APPENDIX C
UNIVERSITY OF NORTH CAROLINA
REQUEST FOR AUTHORIZATION TO ESTABLISH
A NEW DEGREE PROGRAM

INSTRUCTIONS: Each proposal should include a 2-3 page executive summary. The signature of the Chancellor is required. Please submit one hard copy and an electronic copy of the proposal to the Office of the Senior Vice President of Academic Affairs at UNC General Administration.

Date: November 21, 2012

 Constituent Institution: The University of North Carolina at Greensboro

CIP Discipline Specialty Title: Interior Architecture

CIP Discipline Specialty Number: 04.0501 Level: B _____ M   X   1st Prof _____ D _____

Exact Title of the Proposed Degree: Master of Fine Arts in Interior Architecture

Exact Degree Abbreviation (e.g. B.S., B.A., M.A., M.S., Ed.D., Ph.D.): M.F.A.

Does the proposed program constitute a substantive change as defined by SACS? Yes   No  X

If yes, please briefly explain.

Proposed date to establish degree program: Month   August   Year   2013

Are there plans to offer all or a portion of this program to students off-campus or online? Yes   No   X

If yes, complete the form to be used to request establishment of a distance education program and submit it along with this request.

Note: If a degree program has not been approved by the Board of Governors, its approval for alternative, online, or distance delivery must wait until BOG program approval is received. (400.1.1[R], page 3)
I. DESCRIPTION OF THE PROGRAM

A. Describe the proposed degree program (i.e., its nature, scope, and intended audience).

DESCRIPTION OF THE PROPOSED MASTER OF FINE ARTS PROGRAM

Having received approval to plan a Master of Fine Arts (MFA) degree in the Department of Interior Architecture (IAR) at UNCG in August 2012, the purpose of this proposal is to request establishment of the MFA degree which will replace the current Master of Science (MS) degree. The 60 hour post-professional MFA degree in Interior Architecture will provide opportunities for students to achieve a high level of excellence in the design of architectural interiors, to develop specialization in fields of study that match with current IAR faculty's area of research, and to complete their graduate work with a terminal degree. This post-professional degree is geared toward students with undergraduate degrees in interior architecture, interior design, or a related field. The degree will prepare students for careers in teaching, research, or specialized practice. Students will take eight to nine related content courses, a two-course research methods sequence, at least three graduate-level design studios, and develop a thesis generated from their selected area of focus.

UNCG's current MS program offered by IAR is the only graduate degree program in interior architecture or interior design in the state of North Carolina. We would continue to be the same distinctive program with the proposed MFA in Interior Architecture. As of fall 2012, IAR graduate student enrollment stands at 17 students in the MS program.

Of the 61 universities and colleges in the United States and Canada offering graduate programs in interior design or interior architecture, 26 offer Master of Science, 21 Master of Fine Arts, 20 Master of Arts, 8 Master of Interior Design, 2 Master of Interior Architecture, and 14 Ph.D. degrees. Over 20 institutions offer multiple graduate degrees. Our interior architecture post-professional graduate peer programs include the Academy of Art University, San Francisco, CA; Arizona State University, Tempe, AZ; Florida International University, Miami, FL; Lawrence Technological University, Southfield, MI; Marywood University, Scranton, PA; Philadelphia University, Philadelphia, PA; Rhode Island School of Design, Providence, RI; School of the Art Institute of Chicago, IL; Suffolk University, Boston, MA; and University of Oregon, Eugene. Of these programs, only the Academy of Art University, the School of the Art Institute of Chicago, and Suffolk University offer an MFA. Other degrees offered are: MA, MS, MID (Master of Interior Design), and MIA (Master of Interior Architecture). Given the geographic distribution of these programs, an MFA program in Interior Architecture at UNCG would clearly have a national reach.

Establishment of an MFA program is being requested for the following reasons:

- To align our graduate degree as a terminal degree with other graduate programs: Though a variety of graduate degrees are offered in design programs, many universities consider the MFA as the terminal degree, particularly in the arts field. Since 2000, approximately 30% of graduates from the MS program in Interior Architecture at UNCG have chosen to teach at institutions of higher education in the United States and abroad. An MFA degree removes existing barriers in attaining a tenure-track position and maintaining a sustainable career in academia for our graduate students.

- To allow more flexibility for students to take elective courses: The existing MS program allows little opportunity to take applicable elective courses while the proposed 60 credit MFA allows for greater flexibility through additional elective courses.
To encourage cross-disciplinary collaboration: The additional credits provides opportunities for IAR students to take elective classes in other disciplines, e.g. Art, Anthropology, Business, History, Nursing, Nutrition, Liberal Science, Political Science, Communication Studies, Media Studies, Kinesiology, Theatre, Geography, and others, at UNCG as well as at other UNC system schools.

To enhance the studio culture of the graduate program: An MFA of 60 credits allows the students to take more studio courses and deepen their studio experience.

To fully engage interests of graduate students with the expertise of all the faculty in IAR: The existing MS program with three concentrations put most of the burden on the three faculty spearheading the concentrations, especially in terms of mentoring and chairing master’s theses. The proposed MFA leads to not only a more equitable distribution of graduate advising workload but also allows for a richer dialog between graduate students and all the faculty in IAR.

In recognition of the importance of a studio-intensive education, as well as to increase flexibility in elective courses at the graduate level, the Department of Interior Architecture submitted a proposal to revise the existing Master of Science program from 36 hours to 44 hours. Two existing courses were added to the degree requirements in the 44 hour MS program, a design studio course (6 hours) and an elective course (2-3 hours). The proposal was approved in March 2012 and implemented starting August 2012.

The Master of Science program has been defined by three concentrations: Historic Preservation, Museum Studies, and Interior Product Design. Unlike the existing MS program, the proposed MFA program will not offer concentrations; instead it will guide students to select a field of study that matches with IAR faculty areas of research, thus engaging the diverse expertise of the entire faculty in the department. Students in the MFA program will have research opportunities in design for special populations, digital design and simulation, community formation and transformation, architectural conservation, design graphics, design research in professional practice, ecological design, environmental ethics and socio-spatial justice, evidence-based design, feminist design theory and pedagogy, furniture design and production, historic preservation theory and practice, industrial manufacturing and digital fabrication, interdisciplinary study, interior product design, lighting design, material culture, place theory, and sustainability.

Although the 44 hour MS program helps the Department to move closer to the aforementioned objectives of the MFA program, a 60 hour MFA program extends this flexibility further, adds opportunities for cross-disciplinary collaborations, enhances the creative studio culture of the graduate program, and allows the students to receive a terminal degree. No new courses will be added to the proposed 60 hour MFA program. The number of credit hours will increase 16 hours by requiring the following existing courses: four elective courses (13 hours total) in the area of specialization and internship (3 hours) for completion of the degree. All students will take a total of three studio courses. These courses, already listed in the Graduate Bulletin, were previously offered as elective courses in the department and are now required in the 44 hour MS program. In any given semester, we anticipate that an elective course may see an increase in enrollment by approximately 2-3 students. A complete list of graduate level courses taken by IAR graduate students in the past five years in other departments at UNCG has been appended to the proposal. (See Attachment 1.)

Given nine fulltime IAR faculty who are members of the graduate faculty at UNCG, we operate at an optimum workload whereby faculty balance mentoring and chairing master theses with other teaching and research commitments. We recently were authorized (August 2012) to search for an additional tenure-track faculty member who also will become an advisor and mentor to graduate students in IAR. Because the courses required to meet the degree requirements for the proposed
60 hour MFA program are existing courses, the additional 16 hours will not affect the existing workload of IAR graduate faculty.

A 2012 survey of all graduate programs in departments of interior design and interior architecture in the United States conducted by the Interior Design Educators Council shows that a majority of MFA programs offer a 60 hour curriculum over two or three years. (See Attachment 2.) The proposed MFA curriculum in the Department of Interior Architecture at UNCG is consistent with this number and is outlined below:

PROPOSED MFA CURRICULUM

Required Studio Courses (18 hours)
All students take the following three studios:
  IAR 501 Advanced Interior Architecture I (6)
  IAR 502 Advanced Interior Architecture II (6)
  IAR 602 Advanced Interior Design III (6)

Required Core courses (6 hours)
All students take the following 6 hours:
  IAR 631 Environmental Design Research (3)
  IAR 645 Seminar in Interior Architecture (3)

Electives in Area of Specialization (27-33 hours)
With prior approval by the Director of Graduate Study or the student's thesis chair, a student will select a minimum of 27 hours in this area from the IAR courses listed below or from other 500 and 600 level courses taught in related areas in other departments.
  IAR 527 Problems in Interior Architecture (2-6)
  IAR 531 Design Seminar (2)
  IAR 535 Architectural Lighting Design (2)
  IAR/HIS 536 History of Decorative Arts (3)
  IAR 540 Evolution of Furniture (3)
  IAR 541 Contemporary Trends in Interior Product Design (3)
  IAR/HIS 543 Historic Preservation: Principles and Practice (3)
  IAR/HIS 545 Southern History and Southern Material Culture in a Museum Context (3)
  IAR/HIS 547 History Museum Curatorship: Collections Management (3)
  IAR/HIS 548 Architectural Conservation (3)
  IAR/HIS 552 History and Theories of Material Culture (3)
  IAR/HIS 555 Field Methods in Preservation Technology (3)
  IAR 560 Advanced Computer-Aided Design and Research Seminar (3)
  IAR 565 Materials and Methodologies Seminar (3)
  IAR 578 Research Methods in Historical Archaeology (3)
  IAR 601 Directed Individual Study in Interior Architecture (1-6)
  IAR 611 Graduate Seminar (0)
  IAR/HIS 624 History of American Landscapes and Architecture (3)
  IAR/HIS 625 Preservation Planning and Law (3)
  IAR/HIS 626 Management and Leadership in Public History (3)
  IAR/HIS 627 Museum and Historic Site Interpretation: Principles and Practice (3)
  IAR/HIS 628 Identification and Evaluation of the Historic Built Environment (3)
  IAR 665 Problems in Interior Architecture (2-4)
Internship/ professional experience (3-12 hours)
With prior approval by the student's thesis chair and the Director of Graduate Study in IAR, a student will select a minimum of 3 hours in this area. Both courses can be taken twice for credit.
IAR 600 Supervised Professional Experience (1-4)
IAR/HIS 690 Internship (3)

Thesis (6 hours) (Capstone Experience)
The student will complete 6 hours thesis and participate in a public defense of the thesis before other students and faculty members. The student's thesis committee will be responsible for reviewing and approving successful completion of the thesis. Credit may be divided over two or more semesters. Students can opt to defend their thesis in the spring or summer semester of their second year or fall semester of third year.
IAR 699 Thesis (6)

A typical course sequence in the 60 hour MFA program and the recently approved 44 hour MS program are compared below. The courses proposed to be included in the degree requirements for the MFA curriculum are italicized:

PROPOSED 60 HOUR MFA CURRICULUM

1st Fall Semester (12 hrs)
IAR 501: Advanced Interior Architecture I (1st studio) [6]
IAR 645: Seminar in Interior Architecture [3]
Elective in area of specialization [3]

1st Spring Semester (12 hrs)
IAR 502: Advanced Interior Architecture II (2nd studio) [6]*
IAR 631: Environmental Design Research [3]
Elective in area of specialization [3]

1st Summer Semester (6-12 hrs)
IAR 600: Supervised Professional Experience [1-4]**
Elective in area of specialization [3]

2nd Fall Semester (12 hrs)
IAR 602: Advanced Interior Architecture III (3rd studio) [6]
Elective in area of specialization [3]
Elective in area of specialization [3]

2nd Spring Semester (12 hrs)
Elective in area of specialization [3]
Elective in area of specialization [3]
(1st possible semester for thesis defense)

2nd Summer Semester (6-12 hrs)
IAR 690: Internship [3]**
Elective in area of specialization [3]
(2nd possible semester for thesis defense)

3rd Fall Semester (0-6 hrs)
Optional elective [3]
(3rd possible semester for thesis defense)

CURRENT 44 HOUR MS CURRICULUM

1st Fall Semester (12 hrs)
IAR 501: Advanced Interior Architecture I (1st studio) [6]
IAR 645: Seminar in Interior Architecture [3]
Elective in area of specialization [3]

1st Spring Semester (12 hrs)
IAR 502: Advanced Interior Architecture II (2nd studio) [6]
IAR 631: Environmental Design Research [3]
Elective in area of specialization [3]

1st Summer Semester (3 hrs)
IAR 600: Supervised Professional Experience [1-4]

2nd Fall Semester (8-11 hrs)
IAR 602: Advanced Interior Architecture III (3rd studio) [6]
Elective in area of specialization [2-3]
Elective in area of specialization [3]

2nd Spring Semester (6-9 hrs)
Optional elective [3]

Required courses extending beyond the former 36 hour MS are italicized above. Current MS students who would like to move to the MFA program would be advised to take the additional courses as indicated in the proposed 60 hour MFA proposal.

* Students may elect to take additional elective coursework to develop their specialization in the 1st year Spring Semester instead of IAR 502, a studio course. IAR 502 would then be taken in their 2nd year Spring Semester.

** Internship courses, IAR 690 or IAR 600, can be repeated for a total of six credits.
ABOUT INTERIOR ARCHITECTURE PROGRAM AT UNCG

We have elected to call our department "Interior Architecture" as a statement of our belief that design education is a holistic and multidisciplinary activity. We believe that learning to be a designer is a complex and rigorous task, requiring devotion and passion. We share with interior design a fundamental interest in human and environmental relationships. Yet because these relationships are affected by objects as well as the architectural context, we also study the design of building forms and systems and provide facilities, tools, and equipment for students to build what they design - an approach to design education that is more typical of schools of design or architecture. Thus in our department we address Interior Architecture as a broad based discipline, both informing and defined by the arts of the built environment – product design, architecture, and engineering; connected to the allied disciplines of interior design, art, theater, dance, film making, graphic design, fashion design, industrial design, and the design of materials; and interwoven with the human experience expressed in psychology, sociology, anthropology, philosophy, history, and religion. The focus on the design and development of interior space depends upon knowledge of materials, finishes, furnishings, manufactured objects and products, buildings, context, human behavior, and human development. Instruction in these areas converges with general education requirements at UNCG to reinforce and expand the multidisciplinary nature of design. This methodology facilitates our students’ ability to translate meaningful ideas into meaningful objects and environments, and challenges the fluid borderline that outlines design, opening the profession to unexpected possibilities.

