and Methods (ITEC 240), students built a full-size window and wall system. Students answered questions in a quiz for Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), which addressed installation methods of flooring.

Student work demonstrated understanding that design solutions affect and are impacted by detailing and specification of interior construction materials, products, and finishes. In Design Senior Project (IPD 407), for the Re:fresh Biophilic Design in the Workplace thesis project, students considered material specifications that would affect the design. In one example, additional insulation was necessary to not only effectively seal the building's shell but also to provide sufficient acoustics within the environment. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students showed examples of product details in sketchbooks, including a full house elevation and a restroom wall. In Design Studio IV (IPD 403), the inspiration for an example of the experiential atmosphere project was Evening Star No II by Georgia O'Keefe. The student specified finishes and form panels that were similar colors to the ones in the painting to help break up the space and to give visitors a way to interact with the bright and exciting colors chosen in the work of art.

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

Student work demonstrated understanding that design solutions affect and are impacted by the integration of building systems including electrical and mechanical. An assignment in Mechanical and Electrical Systems (ITEC 341) showed that students could look at an electrical plan and identify lighting and low voltage needs. In response to questions, students identified the number and type of lighting fixtures needed for a specific floor plan. Students also understood how many speakers were needed, what size of conduit should be used to pull wire to the property line, and how many studs should be between adjacent outlets in fire-rated walls. The main street mixed use building project from Design Studio IV (IPD403) demonstrated student understanding of HVAC, gas, electrical, plumbing, and plumbing chases in a floor plan.

Student work demonstrated understanding that design solutions affect and are impacted by monitoring systems pertaining to energy, security, and building controls systems. In Mechanical and Electrical Systems (ITEC 341), student site observation papers mentioned getting notifications for energy use in the building, and some mentioned monitoring energy levels and carbon dioxide levels in the building. In Design Senior Project (IPD 407), a student project addressed finding a means of protecting students from school shootings without limiting the opportunity for open and accessible community-based gathering spaces. The project solution included checkpoints that utilized a key-card/fingerprint system that allowed and restricted student and visitor access to locations within the school. In Lighting for Design (IPD 306), lighting control methods in the Wesley Mission project were described in student work and included daylighting, dimming, and daylight- and time-operated systems.

Student work demonstrated understanding that design solutions affect and are impacted by vertical and horizontal systems of transport and circulation. Students' materials sketchbooks from Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307) showed that the correct specification of rubber stair treads can help provide slip resistance, as well as the correct materials used for aging in place for horizontal circulation including transitions and surface types. Student work from Design Technology III (IPD 325) included stair details that demonstrated how vertical systems were integrated into the building system. Students drew a stair detail in ¾" scale including plan view, side elevation, and front elevation, and ensured views were aligned and used detail elements (spindles, newel, nosing, and other molding profiles).

Student work demonstrated understanding of the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents. Students also understood other trades that would have drawings included in a construction document set. In Construction Drawing and Plan Reading (ITEC 120), students in various majors (construction management, information networking & telecommunications and cyber security, industrial distribution, aviation systems management, and interior and product design) learned how plans are used in these industries and how to read and understand the drawings. They were also made aware of how plans affect all disciplines. Quizzes from this course showed student understanding related to drawing organization, basic specification organization and requirements, and general MasterFormat organization.

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

Students were able to read and interpret construction drawings. In Design Technology III (IPD 325), students used color to track parts of a detail from one view to the next in coloring pages for the window, door, stairs assignment. In another assignment from this course, students created drawings for their carpenter including wall details and dimensions. Using photo references of the Craftsman style room, students created the following drawings: front elevation, plan detail, side elevation, and a section through the fireplace. In Construction Drawing and Plan Reading (ITEC 120), students completed assignments that identified what drawing sets include, letter classifications for drawings, and drawing type identification to name a few. Students applied the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents in Design Studio IV (IPD 403). The Axtell mixed-use project was a full-sheet set created in Revit for the project.

Students were able to contribute to the production of interior contract documents including drawings, detailing, schedules, and specifications appropriate to project size and scope. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students showed examples of product details in sketchbooks. One example showed a sketch drawing of a front elevation of a house; exterior material descriptions were called out along with foundation, lighting, and roof elements. In Design Studio I (IPD 210), students completed drawing details of stairs, including dimensions of the tread and risers. In Design Technology II (IPD 320), students produced a complete finish schedule including the room number, name, floor, base, ceiling finish, and an area for wall direction and square foot area. Students wrote a specification book for a studio project in Furniture, Finishes, Materials, and Components of Interior Architecture (IPD307). The book used MasterFormat and included at least five interior finishes used in the project.

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

Intent: This Standard ensures graduates understand their role in protecting the health, safety, and welfare of building occupants and the various regulatory entities that impact practice. Graduates should apply the laws, codes, standards, and guidelines impacting the development of solutions throughout the design process.