Currently, there are 29 universities in the United States offering undergraduate programs in interior architecture. (See Attachment 3). Many professional design firms in the US choose to define their professional services as interior architecture. Select mid-sized to large firms in North Carolina offering interior architecture services include Little Diversified Architectural Consulting, Design Strategies and Alliance Architecture.

While the term "interior architecture" is not as well known or understood in the United States, it is a well-established program of study and professional designation in Europe, Australia and parts of Middle-East and Asia. The European Council of Interior Architects includes 16 countries with over 7500 practicing Interior Architects and 84 reported programs in interior architecture (http://www.ecia.net).

The IAR undergraduate program culminates in a Bachelor of Fine Arts degree in Interior Architecture at UNCG, a first professional degree accredited by the Council for Interior Design Accreditation (CIDA) that prepares students to enter interior design practice and ultimately sit for the professional exam offered by the National Council for Interior Design Qualification (NCIDQ). The 4 year BFA is 127 credit hours, studio intensive and rigorous because we teach students to be designers. Both CIDA and NCIDQ define the minimal requirements for the interior design profession. Compared to interior design programs, graduates from our interior architecture program go beyond these minimal requirements and are recognized in the field as thoughtful designers who can think and learn and do. Hence, while the terms interior design and interior architecture have been used interchangeably in the proposal, it should be noted that an interior architecture degree clearly provides a holistic experience to the students in our program through deep explorations in studios and interdisciplinary study, where they are willing to explore unknown territory and engage in problems not yet defined.

Many of our students go to work for interior architecture, architecture, and engineering firms while others choose careers in interior design firms, concentrating on residential design or commercial interiors. Some graduates continue their education in graduate school, earning advanced degrees in interiors, architecture, or industrial design which enable them to practice or teach within their
chosen discipline. Other areas of employment of our graduates include exhibition design, historic preservation, graphic design, furniture showrooms, furniture design, photography and film studios, sales, lighting design, and textiles. The proposed MFA program in Interior Architecture will extend the strengths of the undergraduate program to the graduate level, while allowing the students to conduct advanced design investigation.

B. List the educational objectives of the program.

STATEMENT OF EDUCATIONAL OBJECTIVES

The MFA program will focus on enhancing the quality of life and improving environments for individuals, communities, and the world at large while transcending the accepted definitions of interior spaces, their appearances, their functions, human interactions within and outside them, and their impact on the world. Within the MFA program, students and faculty will engage in regional, national, and international design discourses, practices, and processes to unite interior spaces with enclosing architecture and the objects contained within them. The program will promote an understanding of academic content at a higher level by weaving 21st century skills such as learning and innovation; communication and collaboration; information, media and technology skills; financial, economic, business and entrepreneurial literacy; global awareness; civic literacy and community engagement; environmental literacy; and life, career and leadership skills into the curriculum as follows:

Learning and Innovation Skills: Learning and innovation skills imparted to MFA students will prepare them for increasingly complex life and work environments in today's world. The design studio will engage the students in opportunities that require creative and critical thinking, solving problems of the users through design. In intensive studio environments, students will address problems for which there is no specific and absolute answer but rather the requirement of creating and evaluating various possible solutions in order to determine the one most appropriate to the situation. This indeterminacy pushes students from a black/white, right/wrong path of thinking onto one that more closely reflects the complex nature of 21st century societies.

Communication and Collaboration: IAR's graduate students will be prepared for the collaborative environment of the 21st century workforce in several ways. First, students will participate in collaborative class projects that focus on team-building and simultaneous multi-tasking. Second, graduate students will act as teaching assistants collaborating with both faculty and undergraduate students to understand the mechanisms of design pedagogy and process. Third, graduate students will collaborate with community partners in their projects and thesis research as they interview, observe, and communicate with members of their focus communities.

Communication is a vital skill for Interior Architecture graduate students because so much of design revolves around the ability to communicate ideas to those outside of the discipline. Studio environments focus a high degree of attention to the students' abilities to communicate design ideas through speaking, writing, and visual methods. In addition to learning appropriate terminology, concepts, and presentation skills, students will also engage in conveying their ideas beyond the program to external stakeholders in their studio or thesis projects.

Information, Media and Technology Skills: The IAR faculty are at the forefront of information, media, and technology skills. The department has recently established a computer-aided making studio called CAMstudio. CAMstudio is an interdisciplinary environment where both academic and design entrepreneurs come together to utilize digital fabrication to prototype, simulate, and realize digital designs in the physical realm. This means that the MFA graduate students will have access
to faculty who are recognized nationally and internationally as experts in their field and also to a cutting-edge research facility. We are the only interiors program in the country that is separate from a school of architecture or design that has such a facility. The students will be able to build knowledge by working in conjunction with faculty on research projects and by using the advanced skills they have learned in CAMstudio in their thesis, studio, and/or research projects.

**Global Awareness:** IAR holds internationalization as a high priority in the graduate program. An increasing number of international students apply to our graduate program. Working together with students of diverse and varied backgrounds is an asset for our students as they enter the global marketplace. In addition to understanding individual connections across cultures, the MFA program will emphasize the necessity of becoming part of a global workplace, indicating that our students would be prepared to work both with international clients and in globalized firms with offices in several locations around the world. The program will provide more opportunities to spend a semester abroad.

**Financial, Economic, Business and Entrepreneurial Literacy:** Several IAR graduate students have been actively involved in entrepreneurial and business ventures. In 2011, Kimberlie Wade, an IAR graduate student, was a finalist in the Anne Fulton Carter Business Plan Competition organized by the North Carolina Entrepreneurship Center. Her plan included her work on design and marketing of interior products. The proposed MFA program would emphasize the creation of a body of work through successive studio experience. This provides more in-depth opportunities for students to develop business plans to market their work something especially important for students opting to focus on interior product design.

**Civic Literacy and Community Engagement:** The IAR program has been recognized as a leader on campus in community-engaged research. This citizenship takes many forms, from thesis projects resulting in re-conceived notions of sustainable furniture to the design of objects that increase interaction across socio-economic groups to urban development to the understanding of how children who are involved in the design process for their school furnishings are better able to learn. In addition to the demonstration of civic commitment in thesis research, students have also participated in Habitat for Humanity build days, tree planting in Westwood neighborhood, the Greensboro Beautiful's Big Sweep, downtown planning workshops with the City of Greensboro, and Global Studio: Liberia. The studio-intensive MFA program will offer opportunities for graduate students to continue and advance the longstanding departmental interest in community engagement.

**Environmental Literacy:** One of the core values of IAR is stewardship and particularly environmental stewardship. The sustainable Materials Library which is a part of the Department of Interior Architecture Library provides resources to the students to help them consider the impact of building materials on human and environmental health. This database, now available online, assists the students in developing a sophisticated understanding of the interface between sustainability and interior architecture and how that can be translated into the design profession. Several past graduate theses have addressed sustainability. For example, graduate student Adrian Boggs developed prototypes of sustainable furnishings through his graduate thesis exploring design process and material re-use to reverse the lack of connection between users and objects that leads to excessive disposal and waste. Each year a number of IAR students become LEED (Leadership in Energy Efficient Design) accredited, a professional designation. IAR students have also presented research regarding LEED and sustainable design at professional conferences, such as the Interior Design Educators Council and have received recognition of the quality of their presentations through conference awards. Currently IAR is planning to enter the international Solar Decathlon competition for the year 2015 under the leadership of Assistant Professor Travis Hicks. This competition requires that students design and build a small residence...
that employs energy-efficient building systems. Through these initiatives and resources in the department, MFA students would be expected to develop a high level of environmental literacy.

-Life, Career and Leadership Skills: IAR students are typically proactive and become involved in a variety of service and extracurricular activities. They have regularly participated in Habitat for Humanity projects individually and as a group and our student chapter of the International Interior Design Association (IIA) has “adopted a stream” in the city of Greensboro. Further, the MFA program stands to attract students with sophisticated design graphics skills that would better qualify them to teach first and second year undergraduate studio and graphics courses. This would allow MFA students to gain responsibility and leadership skills in the classroom. Lastly, a professional internship required as a part of the curriculum will provide the students with an opportunity to gain life and career skills outside the classroom.

C. Describe the relationship of the program to other programs currently offered at the proposing institution, including the common use of:

1. Courses

The proposed MFA program will provide the students with opportunities to take electives in other departments at UNCG. IAR students could select courses offered in related disciplines, for example, Art, Anthropology, Entrepreneurship, History, Geography, Nursing, etc. A complete list of graduate level courses taken by IAR graduate students in the past five years in other departments at UNCG has been appended to the proposal. (See Attachment 1.) Memos with Form B (Course/ Program Consultation Form) were sent to the following departments at UNCG that may be affected by the MFA program: Art; Anthropology; Recreation; Tourism and Hospitality Management; History; Nutrition; Liberal Studies; Political Science; Communication Studies; Media Studies; Kinesiology; Theatre; and Geography. Through Form B, submitted with Appendix A in April 2012, these departments have endorsed the MFA program in Interior Architecture at UNCG.

It is worth noting that 13 IAR courses related to Historic Preservation and Museum Studies are cross-listed with History and 15 hours of these cross-listed courses are required for the post-baccalaureate certificate in Historic Preservation. The Creativity, Design and Entrepreneurship course, IAR 321, cross-listed with ENT 321 (Entrepreneurship in the Bryan School of Business) explores the relationship of design and entrepreneurship. Graduate students enroll in IAR 527 with additional course work to take this course for graduate credits.

With the MFA program, we anticipate that Interior Architecture will develop stronger relationships with the Art and Theater departments, which also offer MFA in creative disciplines. Currently, IAR 645, Seminar in Interior Architecture, and IAR 540, Evolution of Furniture, offered in the Department of Interior Architecture, are regularly taken by the Theater students at UNCG; and IAR 552, History and Theories in Material Culture, is taken by students in the Art department. To date, IAR has developed strong connections with various programs at UNCG. Increased participation in courses across campus through the MFA program positions IAR students for inter-, multi-, and trans-disciplinary opportunities that may be realized through innovative business, clinical, service, international, and professional experiences. As a consequence, the graduate program in interior architecture will become more robust and in a better position to impart 21st century skills to a diverse group of students.
2. Faculty

Several faculty from departments across the campus at UNCG serve as members of thesis committees of IAR graduate students in the current MS program and include:

- Art
  - Billy Lee, Heather Holian, Nikki Blair
- History
  - Lisa Tolbert, Benjamin Filene
- Geography
  - Keith Debbage
- Peace and Conflict Studies
  - Tom Matyók
- Consumer, Apparel and Retail Studies (CARS)
  - Nancy Hodges
- Business
  - Joe Erba

IAR faculty also regularly serve on faculty search committee of other departments such as Art, History, and Consumer Apparel and Retail Studies and vice versa. In addition, Business school faculty member Kevin Lowe is involved in the Solar Decathlon project headed by IAR faculty Travis Hicks. The project is primarily driven by undergraduate students, but is expected to extend to graduate students following a studio-intensive MFA curriculum. Further, IAR faculty member Steol Burrowes was named the Coleman Fellow at UNCG to develop a course in collaboration with the Entrepreneurship department at UNCG to advance self-employment in creative disciplines. Creativity, Design and Entrepreneurship course, IAR 321 is being offered as a part of this initiative with student enrollment from several other disciplines. As mentioned earlier, graduate students enroll in IAR 527 with additional course work to take this course for graduate credits. With the proposed MFA program, collaboration among faculty in the Department of Interior Architecture and other faculty at UNCG at the graduate level is expected to increase further.

3. Facilities, and

The Department of Interior Architecture shares its building with the Department of Art at UNCG. This has led to collaboration with the Art Department at several levels. The departments share a newly hired Digital Director who oversees the digital studio facilities for both departments. The departments also collaboratively developed a new digital lab space in the Ferguson building at UNCG that houses cutting-edge hardware and software and provides 24/7 access to the students.

The IAR Library is an affiliate of the Walter Clinton Jackson Library on the UNCG campus which enables any student at UNCG to access this library’s resources. It is managed by the Department of Interior Architecture. The library contains books, periodicals, product information and materials samples. Samples of sustainable materials and products by current manufacturers include floor and wall finishes, furnishings, fabrics, and decorative accessories. Jackson University Library has helped catalogue over 1,200 print materials and nearly 150 material samples for this library. To our knowledge, we are the only interior architecture or interior design program that has its material samples catalogued through the university library. This enables students to input a keyword such as “bamboo” and access books as well as flooring, building materials, furnishings, and textiles samples. These material samples are catalogued using the CSI MasterFormat™ Division List.

IAR maintains an off-campus fabrication facility, the Computer-Aided Making studio or the CAMstudio. CAMstudio is an interdisciplinary environment where both academic and design entrepreneurs come together to engage in digital fabrication processes to prototype, simulate, and realize digital designs in the physical realm. The facility is also used by students in the Art department. Students fabricate their designs using tools and
equipment in the Wood Shop and on advanced digital prototyping equipment such as a laser cutter, computer numerically controlled router, 3D printer, and 3D scanner in CAMstudio. This enables students to explore and develop their designs beyond drawings into full-scale mock-ups and prototypes that illustrate clearly the relationships between person and object, person and person, and person and space. The Architectural Conservation Lab engages students from IAR and History in exploration and discovery regarding historic materials and buildings.

Design studios in IAR act as laboratories for the exploration of creative solutions to challenges that involve a wide range of projects and issues. More often than not, these projects involve faculty and students from other programs on campus who are tapped in for their disciplinary expertise. For example, Urban Studio I & II, and Global Studio: Ghana involved departments ranging from Social Work (life management skills) to Human Development and Family Studies (child development) to Nutrition (infant nutrition) to address social and cultural issues in designing built environment for diverse populations. We hope to maintain and enhance these dynamic relationships with other programs on campus through the studio-focused MFA program.

4. Other resources

The IAR department recently moved to the College of Arts and Sciences in August 2011. The College is a diverse unit ranging from arts and humanities to hard sciences including areas such as Women's and Gender Studies and African American Studies. It is an academic unit that appreciates a breadth of diversity and celebrates the various viewpoints that each unique area brings. The emphasis on design within a liberal arts education connects the IAR Department to the College of Arts and Sciences and provides opportunities for further collaborations with other programs in the College.

D. Identify opportunities for collaboration with institutions offering related degrees and discuss what steps have or will be taken to actively pursue those opportunities where appropriate and advantageous.

One of the ongoing collaborations of the graduate program at IAR is with the School of City and Regional Planning at the University of North Carolina at Chapel Hill. Students from this School have enrolled in select IAR graduate level courses such as IAR 543 Historic Preservation: Principles and Practice, IAR 548 Architectural Conservation and IAR 624 History of American Landscapes and Architecture. These courses are of value to UNC students planning to become city planners or preservation planners.

Undergraduate students in IAR have conducted design charrettes with students in the School of Architecture at UNC Charlotte for their studio project. Currently the students are working with Team Tidewater (architecture and engineering at Hampton University and engineering at Old Dominion University) on the Solar Decathlon project. Opportunities for similar collaboration with other institutions are more likely to occur at the graduate level with the move to a studio-intensive MFA program, and would be actively pursued.
II. JUSTIFICATION FOR THE PROGRAM - NARRATIVE STATEMENT

A. Describe the proposed program as it relates to:

1. Institutional mission

UNCG’s mission of being a “learner-centered, accessible, and inclusive community,” valuing “collaborative scholarship and creative activity,” addressing “social, economic, and environmental challenges in the Piedmont Triad, North Carolina, and beyond,” and “integrating intercultural and international experiences and perspectives” resonates with the 21st century skills covered in section I-B. As indicated below, the proposed MFA program in the Department of Interior Architecture will be closely aligned with UNCG’s institutional mission.

2. Strategic plan

The program fits into the UNCG Strategic Plan 2009-2014 as outlined below:

1. Provide complementary systems of aid and outreach; vibrant, inclusive, sustainable learning environments; and caring, personalized, and comprehensive support to students, thereby creating access to education and opportunities for success for all persons, particularly citizens of North Carolina from under-served regions and from underrepresented populations. Strategic Area: Access to Education and Student Success.

IAR is considered a destination program; one that attracts students from across North Carolina, the United States, and the world. Our incoming graduate students average about one third from out of state each year. We have several effective student support strategies in place in the MS program that will be continued in the MFA program. For example, the department will continue to offer one-on-one consultation for prospective graduate students each year and work to recruit diverse students from all areas of the state and beyond. The department holds open houses each semester during which prospective students get the chance to meet graduate faculty, staff, and current students, and tour the department. These sessions, combined with Information Sessions and Open House in the Graduate School, are effective recruiting tools helping to attract strong students. The students will also receive personalized attention from faculty members to outline their area of specialization during face-to-face or Skype admissions interviews. While GRE scores are required for admission to the graduate program in the department, they are not weighed as heavily as the design portfolio and personal statement of interest submitted by the applicants. This prevents the exclusion of minority and international students who may have sophisticated design skills but less strong language skills in English that are necessary to perform well in the GRE.

Following admission, students will meet with the IAR Director of Graduate Study regularly during the first semester to track their progress. All graduate students are required to form a thesis committee at the end of their first semester. In their second semester, the students will meet one-on-one with their thesis committee members to develop a plan of study. This model will allow faculty to direct individualized attention toward students who may require additional support or need advice and direction. This change was implemented in the MS program a few years back, after which the percentage of students graduating from the program increased from 75% to almost 100%.

Through the well-established IAR professional mentoring program, the MFA graduate students will partner with one of more than 30 design professionals who mentors and
helps bridge the students’ connection to the professional world. Thus the MFA program
will provide an inclusive, responsive and sustainable learning environment to graduate
students.

2. Improve health, wellness, and quality of life for children, adults, families, and
communities through scientific inquiry and application, workforce development, reduction
of disparities, sustainability efforts, and recreational opportunities. Strategic Area: Health
and Wellness across the Life Span.

IAR students designed and constructed Urban Studio I: Dillard Street, a design-build
project to provide a home for a retired low-income couple, Urban Studio II: My Sister
Susan’s House, a residential facility for homeless teenage mothers and their children, and
Global Studio: Ghana, a school for the village of Kyekyewere. Collaborative community-
engaged projects such as these create professional networks that involve Departments of
Nutrition (infant nutrition), Human Development and Family Studies (child development),
and Social Work (life management skills), African Services Coalition, Center for New North
Carolinians, International Aid Society, Greensboro Housing Authority, Youth Focus, the
Department of Justice and other agencies and organizations focused on improving quality
of life. IAR will continue its tradition of involvement in projects such as these which provide
invaluable opportunities for students to build their design skills and for local, community
residents to reap the benefits of improved quality of life, health, and wellness. These
efforts will be enhanced in the proposed MFA program through additional studio hours and
experiences designed to engage graduate students.

3. Offer transformational undergraduate and graduate education in which students
participate in high-impact experiences that develop integrative thinking and prepare
collaborative, adaptable graduates with a broad spectrum of transferable skills for life, civic
participation, and work in a global society. Strategic Area: Education and Leadership
Development.

Urban Studio I & II and Global Studio: Ghana were high-impact experiences that have
challenged the students to design, fundraise, and build living and learning environments
for diverse population groups, such as elderly retired couple and teenage mothers in
Greensboro, and underprivileged school children in Ghana. Other studio experiences such
as Loewenstein Legacy, Salvation Army Select store, Old Belk Building in Albemarle,
Greensboro Public Library, Industries of the Blind, Central Regional Hospital in Butner,
etc., have taken students into the community and beyond to participate in community-
based projects. More recently, MS students participated in an adaptive reuse project to
renovate Locke Mill, a historic cotton mill, in Concord, NC. The design proposals will be
presented to the relevant stakeholders and the larger Concord community in November
2012. These projects have transcended the narrow confines of academic semesters and
curriculum, and benefited the larger community imparting the students with valuable 21st
century skills such as innovation, collaboration, communication, and information literacy.
While some of these studio experiences were geared primarily toward undergraduate
students, they continue to provide new opportunities for the MFA graduate students to
participate in the related research, planning, and design of these experiences.

The newly established CAMstudio also serves as a venue to foster collaboration between
MFA graduate students in all visual arts discipline and the design and building industry
through design-focused activities based on advanced digital technology and fabrication.
The professional internship required of all MFA graduate students enables them to position their scholarly work in the context of the profession. Through a professional mentoring program, the students will select a mentor in the design profession who will connect and guide them to the professional world.

IAR graduate students have presented their scholarly research and creative work at regional and national conferences on a regular basis in top-tier venues such as the National Beginning Design Student Conference, NeoCon, annual Interior Design Educators Conference, and European Society of Systematic Innovation in Education as well as the National Alliance of Preservation Commission Forum. Students have taken field trips to Washington DC, Chicago, Atlanta, Charlotte, and New York in the past few years to attend design-related events such as International Contemporary Furniture Fair and NeoCon. Each year, the department hosts a lecture series with the help of the IAR advisory board. Guest speakers are brought in to talk about the current issues in the design profession. A combination of similar field trips and guest lecturers will expand learning in the MFA program beyond the immediate classroom and the interior architecture discipline.

4. Support faculty as they work collaboratively with diverse communities to promote economic transformation, cultural expression, and community development to benefit the residents of the Piedmont region, the state, and beyond. Strategic Area: Economic, Cultural, and Community Engagement.

IAR has integrated community engagement into the departmental culture in a formal way, recognizing the unique contributions of community-based activities locally and regionally in our promotion and tenure guidelines, teaching pedagogies, and service commitments. IAR faculty consistently undertake projects in the community that deal with economic development, diversity, and community development, e.g. Urban Studio I: Dillard Street, Urban Studio II: My Sister Susan’s House, Salvation Army Select, Loewenstein Legacy, Old Belk Building in Albemarle, Locke Mill in Concord, Central Regional Hospital in Butner, the Greensboro Children’s Museum, etc. IAR faculty have also been meeting with the Piedmont Triad Partnership to plan for a Triad-wide design center that would act as a nexus for the design profession across the region.

IAR faculty and students regularly participate in and actively organize events for the Design, Art & Technology Symposium (DATS). DATS is a collaborative biennial event held in the Piedmont Triad area aiming to grow the area’s economy by connecting businesses with creative talent development. The interdisciplinary event brings together academics, designers, creative professionals, artists, business entrepreneurs, economic developers, and technology researchers to explore the possibilities of new and innovative approaches to design and technology. The events highlight new cutting-edge design, art, and technology and include presentations, discussions, exhibitions, and technology workshops. Departments of Art, Interior Architecture, and Consumer Apparel Retail Studies of The University of North Carolina at Greensboro, North Carolina School of the Arts, Winston-Salem State University, Forsyth County Technical Community College, High Point University, Randolph Community College, and A&T University are participating schools in the event.

5. Integrate international and intercultural experiences and perspectives into teaching, research and creative activity, and service. Strategic Area: Internationalization.
IAR has long been a campus leader in the development of international relations and study abroad programs, sending students to locations all around the world. The recent Global Studio: Ghana designed and initiated construction of a public school in Ghana while Global Studio: Liberia engaged students in collecting and sending supplies to children in primary schools. Faculty-led study abroad programs have been conducted to India, Greece, Italy, Ghana, and throughout Western Europe. IAR enjoys a long-standing 15 year relationship with the Nordic Design Program at the University of Oulu in Finland.

An important component of preparing students for the global world is introducing them to the theories, aesthetics, and practices of designers and cultures from around the world. In IAR 645, the initial seminar course taken by each graduate student, the readings and philosophical explorations include not only Western theorists and scholars but also pull from authors and systems of thought in Europe, North America, China, India, Korea, and Mexico.

IAR faculty, staff, and students are exposed to diverse global contexts through study abroad, international guests, international studio projects, and the existing faculty's international diversity. Due to fewer elective offerings and credit hours, most graduate students were not able to participate in these opportunities in the 36 hour curriculum. With added elective courses introduced in the graduate program through the MFA curriculum, more graduate students would be able to avail themselves of these international and intercultural opportunities.

3. Responsiveness to local, regional, or statewide needs
UNCG's commitment to local, regional and statewide needs is evident in its 2009-2014 Strategic Plan. IAR program's responsiveness to these needs is covered in sections II-A-2.2, II-A-2.3 and II-A-2.4 above.

4. Student demand. Discuss the extent to which students will be drawn from a pool of students not previously served by the institution
The Department of Interior Architecture conducted a survey of current graduate students and alumni in spring 2012. The survey results highlight the department's national reputation and student demand for the graduate program. Regarding the reasons for applying to the graduate program, selected student responses include:

"The reputation of UNCG's IARC program within the design community."
"...I also had heard great things about IARC from several different sources."
"quality of the program with its research and social emphasis."
"UNCG has a great program. UNCG academic ranking among other universities..."
"...A real studio environment (24/7 access) and the ability to work through the process of making."

We anticipate that increased hours in studio, accelerated opportunities for interdisciplinary work, particularly involving individual areas of interest, and a terminal degree will heighten interest and demand for the program. Indeed, over 83% of respondents indicated that a change to an MFA degree is advantageous to the program. Less than 8% indicated that the change was not advantageous, and the remaining respondents were not sure. On being asked if increased course load, additional studio or additional electives would
change their decision to apply to the program, 83.3% indicated that increased course load and studio would not affect their decision, while all 100% of respondents expressed interest in more elective classes.

Regarding the change from a Master of Science to a Master of Fine Arts degree, survey respondents had the following responses:

"I believe the program will become more competitive, gaining more attention to degree seekers and future employers."

"The MFA program will bring a complete master option, and students will be better prepared since they will have one more studio."

"It will be great for anyone wanting to teach..."

"It would be particularly important to me because I would like to teach at the college level."

"The ability to work more in the studio and to have the time to take on the task of learning additional skill sets while in graduate school. (i.e. business classes, art studios, digital media, Architectural software)."

"...I don't see how it could be a disadvantage to anyone if it becomes an MFA."

Out of the current batch of IAR graduate students slated to graduate in 2013, 70% have expressed interest in switching from an MS to an MFA program, if approved.

The combined statistics for MS in Interior Product Design and Interior Architecture, and Historic Preservation and Museum Studies under the quantitative program profile during the recent UNCG Academic Program Review in spring 2012 shows that enrollment in the program has remained steady at approximately 20 students each academic year. (See Attachment 4.) Over the past few years, acceptance rate to the program has been approximately 66%. The program has an extensive application process including the review of design portfolio and a personal interview. As a result the students tend to self-select the program. The MS program in Interior Product Design and Interior Architecture, and Historic Preservation and Museum Studies collectively occupies 100% of the Market Share in the UNC Market and Triad Market area. Yet in 2011-2012 only 2 students applied to the Historic Preservation concentration, 1 to Museum Studies, and 4 to Interior Product Design. Though graduate enrollment is lower across campus, we decided that proposing an MFA that is not defined by three but rather by multiple areas of expertise would make our graduate program more appealing.

The proposed MFA program in the Department of Interior Architecture will draw students and professionals with a Bachelor's degree who would like to get a terminal degree in interior design. It would also attract students who are design-oriented and looking for a studio-based design education. There are five other institutions in North Carolina that offer a CIDA-accredited interior design Baccalaureate degree: Meredith College, East Carolina University, Appalachian State University, Western Carolina University, and High Point University; and two institutions in North Carolina that offer NAAB-accredited undergraduate degrees in architecture: North Carolina State University and University of North Carolina at Charlotte. A graduate program that provides a high degree of excellence in the design of architectural interiors, offers an opportunity to develop specialization in a field of study that match current IAR faculty's diverse areas of research, and allows students to earn a terminal degree in graduate work would readily attract students from these institutions. Thus the MFA program in Interior Architecture at UNCG may become a
beacon for these students who are interested in advancing their interiors expertise in a topic of their choosing as many currently choose to go outside the state to other institutions to get their terminal graduate degree in interior design or interior architecture due to the presently limited areas of specialization in the MS program. Once the MFA program is authorized to be established, the IAR Director of Graduate Study and Department Chair plan to visit all of these institutions in North Carolina, and possibly in nearby states such as Virginia, South Carolina and Georgia, to recruit students for the program.