☑ Compliance
☐ Partial Compliance
☐ Non-Compliance

The following expectations contributed to the overall assessment of the Standard:

Student Learning Expectations	Inadequate Evidence	Awareness	Understanding	Ability/ Application
a) Students have **awareness** of the origins and intent of laws, codes, and standards. [1]	☐	☑	☐	☐
Student work demonstrates **understanding** of:				
b) standards and guidelines related to sustainability and wellness.[2]	☐	☐	☑	☐
c) sector-specific regulations and guidelines related to construction, products, and materials. [3a] [3b]	☐	☐	☑	☐
Student work demonstrates the ability to **apply**:				
d) federal, state/provincial, and local codes including fire and life safety.[4a] [4b] [4c]	☐	☐	☐	☑
e) barrier-free and accessibility regulations and guidelines.	☐	☐	☐	☑

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

Narrative Assessment

Students apply laws, codes, standards, and guidelines that impact human experience of interior spaces. They understand their role in protecting the health, safety, and welfare of building occupants and the various regulatory entities that impact practice.

Students demonstrated awareness of the origins and intent of laws, codes and standards. Building Codes (ITEC 360) provided an introduction lecture and study guide to students. In their coursework, students identified the building codes and regulations that protect the health, safety, and welfare of the building users by stating minimum standards for the design and use of building spaces. The class content also described the difference between laws, codes, and standards. Students learned about the origins and intent of laws, codes and standards in Design Studio II (IPD 310). Evidence was found in both the NEXT project and the digestive health clinic project, which demonstrated understanding of ADA compliance. This course also included a lecture on the International Building Code (IBC 2018) and how to understand and apply codes to commercial interiors.

Student work demonstrated understanding of standards and guidelines related to sustainability and wellness. Construction Drawing and Plan Reading (ITEC 120) introduced green building and LEED. Lecture material in Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307) defined sustainability, provided criteria for health and sustainability, and defined life-cycle analysis (LCA), among other environmental impacts of construction. Students were tested on this knowledge through a sustainability exam. In Design Senior Project (IPD 407), the Aura Therapy Center project included a research statement and presentation boards that communicated an understanding of the need to specify sustainable elements for proper daylighting and acoustics to contribute to the health, safety, and welfare of the occupants of the treatment center.

Student work demonstrated understanding of sector-specific regulations and guidelines related to construction, products, and materials. In Building Codes (ITEC 360), student understanding of construction types and allowable building sizes in their responses to questions on a homework assignment that addressed typical fire resistance ratings of columns that are part of the structural frame and the occupancy load of a building. Students showed their work in a table that included the occupancy type, load factor, floor area, and occupancy load. In Furniture, Finishes, Materials, and Components of Interior Architecture (IPD 307), students were quizzed throughout the semester on ASTM, ASHRAE, flammability, LEED, and various product construction methods.

Student work demonstrated the ability to apply federal, state/provincial, and local codes including fire and life safety. In Design Studio IV (IPD 403), student work demonstrated application of the International Building Code (IBC 2018) to the main street mixed-use building project. Students filled out a code review worksheet identifying the construction type, whether the building was sprinklered, the occupant load factor, number of exits required, and plumbing fixture counts. A written paper assignment in Building Codes (ITEC 360) analyzed federal and life safety codes related to a nightclub tragedy. The student work showed understanding of the National Fire Protection Association (NFPA) regulations that were not met in the space, such as no sprinkler system or fire extinguisher near the stage, that led to the disaster. Students demonstrated the ability to apply local codes in projects from Design

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

Senior Project (IPD 407). In one example, the student listed the local jurisdictional authority and identified the applicable requirements in their program document for the florescence community center.

Student work demonstrated the ability to apply barrier-free and accessibility regulations and guidelines. In in Interior and Product Design (IPD 320), students produced a circulation plan showing a highlighted 5'-0" turn radius on a full floor plan. In Building Codes (ITEC 360), students visited a real-world space and compared the actual dimensions and accessible features to the standards they had reviewed during a lecture. Then they wrote an analysis of what they found relevant to the ADA standard, including how the space did or did not meet it and complications that were evident, identifying factors such as finishes and door swings. In Design Studio IV (IPD 403), students designed an ADA accessible portable restroom. One specific project example, the ship-pee-ing container, graphically communicated ADA grab bars, accessible counters, and space for wheelchair turning radius.

Based on the CIDA team's evaluation of the program's compliance with CIDA Standards, how successful is the interior design program in delivering a professional level education that prepares students for entry-level interior design practice and advanced study?

The interior and product design program at University of Nebraska at Kearney is successfully delivering a professional level education that prepares students for entry-level interior design practice and advanced study. The visiting team concurs that this program is in compliance with all CIDA Standards and has a strong foundation and much potential. Students benefit from the new STEM building, which provides dedicated space and access to technology, as well as the program's collaboration with the construction management program, which fosters relationships between designers and builders through interdisciplinary courses.

Throughout the site visit and interviews, it was clear that students respect each other, their faculty team, and the institution they chose for their degree program. The work reviewed provided consistent and reliable evidence of how diligently students work in their classes to understand and apply course content in their work.

Recommendation for Accreditation

The CIDA team has reached unanimous agreement and makes the following recommendation for accreditation status for the interior design program at University of Nebraska at Kearney.

☑ Accreditation

☐ Denial of Accreditation (the program does not comply or partially comply with all standards)

☐ Interim Visit