5. Employment opportunities. Document need for proposed degree recipients in the region, the state, or nationally

A side-by-side comparison of programs at Florida State University and Suffolk University that offer multiple graduate degrees clearly indicate that admission criteria and program of study for an MFA degree is more rigorous compared to an MA or an MS degree. (See Attachment 5.) An MFA degree prepares students to practice globally, to teach at the university level, and to achieve in-depth inquiry and advanced study in interiors, while an MA/MS degree only provides basic preparation for entry-level positions in interior architecture/design profession. As per a 2008 survey by the American Society of Interior Designers (ASID), North Carolina is one of the top ten states in terms of the number of design firms in the country. (See Attachment 6.) UNCG is conveniently located at the center of the state, making it possible for IAR to respond to these design firms' need for qualified interior architecture or interior design professionals. Moreover, Greensboro is within six hours of two major metropolitan areas, Atlanta and Washington DC that have a high concentration of design firms. With a portfolio covering advanced design investigation engaging multiple disciplines in three sequential studios culminating in a thesis, students from the design-intensive MFA program would undoubtedly be more successful in finding gainful employment in the state and regionally compared to an MS program graduate.

In addition, the Interior Design Educators Council (IDEC) has reported a shortage of design educators across the country. This is due to a number of reasons. First, the interior design profession has grown in popularity over the past ten years resulting in more applicants for interior design programs in schools and universities, although recent economic slowdown has affected enrollment. Second, the business world is recognizing the importance of design thinking for company goals and objectives. Third, as many Baby Boomers begin to retire, the number of qualified professionals with a Master's degree is shrinking, yet the number of programs is growing. Additionally, many institutions are shifting interior design from two-year to four-year programs, which have increased need for teachers in both public and private institutions. Preparing graduate students with a terminal degree in interior design would readily qualify them to apply for university level tenure-track teaching positions. The Interior Design Educators Council website has a total of 44 entry-level Assistant Professor positions available in interior architecture/interior design in four-year universities and colleges in the United States and Canada starting fall 2013 (See Attachment 7). Out of these, over 50% (23 out of 44) of position announcements specifically require applicants to hold an MFA or a terminal/advanced degree in interior architecture or interior design. Without an MFA program, IAR graduate students interested in a career in academia (over 30%) in our department would be at a clear disadvantage in terms of their future career prospects.

It should be further noted that many academic appointments at two-year and four-year institutions need to have faculty with terminal degrees to comply with accreditation standards. As an accredited institution of the Southern Association of Colleges and
Schools Commission on Colleges (SACSCOC), the University of North Carolina at Greensboro gives primary consideration of a prospective faculty member’s qualifications to be in the classroom to the highest earned degree in the discipline. SACs standard 3.7.1 (Faculty Credentials) requires that "the institution employs competent faculty members qualified to accomplish the mission and goals of the institution. When determining acceptable qualifications of its faculty, an institution gives primary consideration to the higher earned degree in the discipline." The MFA would grant UNCG graduates in the Interior Architecture program the highest earned degree in the discipline, and thus give them an advantage on the academic job market. Similarly, SACS standard 3.5.4 (Terminal degrees of faculty) mandates that "at least 25 percent of the course hours in each major at the baccalaureate level are taught by faculty members holding an appropriate terminal degree." Graduates holding an MFA will also contribute to an institution's ability to comply with this standard. Institutions that understand the accreditation demands of their faculty profile will seek out students with a terminal degree, giving MFA students a clear hiring advantage over MS students.

B. Discuss potential program duplication, program competitiveness, and opportunities for collaboration in the delivery of the program

1. Identify similar programs offered by public and private universities elsewhere in North Carolina. Indicate how the proposed new degree program differs from other programs like it within UNC.

UNCG's proposed MFA program (and the current MS program) in the Department of Interior Architecture is the only graduate degree program in interior architecture or interior design offered in public or private institutions in the state of North Carolina. Hence, the program does not duplicate any other program in North Carolina or within UNC.

The two programs offered by public and private institutions in North Carolina that the proposed MFA program comes closest to are Master of Architecture programs at North Carolina State University and the University of North Carolina at Charlotte. Neither of these programs has an interiors focus, and offer professional degrees in a 4+2 year sequence where students go through four years of undergraduate and two years of graduate program to get a first professional degree. Unlike these programs, students in the BFA program in interior architecture receive their professional degree in four years of undergraduate studies. Our proposed MFA program is a post-professional degree, which allows the students to conduct an advanced design investigation on a topic of their choosing through studio, electives, and thesis.

As mentioned earlier, undergraduate students in the BFA program in IAR have conducted design charrettes with students in the School of Architecture at UNC Charlotte for their studio project. Currently the students are working with Team Tidewater: architecture and engineering at Hampton University and engineering at Old Dominion University on the Solar Decathlon project. Opportunities for similar collaboration with other institutions are more likely to occur at the graduate level with the move to a studio-intensive MFA program. With a new Master of Architecture program proposed by A&T University, there is potential for a partnership that will increase visibility of advanced design of built environments in the Piedmont area.

The Department of Interior Architecture has been an active participant at the Design, Arts and Technology symposium (DATS), a biennial interdisciplinary event that brings together
academics, designers, creative professionals, artists, business entrepreneurs, economic developers, and technology researchers to explore the possibilities of new and innovative approaches to design and technology. The symposium is an opportunity for celebrating the creative accomplishments of the Triad region and for inspirational exchange of innovative ideas, practice, and technology. The events highlight new cutting edge design, art, and technology and include presentations, discussions, exhibitions, and technology workshops. Departments of Interior Architecture, Art and Consumer Apparel Retail Studies of The University of North Carolina at Greensboro, the Center for Design Innovation (CDI), North Carolina School of the Arts, Winston-Salem State University, Forsyth County Technical Community College, High Point University, Randolph Community College, and A&T University are key academic participants at the event. In the last DATS hosted by CDI in 2010, IAR faculty and graduate students were involved from the conceptual to the final stages of the symposium, participating in organization of the Design Expo, exhibition of graduate student work, design and installation of graphics, and leading panel discussions on design at the venue. IAR’s ongoing collaboration with the Center for Design Innovation has also led to several IAR graduate students pursuing their summer internships at the facility. UNCG last hosted DATS in 2008. With the MFA program, IAR will be able to further strengthen its ties to CDI and the creative community in the Triad area, and possibly host DATS again at the UNCG campus in the near future.

IAR graduate students routinely visit nearby high-tech facilities in the area including CDI, such as DIVE (a virtual reality immersive environment) at Duke University and Furniture Manufacturing Center at NCSU for the IAR 560 course. This has allowed the students to work on graduate-level research projects at these places. IAR expects to explore further collaborative opportunities with these facilities following the establishment of its MFA program.

If the program duplicates other UNC programs, explain:

a. Why the proposed program is necessary or justified, and
   Not applicable. The program does not duplicate any other UNC program.

b. How all or portions of the curriculum might be offered collaboratively with another UNC institution.
   Not applicable. The program does not duplicate any other UNC program.

2. If the program is a graduate or first professional degree, compare it with other similar programs in public and private universities in North Carolina, in the region, and in the nation. Where appropriate, describe how all licensure or professional accreditation standards will be met, including required practica, internships, and supervised clinical experiences.

The proposed MFA degree is a post-professional degree in interior architecture. Post-professional degrees in interior design are the most sought-after in the US and Canada. Of the 61 universities and colleges in the United States and Canada offering graduate programs in interior design or interior architecture, 28 offer Master of Science, 21 Master of Fine Arts, 20 Master of Arts, 8 Master of Interior Design, 2 Master of Interior Architecture, and 14 Ph.D. degrees. Over twenty institutions offer multiple graduate degrees. (See Attachment 2.) Of the Master’s degrees offered by these programs, there are 45 post-professional degrees, 20 first professional and 20 other degrees.
Our interior architecture post-professional graduate peer programs include the Academy of Art University, San Francisco, CA; Arizona State University, Tempe, AZ; Florida International University, Miami, FL; Lawrence Technological University, Southfield, MI; Marywood University, Scranton, PA; Philadelphia University, Philadelphia, PA; Rhode Island School of Design, Providence, RI; School of the Art Institute of Chicago, IL; Suffolk University, Boston, MA, and University of Oregon, Eugene. Of these programs, only the Academy of Art University, the School of the Art Institute of Chicago, and Suffolk University offer an MFA. The other degrees offered are: MA, MS, MID (Master of Interior Design), and MIA (Master of Interior Architecture). Given the geographic distribution of the programs, an MFA program in Interior Architecture at UNCG would clearly have a national reach.

Because the MFA program in interior architecture at UNCG will be a post-professional program, there are no additional professional accreditation or licensure standards. The existing MS program is periodically reviewed by SACS (Southern Association of Colleges and Schools) for university accreditation and this would continue under the proposed MFA.

The students in the MFA program will be required to take at least three hours of internship or supervised professional practice as a part of their degree requirements. This includes spending at least 160 hours of project or work experience in cooperation with a professional supervisor at a design firm or a research organization. Internships in the MFA program accomplish several goals:

- give students professional experience in some aspect of interior product design or interior architecture,
- help students define their career goals,
- help students network with professionals within their field,
- encourage students to apply ideas and techniques learned in the classroom in a work environment.

C. Enrollment (baccalaureate programs should include only upper division majors, that is, juniors and seniors).

Headcount enrollment

Show a four-year history of enrollments and degrees awarded in similar programs offered at other UNC institutions (using the format below for each institution with a similar program); indicate which of these institutions you consulted regarding their experience with student demand and job placement. Indicate how their experiences influenced your enrollment projections.

Institution: No other degrees awarded at other UNC institutions are similar to the proposed MFA degree in Interior Architecture at UNCG. Hence, statistics related to enrollment and degrees awarded at other UNC institutions are not included in this section.

Program Title: Not applicable.
Enrollment

| Degrees-awarded |

Please indicate the anticipated first year and fourth year steady-state enrollment (head count) for the proposed program.

Year 1: Full Time 15 Part-time 0 Total 25
Year 4: Full-time 30 Part-time 0 Total 30

The current MS program currently admits approximately 10 students each year. The proposed MFA program will be capped off at 15 students each year. Hence, in the first year, we anticipate a total of 25 MS and MFA students in the graduate program. This number will build up to 30 students in the second year when the second batch of MFA students would be admitted. Total enrollment of the MFA program will be kept steady at 30 students or below in subsequent years to maintain optimum faculty and facilities support for the program.

III. PROGRAM REQUIREMENTS AND CURRICULUM

A. Program Planning

1. List the names of institutions with similar offerings regarded as high quality programs by the developers of the proposed program.

   The following programs offer relatively high quality post-professional MFA degrees in interior design or interior architecture in the United States:
   - Florida State University, Tallahassee, FL (interior design)
   - New York School of Interior Design, New York, NY (interior design)
   - Virginia Commonwealth University, Richmond, VA (interior design)
   - The New England School of Art and Design at Suffolk University, Boston, MA (interior architecture)
   - Savannah College of Art and Design, Savannah, GA (interior design)

2. List institutions visited or consulted in developing this proposal. Also discuss or append any consultants’ reports or committee findings generated in planning the proposed program.

   The proposal for the MFA program is a result of ten years of self-study within the Department of Interior Architecture. During the faculty retreat in summer 2002, IAR Department faculty arrived at a consensus to move forward with an MFA degree to replace the MS degree because the MFA best encapsulated the level of advanced design investigations important to graduate education in design. However, this vision took several years to materialize. During this time, we conducted exhaustive reviews of the graduate programs across the country, reviewing their curricular structure and course offerings. Most programs offer an MFA curriculum with a choice of two or more studios, at least two research and theory courses (which includes design theory and design research methods), and several elective courses that culminate in a thesis. This is not unlike the curriculum proposed here that offers adequate flexibility to allow the students to customize it to their area of specialization in interior environments. The curriculum at Virginia Commonwealth University (VCU), Richmond, VA is parallel to that proposed in our MFA...
program in which the students enroll in a design studio each semester, a number of elective courses over two years of study, a summer internship, and a thesis in their last semester.

Further, the chair of the Department of Interior Architecture, Dr. Anna Marshall-Baker, visited the following institutions as an external reviewer for their interior design undergraduate and graduate programs in 2010: Florida State University (FSU), Tallahassee, FL; Florida International University (FIU), Miami, FL; and the New York School of Interior Design (NYSID), NY. The reviews revealed a diversity of models in place in these institutions. FSU’s graduate program offers three degrees: MA, MS and MFA. In her review of their graduate program, Dr. Marshall-Baker suggests a path to PhD for the MA/ MS program because an MA and an MS are not considered to be terminal degrees by most institutions in the United States or Canada; hence these students have limited opportunities on entering the profession. IAR faculty decided to eliminate the existing MS degree and replace it with an MFA degree in the graduate program for this reason.

FSU’s MFA curriculum allows students the opportunity to take a total of four studios and thesis courses, four seminar classes, and 11 or more elective classes. NYSID’s curriculum requires students to take 39 out of 60 (or more than half) hours in studio and thesis, with the remainder in seminar and elective courses. FIU’s program does not offer an MFA program, so it was not taken into consideration. Given IAR’s location at UNCG, the MFA program stands to gain from the multidisciplinary offerings on the campus similar to FSU, though not available to NYSID. Thus IAR’s proposed MFA program is closer to the FSU model, requiring the students to take a total of four studio and thesis courses, with the remainder in electives, seminar and internship classes. (See Attachment 8 for MFA curriculum from VCU, FSU and NYSID.)

Additionally, the following documents played a significant role in preparing the MFA proposal. The documents have been appended to this proposal. (See Attachments 9, 10 & 11.)

- 44 hour MS proposal: This proposal was submitted in 2011-12 to request a revision to the MS program in Interior Architecture from 36 hour to 44 hour. An increase of nine credit hours provided additional studio experience and allowed flexibility in the curriculum.
- Academic Program Review of Interior Architecture at UNCG: This comprehensive multi-stage review of all programs and departments at UNCG included 19 measures of quality and 12 measures of function and demand. The MS degree program in Interior Architecture was rated high in quality (5 out of 6) with a high correlation to UNCG’s Strategic Plan.
- CIDA report: This report was prepared in September 2012 for the accrediting body, Council for Interior Design Accreditation. It provides a comprehensive review of the undergraduate BFA curriculum in the Department of Interior Architecture.

B. Admission. List the following:

1. Admissions requirements for proposed program (indicate minimum requirements and general requirements).
The Master of Fine Arts degree in Interior Architecture at UNCG is a post-professional degree program in interior architecture. Candidates with an undergraduate professional degree in interior architecture or interior design would be preferred. Candidates who do not hold a professional undergraduate degree in interior architecture or interior design but are graduates of related environmental design program, such as architecture or industrial design could be admitted but may be required to complete specific undergraduate prerequisite courses in interior architecture as part of their graduate studies. Such decisions would be based upon individual evaluation of credentials, portfolio, and design experience. Individuals who do not have a design-related undergraduate degree or a significant amount of design-related undergraduate coursework would be strongly encouraged to apply to the department’s professional degree program — the Bachelor of Fine Arts in Interior Architecture.

Admission to the graduate program would be contingent upon acceptance by both the Department of Interior Architecture and The Graduate School. Enrollment in the program would be limited to 15 students each academic year. Applicants are strongly encouraged to submit complete applications by March 1 for full consideration. Priority for admissions and graduate assistantships would be given to applications received before March 1.

2. Documents to be submitted for admission (listing or attach sample).
Documents required to be submitted for admission are as follows:

- Transcripts: Applicants should have a minimum 3.0 grade point average in undergraduate work.
- GRE scores: Test scores in the 153 range on the verbal and 144 on the quantitative sections and a score of 4.5 or better on the analytical writing section are acceptable prerequisites for consideration.
- Three letters of recommendation from instructors or employers.
- One to two page personal statement including the reason for applying to the MFA program in Interior Architecture at UNCG, how it relates to the candidate’s career goals, and what s/he may want to specialize in and why, if admitted.
- Portfolio of design work: Representative examples of design work including short written descriptions of the projects to provide an overview of the candidate’s design skills and design experience. Examples of 2-D or 3-D art work could be included, if applicable.
- Personal interview face-to-face, via Skype, or by telephone after all the above documents are complete and submitted.
- International applicants would be required to obtain minimum scores of 550 in TOEFL or 6.5 in IELTS for admission to the UNCG Graduate School.

C. Degree requirements. List the following:

1. Total hours required. State requirements for Major, Minor, General Education, etc.
Total number of hours required for the MFA degree is 60 hours. This includes 18 hours in design studio courses, 6 hours in required core courses, 27 to 33 hours of electives in area of specialization, 3 to 12 hours in internship or professional experience, and 6 hours in thesis.

2. Other requirements (e.g. residence, comprehensive exams, thesis, dissertation, clinical or field experience, "second major," etc.).
Students in the MFA program will complete a 6-hour thesis and will participate in a public
discussion of the thesis with other students and faculty members. The student's graduate
committee will be responsible for reviewing and approving successful completion of the
thesis. Credit may be divided over two or more semesters.

Students will need to be formally admitted to candidacy for the MFA degree. Students
must have successfully completed two semesters of full-time graduate work, possess a B
(3.0) average in all courses taken during the first two semesters, and have an overall
grade record consistent with the regulations stated in The Graduate School Bulletin. In
addition, the application to candidacy must be approved by IAR graduate faculty. The
faculty will meet with students to review work and sign candidacy forms early in the fall
semester of the second year of graduate work. Students are limited to two candidacy
reviews. If a student is not admitted to candidacy during the first review, the review team
will issue written recommendations for further studies. The second review will take place
within a year of the first. Failure to pass candidacy for the second time will prohibit the
student from continuing in the program.

Students will be required to take at least three hours of internship or supervised
professional practice as a part of their degree requirement. Students will propose a project
or work experience in cooperation with a professional supervisor at a design firm or a
research organization to meet this requirement.

For graduate programs only, please also list the following:

3. Proportion of courses open only to graduate students to be required in program

Approximately 50% of courses in the MFA program are 600 level or above, and open only
to graduate students.

4. Grades required

As per the Graduate School bulletin, grades are entered for all graduate level courses at
UNCG according to the following scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade Points Awarded Per Hour of Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>F/WF</td>
<td>0.0</td>
</tr>
<tr>
<td>NR</td>
<td>0.0</td>
</tr>
</tbody>
</table>

- Grades of NR, not reported, are assigned in instances in which the instructor does not
  report a grade and the semester has officially closed.
- Grades of S, satisfactory, or U, unsatisfactory, are reported on all workshops and
  institutes, and certain seminars, field projects, internships, practica, music groups, and
  others.
- The grade point average is determined by dividing the accumulated number of grade
  points earned by the accumulated number of semester hours undertaken.
attempted but not passed must be included in this calculation. Courses graded S/U and courses transferred from another institution (except those courses taken through cross registration) may not be used in determining the UNCG grade point average.

- If a student receives a course grade other than Incomplete (I) and later submits additional work (whether that work is specified in the syllabus or not) after grades are posted, this work cannot be used as a basis for changing the assigned grade. Except for independent study or where specific provision is made in the course description, no student may repeat for credit a course for which he/she has earned credit. If a student repeats such a course, the grade will be recorded on the transcript, but no additional credit will be allowed toward graduation or toward the grade point average. A failing grade remains on the student's academic record permanently.

5. **Amount of transfer credit accepted**

   As per the UNCG Graduate School Bulletin, at the Master's level, credit may be given for graduate work taken at other institutions (including credit earned through the Greater Greensboro Consortium), but certain conditions must be met:

   1. Transfer credit may not exceed one-third of the minimum number of hours required by the student's program. Hence less than 20 hours would qualify for transfer credit toward the MFA degree in Interior Architecture.
   2. All credit offered in transfer must have been taken at an accredited graduate school and not have been used to complete the requirements for a degree.
   3. Such work must have been taken within the five-year time limit.
   4. The student must have earned a grade of B (3.0) or better on all transfer credit. In a four-letter grading system, only credit earned with either of the top two grades is transferable. The transfer of credit where a grade of P or its equivalent is received in a two-or-three-letter grading system (such as P-F, S-U, or H-P-F) reduces hour for hour the number of C grades earned that may count toward the minimum requirement for the degree.
   5. The credit must be recorded on an official transcript placed on file with The Graduate School.
   6. It must be approved both by the student's major department and by the Dean of The Graduate School.
   7. It must be necessary to meet specific degree requirements.

   Hours only, not grades, may be transferred from other institutions. Quarter-hours do not transfer as semester hours. A fraction of an hour of credit will not be transferred. See sample below:

   - 2 quarter hours transfer as 1 semester hour.
   - 3-4 quarter hours transfer as 2 semester hours.
   - 5 quarter hours transfer as 3 semester hours.
   - 6-7 quarter hours transfer as 4 semester hours.
   - 8 quarter hours transfer as 5 semester hours.
   - 9-10 quarter hours transfer as 6 semester hours.

Students must secure approval from the IAR Director of Graduate Study and the Dean of The Graduate School in advance of registration at other universities. In general, however, not less than two-thirds of the total program for the MFA degree must be completed at The University of North Carolina at Greensboro. All credit to be transferred must come within the time limit described above and must be supported by placing an official copy of the
transcript on file in The Graduate School. No credit will be transferred unless it is required to meet specific degree requirements. No more than 3 semester hours of institute and workshop credit may be counted towards satisfying the minimum requirements for the master's and specialist's degrees.

6. Language and/or research requirements

Students enrolled in the MFA program in the Department of Interior Architecture at UNCG are required to be have basic competency in written and spoken English. TOEFL score of 69 or above and IELTS score of 6.5 or above is mandatory for international applicants. In addition, GRE test scores in the 153 range on the verbal, 144 on the quantitative sections and a score of 4.5 or better on the analytical writing section are acceptable prerequisites for consideration.

7. Any time limits for completion

Advanced degrees awarded from UNCG indicate that students have current, usable knowledge in their field; therefore, the MFA curriculum, including the thesis, must be completed within five academic years, from the date the first courses carrying graduate degree credit applicable to the student's program are begun.

D. For all programs, list existing courses by title and number and indicate (*) those that are required. Include an explanation of numbering system. List (under a heading marked "new") and describe new courses proposed.

At UNCG each course description is represented by a three-letter symbol (indicating the department directing the course) and a three-digit number. Courses numbered 500-599 are open to advanced undergraduates and graduate students; courses numbered 600-749 are open only to graduate students. As per the UNCG Graduate Bulletin, no course below the 500 level is counted towards graduate degree requirements. In all programs, at least one half the work credited toward the degree must be in 600-level courses or above. No new courses are proposed for the MFA degree in Interior Architecture.

The courses in the proposed MFA curriculum by title and number are as follows:

**Required Studio Courses (18 hours)**
All students take the following three studios:
- IAR 501 Advanced Interior Architecture I (6)*
- IAR 502 Advanced Interior Architecture II (6)*
- IAR 602 Advanced Interior Design III (6)*

**Required Core courses (6 hours)**
All students take the following 6 hours:
- IAR 531 Environmental Design Research (3)*
- IAR 645 Seminar in Interior Architecture (3)*

**Electives in Area of Specialization (27-33 hours)**
With prior approval by the Director of Graduate Study or the student's thesis chair, a student will select a minimum of 24 hours of coursework to support their area of specialization from the IAR courses listed below or from other 500 and 600 level courses taught in related areas in other departments.
IAR 527 Problems in Interior Architecture (2-6)
IAR 531 Design Seminar (2)
IAR 535 Architectural Lighting Design (2)
IAR/HIS 536 History of Decorative Arts (3)
IAR 540 Evolution of Furniture (3)
IAR 541 Contemporary Trends in Interior Product Design (3)
IAR/HIS 543 Historic Preservation: Principles and Practice (3)
IAR/HIS 545 Southern History and Southern Material Culture in a Museum Context (3)
IAR/HIS 547 History Museum Curatorship: Collections Management (3)
IAR/HIS 548 Architectural Conservation (3)
IAR/HIS 552 History and Theories of Material Culture (3)
IAR/HIS 555 Field Methods in Preservation Technology (3)
IAR 560 Advanced Computer-Aided Design and Research Seminar (3)
IAR 565 Materials and Methodologies Seminar (3)
IAR 578 Research Methods in Historical Archaeology (3)
IAR 601 Directed Individual Study in Interior Architecture (1-6)
IAR 611 Graduate Seminar (0)
IAR/HIS 624 History of American Landscapes and Architecture (3)
IAR/HIS 625 Preservation Planning and Law (3)
IAR/HIS 626 Management and Leadership in Public History (3)
IAR/HIS 627 Museum and Historic Site Interpretation: Principles and Practice (3)
IAR/HIS 628 Identification and Evaluation of the Historic Built Environment (3)
IAR 665 Problems in Interior Architecture (2-4)

**Internship/ professional experience (3-12 hours)**
With prior approval by the student's thesis chair and the Director of Graduate Study, a student will select a minimum of 3 hours in this area.
IAR 600 Supervised Professional Experience (1-4)∗
IAR/HIS 690 Internship (3)∗∗

**Thesis (6 hours) (Capstone Experience)**
The student will complete a 6-hour thesis and will participate in a public defense of the thesis open to other students and faculty members. The student's thesis committee will be responsible for reviewing and approving successful completion of the thesis. Credit may be divided over two or more semesters. Students can opt to defend their thesis in the spring or summer semester of their second year or fall semester of third year.
IAR 699 Thesis (6)∗

∗ Required courses.
∗ Students may elect to take additional elective coursework to develop their specialization in the 1st year Spring Semester instead of the studio course IAR 502. IAR 502 would then be taken in their 2nd year Spring Semester. Internship courses, IAR 690 or IAR 600, can be taken twice for credit.
∗∗ These courses can be repeated for a total of six credits.

IV. FACULTY
A. (For undergraduate and Master's programs) List the names, ranks and home department of faculty members who will be directly involved in the proposed program. The official roster forms approved by SACS may be submitted. For Master's programs, state or attach the
criteria that faculty must meet in order to be eligible to teach graduate level courses at your institution.

The following nine full-time IAR faculty have appointments in the Department of Interior Architecture and are eligible to teach graduate level courses. Their areas of scholarly expertise are also indicated below:

Jonathon R. Anderson, M.F.A., Assistant Professor (Digital design and fabrication, installations, and industrial manufacturing)

Stoel Burrowes, M.A., Assistant Professor Academic Professional (Design as process and exploration, furniture design, woodworking)

Travis Hicks, M. Arch., Assistant Professor (Sustainability through integrated design, Net zero interiors, Technology in the built environment, Interior architecture's role in contemporary practice.)

Tommy Lambeth, M. Landscape Arch., Associate Professor (Place theory, environmental design, communication graphics, interior product design)

Jo Ramsay Leimenstoll, M. Arch., Professor (Historic preservation theory and practice, architectural conservation, design review, sustainabilty and historic preservation)

Patrick Lee Lucas, Ph.D., Associate Professor (Buildings in society and culture, community formation and transformation, material culture, exhibition development and design, innovative teaching in design)

Anna Marshall-Baker, Ph.D. FIDEC, Professor (Design for special populations, interdisciplinary study, ecological design)

Hannah Mendoza, M.F.A., Assistant Professor (Gender, identity and the built environment, research methods, theory criticism and philosophy, epistemology and history)

Tina Sarawgi, M.Arch., Associate Professor (Design, simulation, representation, and collaboration using digital media; interior lighting design; design pedagogy)

Eligibility to teach graduate level courses at UNCG

- All tenured or tenure-track faculty members who hold a terminal degree in a field appropriate for their appointment are eligible for appointment as Members of the Graduate Faculty.
- Candidates for Membership should have competence in research/creative activities as demonstrated, for example, by exhibitions or performances, by publication in professional journals, books, or monographs, or in other forms as is common in their discipline.
- Candidates for Membership should have a demonstrated commitment to professional development in a manner that is common in their discipline.

Appointment to the Graduate Faculty

Membership on the Graduate Faculty at UNCG is awarded, based on the recommendation of their immediate supervisor and, where appropriate, their Dean, to tenure-track and tenured faculty members at the time of hiring. Recommendations on appointment are made to the Dean of The Graduate School.
B. (For doctoral programs) List the names, ranks, and home department of each faculty member who will be directly involved in the proposed program. The official roster forms approved by SACS may be submitted. Provide complete information on each faculty member’s education, teaching and research experience, research funding, publications, and experience directing student research including the number of theses and dissertations directed.

N/A

C. Estimate the need for new faculty for the proposed program over the first four years. If the teaching responsibilities for the proposed program will be absorbed in part or in whole by the present faculty, explain how this will be done without weakening existing programs.

The Department was recently authorized by the College of Arts and Sciences to search for an additional tenure-track Assistant/Associate Professor position starting fall 2013. This would bring the number of full-time faculty to ten. Within IAR, enrollment in independent study courses may rise, requiring an increased commitment from individual faculty members. However, at UNCG graduate students can enroll in no more than 3 hours of independent study per semester and because we anticipate approximately ten additional students in the next four years, potential increases in IAR independent studies will not have a significant effect. So we do not anticipate need for new faculty in the next four years for the proposed MFA program because the teaching responsibilities would be adequately absorbed by these ten full-time faculty.

The increased number of elective courses offered in the MFA program would be spread across other departments on campus such as Art, Anthropology, History, Geography, Nutrition, Liberal Science, Political Science, Communication Studies, Media Studies, Kinesiology, Theater, etc. Elective courses in these departments may experience an enrollment increase of approximately 2-3 students. Through Form B Program Consultation Forms submitted with Appendix A, these departments have expressed support for the MFA program in Interior Architecture at UNCG.

D. Explain how the program will affect faculty activity, including course load, public service activity, and scholarly research.

Establishing an MFA program supports faculty efforts in several ways. Increased study in their areas of interest better prepares students to participate in competitions, exhibitions, and presentations with faculty members. Advanced study also gives the students time to delve beyond the superficial and engage in longer term projects in conjunction with faculty advisers.

Currently, many of our graduate students serve as teaching assistants for our faculty. With an increase in studio experience, those students will be able to support faculty teaching and to assist student learning at a higher level. In addition, many people who pursue this terminal degree in Interior Architecture are interested in college-level teaching as a career. The combination of advanced studio experience and professional interest means that those students will be both better prepared and more motivated to engage in the daily practices of teaching and scholarship.

Many of the courses required for the completion of the MFA are currently offered as part of the MS program. The majority of the hours that are being added to the program come in the form of electives, which may be taken outside the department in other disciplines, or independent studies with individual faculty to work on mutually determined projects. These independent studies will give students credit while they work to complement faculty research and creative activity. The additional studio and elective courses are currently being offered by faculty in the department but some students have not had the opportunity to take them because of the limited number of hours
in the MS. Therefore, courses such as these will not increase the overall course load of the department but instead will be strengthened through the increased number of graduate students able to participate.

V. LIBRARY

A. Provide a statement as to the adequacy of present library holdings for the proposed program to support the instructional and research needs of this program.

The department has current holdings in Jackson library, UNCG main university library, as well as in the IAR Library. Both of these facilities are up to date with current resources adequate to the specific needs of the department. Students have convenient access to a comprehensive & current range of information (bound, electronic or online) about interior architecture, interior design and relevant disciplines as well as product information and samples.

The IAR Library includes print and sample materials catalogued by staff in Jackson Library. In addition to an extensive collection of print materials regarding design housed in Jackson Library, IAR Library includes more than 800 books, nearly 70 periodicals, and graduate and undergraduate theses. The Library has titles that are quite rare in the international database of library materials including Architectural Preservation in Japan by Knut Einar Larsen (1994), a book found on the east coast only in our library and at Harvard, and Frank Lloyd Wright/Steelcase, a small pamphlet of furniture Frank Lloyd Wright designed for Steelcase which is only catalogued by nine other libraries.

We discarded our materials sample room when we moved into Gatewood and developed a materials library instead. Our department faculty also made a decision that no materials would come into the library that were not green or sustainable in some way. Construction Specifications Institute (CSI) MasterFormat™ Division was used to organize or catalog products and materials. Library staff develop and use Protocol Sheets that students use to assess the sustainable qualities of materials. Students contact sales representatives from the various companies and secure their own samples for presentations.

B. State how the library will be improved to meet new program requirements for the next four years. The explanation should discuss the need for books, periodicals, reference material, primary source material, etc. What additional library support must be added to areas supporting the proposed program?

The current fiscal support for the Jackson library allows for maintenance of all resource materials required for both instruction and research. The IAR Library is maintained by the department through donations and gifts from alumni and material vendor supplies. We expect the support by the university and outside stakeholders to be adequate for the proposed MFA program.

C. Discuss the use of other institutional libraries.

The IAR Library is the only one like it in the state. Its holdings are complemented by Jackson Library resources which include extensive access to resources at other institutions through interlibrary loan and various forms of digital media.
VI. FACILITIES AND EQUIPMENT

A. Describe facilities available for the proposed program.

The Department of Interior Architecture is housed in the Maud Gatewood Studio Arts Building with the Department of Art. The building is designed to provide IAR students with individual work spaces in large open studio areas which include large tables and wall space for class discussions, pin-ups, and critiques. Students have access to the building 24/7.

Adjacent to the studios is the IAR Library and a Digital Lab that functions as a classroom and workspace to support instructional needs as well as students' individual work. The Digital Lab has 20 Apple computers, all of which are partitioned to run Windows. Each machine is loaded with basic and advanced design software that includes cutting-edge graphics programs as well as industry standards such as Revit and AutoCAD. In the Digital Lab, students have access to large format plotters, desktop color and black & white printers, and scanners. The lab also maintains a check out system for cameras, Wacom tablets, video cameras, and photography equipment. In addition to the main IARC Digital Lab, a new Rendering Lab opened in fall 2012. This lab, shared with the Art department, houses an additional 20 top-of-the-line Apple computers, with design software, a large format printer, a vacuum hot press, and a vinyl roll cutter. This facility is also accessible to upper level and graduate students 24/7.

Unlike most interiors programs, IAR department maintains with the Art Department a Wood Shop with a full-time director. The Wood Shop includes power tools as well as various production equipment, etc. In addition to the Wood Shop, the students have access to a full foundry/metals shop, a full ceramics lab, and a plaster/clay mess room. These facilities are all supervised and maintain regular hours of operation.

An Architectural Conservation Lab within the Gatewood Building provides an area for students to apply various technologies to the preservation field. A stereo-zoom microscope with fiber optic lights allows for detailed examination of painted surfaces to identify the chromochronology of the finishes on historic artifacts. Students also work with other current technology for investigating and recording historic buildings including an infra-red imaging camera, moisture meter, laser measuring instruments, as well as digital software and cameras that record rectified photographs of historic buildings. Samples of a variety of historic building materials and hardware are also a part of the Architectural Conservation Lab.

The department is also in the process of building both a SOFTlab and a mobile Lighting Lab. The SOFTlab has already acquired a large industrial sewing machine, several large format looms, spinning wheels, dyeing equipment, and assorted hooks, needles and fibers. The mobile Lighting Lab is a logical solution for the Gatewood Building. The emphasis of this mobile lab is more on experimentation and less on demonstration. IAR students and faculty would be able to wheel the mobile unit into different spaces within the Gatewood Building, and experiment with various types of lamps, luminaires and materials, and illuminance and luminance meters to examine the impact of lighting on the built environment.

All of the facilities, equipment, and technologies are fundamental to the department's emphasis on advanced design investigation, and all are available to graduate students.
B. Describe the effect of this new program on existing facilities and indicate whether they will be adequate, both at the commencement of the program and during the next decade.

The existing MS program has between 18-20 students. The proposed MFA program is expected to add no more than 10 additional students to the graduate program over a period of two years and during the next decade. The total enrollment in the MFA program will be capped at 30 students to maintain optimum workload for faculty and to control for impact on the facilities. Currently, the facilities such as CAMstudio, Wood Shop, IAR Library and the Digital Lab are maintained by select faculty members, full-time staff members and student assistants and will easily support 10 additional students.

C. Describe Information technology and services available for the proposed program

The department's information technology services are fulfilled by a full-time Digital Director. This position is shared between IAR and the Art Department. The Digital Director maintains the digital facilities and manages a staff of students who assist in the labs. IAR students consult with the lab assistants for help with questions related to software and hardware issues.

The department also maintains an off campus fabrication facility, the ComputerAidedMaking studio (CAMstudio). CAMstudio is an interdisciplinary environment where both academic and design entrepreneurs utilize digital fabrication to prototype, simulate, and realize digital designs in the physical realm. The studio was developed to facilitate interactions between analogue and digital processes, provide a place to experiment, and expose interior architecture students to digital fabrication machines and techniques. The studio includes 4'x2' Universal laser cutter, 8’x6’x9” Computer Numerically Controlled (CNC) 4-axis mill, 24”x18”x3” desktop CNC 3-axis mill, Robai Cryton Veta robotic arm, Zcorp 450 3D Printer, Makerbot Cupcake 3D printer, Vacuum former, and a Next Engine 3D scanner. This facility is the only one in the nation that is operated by an interiors program that exists separately from a school of design or architecture.

In addition to departmental resources, the students also have access to the Service Desk at the Information Technology Services at UNCG. The Service Desk serves as a single point-of-contact for all the technical needs of the university staff, faculty, and student population. Graduate and undergraduate students can send service requests 24 hours per day, 7 days per week via 6-TECH Online. Similar information technology and services will support the proposed MFA program.

D. Describe the effect of this new program on existing information technology and services and indicate whether they will be adequate, both at the commencement of the program and during the next decade.

Because the proposed MFA program enrollment will be capped at 30 students, an additional ten students will not significantly existing information technology and services. These services are adequate at the commencement of the program and will be during the next decade.
VII. ADMINISTRATION

Describe how the proposed program will be administered, giving the responsibilities of each department, division, school, or college. Explain any inter-departmental or inter-unit administrative plans. Include an organizational chart showing the "location" of the proposed new program.

The proposed program will be administered by the Department of Interior Architecture, which resides in the College of Arts and Sciences at UNCG. An organizational chart of UNCG including the College of Arts and Sciences and the Department of Interior Architecture is appended to this proposal. (See Attachment 12.) Each department at UNCG with a graduate program has a Director of Graduate Study (DGS). In Interior Architecture, the DGS, Associate Professor Tina Sarawgi, is responsible for administration of processes related to the recruitment, admission, advising, and qualifying of students in the program. She works collaboratively with the UNCG Graduate School on all matters relating to graduate education in the program. Her administrative responsibilities include communicating information about graduate studies with Graduate Faculty in the academic unit; approving students' plans of study; approving recommendations for curricular additions, deletions, and changes; maintaining graduate program's records; reviewing applications and making recommendations about admission decisions; nominating students for assistantships, fellowships and awards; providing for advising of students; and assisting with marketing and promoting the program.

The UNCG Graduate School organizes regular meetings with all the graduate directors at UNCG on campus, and the Dean and staff in the Graduate School are always accessible and helpful. The Graduate School coordinates events for graduate students including open houses, information sessions, symposium for graduate research, and awards for exemplary graduate study.

VIII. ACCREDITATION AND LICENSURE

A. Indicate the names of all accrediting agencies normally concerned with programs similar to the one proposed. Describe plans to request professional accreditation.

The proposed program is a post-professional degree that will not seek accreditation from professional accreditation agencies.

B. If the new degree program meets the SACS definition for a substantive change, what campus actions need to be completed by what date in order to ensure that the substantive change is reported to SACS on time?

The proposed MFA degree program will not lead to a substantive change as per SACS definition.

C. If recipients of the proposed degree will require licensure to practice, explain how program curricula and title are aligned with requirements to "sit" for the licensure exam.

Not applicable.
IX. SUPPORTING FIELDS

Are other subject-matter fields at the proposing institution necessary or valuable in support of the proposed program? Is there needed improvement or expansion of these fields? To what extent will such improvement or expansion be necessary for the proposed program?

As mentioned earlier, MFA students in Interior Architecture will enroll in elective courses in other departments at UNCG in diverse subject areas pertinent to their area of inquiry such as Art; Anthropology; Recreation; Tourism and Hospitality Management; History; Nutrition; Liberal Studies; Political Science; Communication Studies; Media Studies; Kinesiology; Theatre; and Geography. These offerings are valuable for the support of the MFA program. A list of the graduate level courses taken by IAR graduate students in these programs at UNCG can be found in Attachment 1. Enrollment in these courses would go up by not more than 2-3 students; hence we do not anticipate an improvement or expansion of these subject-matter fields.

X. ADDITIONAL INFORMATION

Include any additional information deemed pertinent to the review of this new degree program proposal.

The Department of Interior Architecture presents an environment for the MFA program to flourish because of the success and reputation of its undergraduate program, its award-winning faculty and students, and its cutting-edge research and fabrication facilities such as the CAMstudio. The proximity of UNCG to the High Point Furniture Market presents several business and entrepreneurship opportunities for the graduate students. The accredited undergraduate program is well-regarded in the interior architecture and interior design profession and academia for its strong and rigorous program. Students in the undergraduate program have participated in several community-engaged projects and repeatedly won awards at the state, national and international level.

However, the Department of Interior Architecture currently offers a Bachelor of Fine Arts degree at the undergraduate level and a Master of Science degree at the graduate level. Change to a Master of Fine Arts degree at the graduate level would allow more dialog between the undergraduate and graduate level programs. Although the programs offered in the existing MS programs were ranked high in quality (5 out of 6) during UNCG’s recent Academic Program Review (See Attachment 10,) the MS program does not allow adequate immersion into design projects for the design-related work to be at par or better than the undergraduate program. An MFA will attract more design-oriented students, including IAR’s own undergraduate students, ready to conduct advanced design investigations in studio-intensive environments to improve the quality of life and well-being of the communities they engage in.

A 60 hour MFA program will add flexibility into the graduate curriculum, increasing opportunities for cross-disciplinary collaborations as the students take elective courses in other departments. We anticipate that these opportunities would allow the IAR department to strengthen its ties to other departments or, perhaps, to develop more structured collaborative opportunities. For example, a consequence of undergraduate students’ advanced fabrication skills (from CAMstudio) is a cross-listed course with Entrepreneurship in the Bryan School of Business that connects students in design and business. Similar complementary relationships may emerge for our MFA students.
Students in IAR currently graduating with a MS degree face limitations. Although the MS does provide an opportunity for advanced learning, it is neither a degree associated with design nor is it a terminal degree which eliminates many teaching and design-oriented professional opportunities. Our proposed MFA provides every student with additional studio experience which paves the way for job opportunities in design while positioning those degree holders for teaching appointments in top-tier colleges and universities. We are secure and excited about the opportunity to offer a Master of Fine Arts in Interior Architecture at UNCG and in the state of North Carolina.

The proposed MFA in interior architecture aligns more closely with CIP Code 04, Architecture and Related Services in its field of study compared to CIP Code 50, Visual and Performing Arts. Interior Architecture programs at UNCG, both at the undergraduate and the graduate level, go beyond aesthetic criteria including socioeconomic and environmental aspects of the built environment. The MFA program in Interior Architecture will prepare the students to conduct advanced design investigation leading to professional practice or an academic position. Thus the CIP code 04.0501 Interior Architecture more accurately reflects the educational journey of our students completing degree requirements in Interior Architecture who ultimately would seek careers as professional designers or academicians. The CIP code of the BFA program in Interior Architecture at UNCG is currently listed as 50.0408 Interior Design. We plan to change it to 04.0501 Interior Architecture promptly. It may also be noted that interior architecture programs exist in universities in the United States within as well as without architecture schools. For example, interior architecture programs at the Suffolk University in Boston, MA (which is ranked amongst the top-ten programs in the United States) and Chatham University in Pittsburgh, PA are standalone programs housed in College of Art and Design, and College of Professional Studies respectively. Interior architecture is inherently a multidisciplinary endeavor where students address a wide range of design-related issues to arrive at the most appropriate solution to a design opportunity. The location of the Interior Architecture program in a College of Art and Sciences at UNCG provides a unique context for the MFA program to thrive amidst other art and science disciplines through a cross-disciplinary plan of study.

XI. BUDGET

Based upon your responses in previous sections, provide estimates of the incremental continuing and one-time costs required to implement the proposed program.

A. Estimates should be provided for the first and fourth years of the program in the following broad categories and be inclusive of applicable employee fringe benefit costs:

1. New Faculty and Instructional Support Staff (including Library)
   As mentioned previously IAR was authorized to search in 2012-13 for a tenure-track faculty member whose appointment will begin in fall 2013. This is the consequence of replacing a faculty member who left in 2011, the strength of the department's programs in Academic Program Review, and our proposal to advance the quality of our graduate studies with the MFA.

2. New Non-Academic Administrative Support Positions
   Not applicable.
3. Recurring Operational Expenses (e.g., supplies, materials, telephone, travel, insurance, library or software subscriptions, equipment maintenance, etc.)

Existing resources used to support the current MS program will be used to support the proposed MFA program. The current graduate assistantship allocation in the Department of Interior Architecture is three out-of-state (OS) tuition waivers and 11 in-state (IS) tuition waivers. We anticipate these assistantships to be adequate for the MFA program.

4. One-time expenses for facilities renovations or additions, equipment purchases, library materials, etc.

Not applicable.

B. Based on the campus’ estimate of available existing resources or expected non-state financial resources that will support the proposed program (e.g., federal support, private sources, tuition revenue, etc), will the campus:

1. Seek enrollment increase funds or other additional state appropriations (both one-time and recurring) to implement and sustain the proposed program? If so, please elaborate.

We do not anticipate such a request from the university.

2. Require differential tuition supplements or program-specific fees? If so, please elaborate.

No.

a. State the amount of tuition differential or program-specific fees that will be requested.

Not applicable.

b. Describe specifically how the campus will spend the revenues generated.

Not applicable.

c. Does the campus request the tuition differential or program-specific fees be approved by the Board of Governors prior to the next Tuition and Fee cycle?

Not applicable.

C. If additional enrollment increase funding or other state appropriations elaborated above are not forthcoming, can the program still be implemented and sustained and, if so, how will that be accomplished? Please elaborate.

Not applicable.
XII. EVALUATION PLANS

All new degree program proposals must include an evaluation plan which includes:

A. Criteria to be used to evaluate the quality and effectiveness of the program, including academic program student learning outcomes.

Students and faculty in the MFA program will engage in regional, national, and international design discourses, practices, and processes that unite interior spaces with enclosing architecture and the objects contained within them. The program will be evaluated based on the following student learning outcomes and corresponding student learning measures. These assessment measures were developed by examining UNCG’s learning goals and discipline-specific goals combined with understanding of assessment theory.

Student Learning Outcome 01: Design Process
Students undertake advanced design investigations in studio, articulated by the interaction of individual and place.

Student Learning Measure 01: Design studio project
Source of Evidence: Students are able to gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation). 90% of students will demonstrate this competency. The number of students who demonstrate this competency through completion of a specific project will be reported by the faculty at the end of the semester (i.e., “18 out of 20 students demonstrate X competency through project Y”).

Student Learning Measure 02: Design studio critique
Source of Evidence: A minimum of 90% of all students will demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts. Faculty will report the number of students in their courses who met this criteria through completion of a specific project (i.e., “18 or 20 students demonstrate this competency through completion of project X”).

Student Learning Outcome 02: Communication in Design
Students apply a variety of communication techniques and technologies to their projects.

Student Learning Measure 03: Design studio and/or thesis project
Source of Evidence A minimum of 90% of students will produce competent design drawings across a range of appropriate media. This will be reported by the faculty as a number of students (out of total enrolled) who demonstrate this competency through completion of a specific project.

Student Learning Outcome 03: Design Research
Students undertake advanced research investigations on topics related to architectural interiors, and to develop specialization in selected areas of individual interest.

Student Learning Measure 04: Students demonstrate knowledge on a chosen research topic through written thesis.
Source of Evidence: A minimum of 90% of students will establish a theoretical base for their work through a written thesis. This will be reported by the IAR graduate committee as the number of students who successfully demonstrate this competency.
Student Learning Measure 05: Students publicly defend their thesis on a chosen research topic.

Source of Evidence: A minimum of 90% of students will publicly defend their thesis on a chosen research topic. This will be reported by the IAR graduate committee as the number of students who successfully demonstrate this competency.

B. Measures (metrics) to be used to evaluate the program (include enrollments, number of graduates, and student success).

The metrics to be used to evaluate the program beyond the student learning measures mentioned under section XII-A are as follows:

- MFA program enrollment per semester and academic year
- Graduation rate
- Graduate student publications, presentations and awards
- Evidence of graduate students as socially responsible and engaged citizens

C. The plan and schedule to evaluate the proposed new degree program prior to the completion of its fourth year of operation.

The College of Arts and Sciences requires an external review of each department and its programs every seven years. IAR’s review is in 2012-2013. We anticipate an interim review of the graduate program to begin with a written evaluation in the fall of the third year (2016) followed by external reviewers’ evaluation that following spring (2017).

XIII. REPORTING REQUIREMENTS

Institutions will be expected to report on new program productivity as a part of the biennial low productivity program review process.

This proposal to establish a new degree program has been reviewed and approved by the appropriate campus committees and authorities. We will provide data and information as requested and on a regular basis.

Chancellor: [Signature] Date: 3-14-13
ATTACHMENTS

The following documents have been appended to this proposal:

1. List of courses taken by IAR graduate students at UNCG in the past five years.
3. List of Schools and Universities in the United States offering program/s in Interior Architecture.
4. Quantitative Program Profile, Academic Program Review of MS programs in Interior Architecture at UNCG.
5. Admission and program requirements for an MA/ MS vs. an MFA degree at Florida State University and Suffolk University.
7. List of tenure-track academic position announcements in interior architecture or interior design, beginning fall 2013, advertised on the Interior Design Educators Council (IDEC) website.
8. MFA in Interior Design/ Interior Architecture curriculum of Florida State University (FSU), Tallahassee, FL; New York School of Interior Design (NYSID), NY; and Virginia Commonwealth University (VCU), Richmond, VA.
9. 44 hour MS in Interior Architecture at UNCG: This proposal was submitted in 2011-12 to request a revision to the MS program in Interior Architecture from 36 hour to 44 hour. An increase of nine credit hours provided additional studio experience and allowed flexibility in the curriculum.
10. Academic Program Review Summary of MS programs in Interior Architecture at UNCG: This comprehensive multi-stage review of all programs and departments at UNCG included 19 measures of quality and 12 measures of function and demand. The MS degree program in Interior Architecture was rated high in quality (5 out of 6) with a high correlation to UNCG’s Strategic Plan.
11. CIIDA report: This report was prepared in September 2012 for the accrediting body, Council for Interior Design Accreditation. It provides a comprehensive review of the undergraduate BFA curriculum in the Department of Interior Architecture.
12. An organizational chart of UNCG including the College of Arts and Sciences and the Department of Interior Architecture.
ATTACHMENT 1

List of courses taken by IAR graduate students at UNCG in the past five years.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
Appendix: List of graduate level courses taken by IAR graduate students in the past five years at UNCG.

<table>
<thead>
<tr>
<th>Course number</th>
<th>Year enrolled</th>
<th>No. of students enrolled</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 641</td>
<td>2010</td>
<td>1</td>
</tr>
<tr>
<td>ART 640</td>
<td>2007</td>
<td>1</td>
</tr>
<tr>
<td>Department of Community and Therapeutic Recreation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RPM 695</td>
<td>2009</td>
<td>1</td>
</tr>
<tr>
<td>RPM 519</td>
<td>2007</td>
<td>1</td>
</tr>
<tr>
<td>Department of History</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HIS 545</td>
<td>2009</td>
<td>1</td>
</tr>
<tr>
<td>HIS 543</td>
<td>2008</td>
<td>1</td>
</tr>
<tr>
<td>HIS 625</td>
<td>2008</td>
<td>1</td>
</tr>
<tr>
<td>HIS 578</td>
<td>2008</td>
<td>1</td>
</tr>
<tr>
<td>HIS 624</td>
<td>2007</td>
<td>1</td>
</tr>
<tr>
<td>HIS 546</td>
<td>2007</td>
<td>1</td>
</tr>
<tr>
<td>Department of Nutrition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NUT 620</td>
<td>2007</td>
<td>1</td>
</tr>
<tr>
<td>Master of Liberal Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MLS 620</td>
<td>2008</td>
<td>1</td>
</tr>
<tr>
<td>MLS 610</td>
<td>2008</td>
<td>1</td>
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<tr>
<td>Department of Political Science</td>
<td></td>
<td></td>
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<tr>
<td>PSC 540</td>
<td>2008</td>
<td>1</td>
</tr>
<tr>
<td>Department of Communication Studies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CST 659</td>
<td>2008</td>
<td>1</td>
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<tr>
<td>Department of Theatre</td>
<td></td>
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<tr>
<td>THR 570</td>
<td>2007</td>
<td>1</td>
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<tr>
<td>Department of Anthropology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATY 597</td>
<td>2007</td>
<td>1</td>
</tr>
<tr>
<td>Department of Geography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEO 502</td>
<td>2011, 2010, 2009</td>
<td>4</td>
</tr>
<tr>
<td>GEO 602</td>
<td>2008</td>
<td>1</td>
</tr>
</tbody>
</table>
ATTACHMENT 2

Interior Design Educators Council (IDEC) Survey of Graduate Programs in Interior Design and Interior Architecture in the United States and Canada in 2012.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
<table>
<thead>
<tr>
<th>INSTITUTION (Date of Inception)</th>
<th>DEGREE OFFERED</th>
<th>PROGRAM EMPHASIS</th>
<th>CREDIT HOURS</th>
<th>TIME</th>
<th>THESIS</th>
<th>DEPARTMENT CONTACT INFORMATION</th>
<th>GRADUATE ADMISSIONS CONTACT INFORMATION</th>
<th>DEGREE OFFERED ONLINE (coming soon)</th>
<th>COURSES OFFERED ONLINE (coming soon)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academy of Art University (1991)</td>
<td>MFA</td>
<td>Commercial, Residential, Hospitality, Healthcare, Sustainability</td>
<td>63 sem. hrs.</td>
<td>2.5 - 3</td>
<td>Yes</td>
<td>Laura Blumenfeld Executive Director School of Interior Architecture &amp; Design Academy of Art University 601 Brannan Street San Francisco, CA 94113 EMAIL: <a href="mailto:lblumenfeld@academyart.edu">lblumenfeld@academyart.edu</a> Jennifer Oates Administrator School of Interior Architecture and Design 415-618-3553 <a href="mailto:johannes@academyart.edu">johannes@academyart.edu</a> FAX: (415) 618-3565 WEB: <a href="http://www.academyart.edu">www.academyart.edu</a></td>
<td>Cindy Cai Vice President of Graduate Admissions 79 New Montgomery San Francisco, CA 94105-3410 GRADUATE ADMISSIONS URL: <a href="http://www.academyart.edu/admissions/graduate.html">http://www.academyart.edu/admissions/graduate.html</a> TELEPHONE: 415-618-6421 EMAIL: <a href="mailto:ccai@academyart.edu">ccai@academyart.edu</a></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Alabama, University of (1969)</td>
<td>MS</td>
<td>Interior Design post-professional</td>
<td>30 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Shirley Nettles, Ph.D., Assistant Professor &amp; Interim Chair Dept. of Clothing Textiles, &amp; Interior Design 300 Doster FACULTY URL: <a href="http://www.cetl.ua.edu/faculty/">http://www.cetl.ua.edu/faculty/</a> TELEPHONE: 205-348-9138 EMAIL: <a href="mailto:slottor@u.as.ua.edu">slottor@u.as.ua.edu</a></td>
<td>The Graduate School The University of Alabama 102 Rose Administration Building Box 870118 Tuscaloosa, AL 35487 GRADUATE ADMISSIONS URL: <a href="http://graduate.ua.edu/application/intro.html">http://graduate.ua.edu/application/intro.html</a> TELEPHONE: 1-877-824-7237 or 205-348-5921 FAX: 205-348-0403 EMAIL: <a href="mailto:graduate.school@ua.edu">graduate.school@ua.edu</a></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Arizona State University (1989 MS, 1999 PhD)</td>
<td>MSD</td>
<td>Interior Design: Healthcare and Healing Environments; History, Theory &amp; Criticism post-professional</td>
<td>38 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Diane Bender, Ph.D., Associate Professor &amp; Program Coordinator of Interior Design FACULTY URL: <a href="http://des.asu.edu/faculty/">http://des.asu.edu/faculty/</a> TELEPHONE: 480-965-4367 EMAIL: <a href="mailto:diane.bender@asu.edu">diane.bender@asu.edu</a></td>
<td>Office of Graduate Admissions/SAS Arizona State University Graduate College Interdisciplinary Building, B Wing, Room 285 Mail Code 1003 Tempe, AZ 85287-1003 GRADUATE ADMISSIONS URL: <a href="http://graduate.asu.edu/admissions/index.html">http://graduate.asu.edu/admissions/index.html</a> TELEPHONE: 480-965-3321 Graduate College Email: Michael Kroening, Ph.D., Executive Dean &amp; Professor FACULTY URL: <a href="http://www.design.asu.edu/phd/faculty.shtml">http://www.design.asu.edu/phd/faculty.shtml</a> TELEPHONE: 480-965-2591 EMAIL: <a href="mailto:michael.kroening@asu.edu">michael.kroening@asu.edu</a></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Arizona State University, Herberger Institute for Design and the Arts</td>
<td>PhD</td>
<td>Design, History, Theory &amp; Criticism; Healthcare and Healing Environments post-professional</td>
<td>54 sem. hrs.</td>
<td>2-4</td>
<td>Yes</td>
<td>Michael Kroening, Ph.D., Executive Dean &amp; Professor FACULTY URL: <a href="http://www.design.asu.edu/phd/faculty.shtml">http://www.design.asu.edu/phd/faculty.shtml</a> TELEPHONE: 480-965-2591 EMAIL: <a href="mailto:michael.kroening@asu.edu">michael.kroening@asu.edu</a></td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Auburn University (1997)</td>
<td>MS</td>
<td>Interior Design post-professional</td>
<td>36 sem. hrs. (thesis) 36 sem. hrs. (non-thesis)</td>
<td>2</td>
<td>Optional</td>
<td>Dr. Linda Jo Cohn Graduate Program Officer TELEPHONE: 334-444-3789 EMAIL: <a href="mailto:connell@auburn.edu">connell@auburn.edu</a></td>
<td>Dr. George Flowers The Graduate School 136 Harris Hall Auburn University, AL 36849 TELEPHONE: (334) 444-4700 GRADUATE ADMISSIONS URL: <a href="https://gradschool.uga.edu/graduate/default.aspx">https://gradschool.uga.edu/graduate/default.aspx</a> or EMAIL: N/A</td>
<td>-</td>
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<tr>
<td>Austin State University, Stephen F. (2004, 2008 online)</td>
<td>MS</td>
<td>General Interior Design, Healthcare Interior Design</td>
<td>50 sem. hrs. (thesis) 36 sem. hrs. (non-thesis)</td>
<td>6</td>
<td>Yes/No</td>
<td>Miss Perrett, Ph.D., Professor School of Human Sciences TELEPHONE: 936-468-2155 FAX: 936-468-2140 EMAIL: <a href="mailto:mperrett@tsfasu.edu">mperrett@tsfasu.edu</a></td>
<td>Trieney Unkrt Assistant to Graduate Dean P.O. Box 12024 Stephen F. Austin State University Nacogdoches, TX 75962 EMAIL: <a href="mailto:unkrt@tsfasu.edu">unkrt@tsfasu.edu</a> GRADUATE ADMISSIONS URL: <a href="http://www.sfasu.edu/graduates/">http://www.sfasu.edu/graduates/</a> TELEPHONE: 936-468-2807 FAX: 936-469-7369 EMAIL: <a href="mailto:pschool@tsfasu.edu">pschool@tsfasu.edu</a></td>
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<tr>
<td>INSTITUTION (Date of Inception)</td>
<td>DEGREE OFFERED</td>
<td>PROGRAM EMPHASIS</td>
<td>CREDIT HOURS</td>
<td>TIME (years)</td>
<td>THESIS</td>
<td>DEPARTMENT CONTACT INFORMATION</td>
<td>GRADUATE ADMISSIONS CONTACT INFORMATION</td>
<td>DEGREE OFFERED ONLINE (coming soon)</td>
<td>COURSES OFFERED ONLINE (coming soon)</td>
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</tr>
<tr>
<td>Brenau University (1878)</td>
<td>BFA/MFA (combined)</td>
<td>Interior Design (first-professional) Daytime and evening weekend platforms</td>
<td>81-150 semester hours</td>
<td>3-5</td>
<td>No</td>
<td>Lynn M. Jones, Interior Design Chair Interior Design Department TELEPHONE 770-534-6240 FAX 770-538-4599 EMAIL <a href="mailto:ljoness@brenau.edu">ljoness@brenau.edu</a> URL <a href="http://www.brenau.edu/interiordesign">http://www.brenau.edu/interiordesign</a></td>
<td>Brenau University Office of Admissions 500 Washington Street SE Gainesville, GA 30501 <a href="http://www.brenau.edu">www.brenau.edu</a> EMAIL <a href="mailto:admissions@brenau.edu">admissions@brenau.edu</a> TELEPHONE 1-800-252-5119 ext. 5100 FAX 770-538-4701</td>
<td>No</td>
<td>Hybrid options, requires periodic on ground coursework and student teaching</td>
</tr>
<tr>
<td>Boston Architectural College (1992)</td>
<td>MED</td>
<td>Concurrent Practice &amp; Academic Education (first-professional)</td>
<td>94 sem. hrs.</td>
<td>10</td>
<td>Yes</td>
<td>David B. Harrison, Head, School of Interior Design FACULTY URL N/A TELEPHONE 617-585-0285 FAX 617-536-5829 (Fax) EMAIL <a href="mailto:david.harrison@the-bac.edu">david.harrison@the-bac.edu</a></td>
<td>Meredith Spinnato Admissions Office GRADUATE ADMISSIONS URL <a href="http://www.the-bac.edu/graduate_admissions.php">http://www.the-bac.edu/graduate_admissions.php</a> TELEPHONE 617-585-5239 EMAIL <a href="mailto:Meredith.Spinnato@the-bac.edu">Meredith.Spinnato@the-bac.edu</a></td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>California Davis, University of (2006)</td>
<td>MFA</td>
<td>Exhibition Design, Interior Architecture, Textile and Fashion Design, Visual Communication (print and screen-based design)</td>
<td>62</td>
<td>2</td>
<td>Yes</td>
<td>Tim McNeil, Department Contact EMAIL <a href="mailto:tmcneil@ucdavis.edu">tmcneil@ucdavis.edu</a></td>
<td>Tim McNeil, Design Program Director EMAIL <a href="mailto:tmcneil@ucdavis.edu">tmcneil@ucdavis.edu</a></td>
<td>ID 300 Seminar in Design ID 660-ID Classroom Preparation ID 700 Research &amp; Design Theory LB 501 Library Research</td>
<td></td>
</tr>
<tr>
<td>California State University, Fresno (1969)</td>
<td>MA</td>
<td>Interior Design</td>
<td>30 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>A Samir A. Khanawary, Ph.D Interior Design Program Coordinator Design Program Coordinator Department of Art and Design TELEPHONE 559-278-4480 FAX 559-278-4706 EMAIL <a href="mailto:aikhanawary@csufresno.edu">aikhanawary@csufresno.edu</a></td>
<td>Division of Graduate Studies California State University, Fresno 5241 N. Maple Ave. MS T51 Fresno, CA 93740-3027 TELEPHONE (559) 278-2448 FAX (559) 278-4458</td>
<td>ID 300 Seminar in Design ID 660-ID Classroom Preparation ID 700 Research &amp; Design Theory LB 501 Library Research</td>
<td></td>
</tr>
<tr>
<td>California State University, Northridge (2010)</td>
<td>MS</td>
<td>Interior Design (Sustainability; Environmental Design Psychology; Environments for Special Populations; CAD; Professional Practice; Research collaborations with other CORS areas such as Apparel Design &amp; Merchandising)</td>
<td>30 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Allan Martin, PhD Department of Family &amp; Consumer Sciences Interior Design Program Coordinator Interior Design Program Coordinator Department of Art and Design TELEPHONE 818-677-3061 EMAIL <a href="mailto:allan.martin@csun.edu">allan.martin@csun.edu</a></td>
<td>Allan Martin, PhD Department of Family &amp; Consumer Sciences 2441, Main Office FACULTY URL <a href="http://www.csun.edu/facs/facsdirectory.htm">http://www.csun.edu/facs/facsdirectory.htm</a> TELEPHONE 818-677-3061 EMAIL <a href="mailto:allan.martin@csun.edu">allan.martin@csun.edu</a></td>
<td>ID 300 Seminar in Design ID 660-ID Classroom Preparation ID 700 Research &amp; Design Theory LB 501 Library Research</td>
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<td>INSTITUTION (Date of Inception)</td>
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<tr>
<td>Central Oklahoma, University of (1890)</td>
<td>MFA</td>
<td>Interior Design, Graphic Design Education, post-professional</td>
<td>60 sem. hrs.</td>
<td>2-3</td>
<td>Rukmini Ravikumar, Director of MFA in Design</td>
<td>Department of Interior Design</td>
<td>Graduate Admissions Contact Information</td>
<td>Jackson College of Graduate Studies (coming soon)</td>
<td>Yes</td>
</tr>
<tr>
<td>Department of Design</td>
<td>100 N. University Dr</td>
<td>Edmond, OK 73034-5209</td>
<td>URL: <a href="http://www.ucu.edu">http://www.ucu.edu</a></td>
<td>URL: <a href="http://www.ucu.edu/graduate">http://www.ucu.edu/graduate</a></td>
<td>Tel: 405-794-5210, Fax: 405-794-5219</td>
<td>Email: <a href="mailto:ravi@ucu.edu">ravi@ucu.edu</a></td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Chatham University Art &amp; Design Division (not specified)</td>
<td>MIA (online program)</td>
<td>Sustainability, first-professional</td>
<td>72 sem. hrs.</td>
<td>2 yrs.</td>
<td>Lori A. Anthony, Director of Interior Architecture Program</td>
<td>FACULTY URL: <a href="http://www.chatham.edu/departments/artdesign/graduate/MIA/faculty.cfm">http://www.chatham.edu/departments/artdesign/graduate/MIA/faculty.cfm</a></td>
<td>Graduate Admissions URL: <a href="http://www.chatham.edu/admissions/index.cfm">http://www.chatham.edu/admissions/index.cfm</a></td>
<td>College of Graduate Studies (coming soon)</td>
<td>Yes</td>
</tr>
<tr>
<td>Chatham Eastside</td>
<td>Woodland Road</td>
<td>Pittsburgh, PA 15232</td>
<td>URL: <a href="http://www.chatham.edu">http://www.chatham.edu</a></td>
<td>URL: <a href="http://www.chatham.edu/uccps/msia.cfm">http://www.chatham.edu/uccps/msia.cfm</a></td>
<td>Email: <a href="mailto:grad@chatham.edu">grad@chatham.edu</a></td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colorado State University (1975)</td>
<td>MS</td>
<td>Program tracks: Pedagogy (e.g., sustainability education - preparation of interior design educators for higher education positions); Studio related to students' interests</td>
<td>30 sem. hrs.</td>
<td>2 Optional</td>
<td>Department of Design and Merchandising</td>
<td>1574 Campus Delivery</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Depart of Design &amp; Merchandizing</td>
<td>1574 Campus Delivery</td>
<td>Fort Collins, CO 80523-1574</td>
<td>URL: <a href="http://www.colostate.edu">http://www.colostate.edu</a></td>
<td>URL: <a href="http://www.dm.cahs.colostate.edu/programs/graduate/">http://www.dm.cahs.colostate.edu/programs/graduate/</a></td>
<td>Telephone: 970-491-5769, Fax: 970-491-4895</td>
<td>Faculty URL: <a href="http://www.dm.cahs.colostate.edu/people/faculty/">http://www.dm.cahs.colostate.edu/people/faculty/</a></td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Cornell University (1909)</td>
<td>MA in Design</td>
<td>Interior Design, post-professional</td>
<td>60 sem. hrs.</td>
<td>2</td>
<td>Nancy M. Wells, Director of Graduate Studies</td>
<td>Department of Design &amp; Environ. Analysis</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>Dept. of Design &amp; Environ. Analysis</td>
<td>NYSC College of Human Ecology</td>
<td>Ithaca, NY 14853-4401</td>
<td>URL: <a href="http://www.human.cornell.edu">http://www.human.cornell.edu</a></td>
<td>URL: <a href="http://www.human.cornell.edu/dea/index.cfm">http://www.human.cornell.edu/dea/index.cfm</a></td>
<td>Telephone: 607-255-3630, Email: <a href="mailto:mm2@cornell.edu">mm2@cornell.edu</a></td>
<td>Yes</td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drexel University (1957)</td>
<td>MS</td>
<td>Professional Practice, Individualized Design, Bachelor of Fine Arts</td>
<td>60 quarter credits, varies</td>
<td>3</td>
<td>Primary Contact: Karen Feiner, Associate Director of Graduate Studies</td>
<td>Department of Architecture &amp; Design</td>
<td>Graduate Admissions</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>MS Interior Architecture + Design</td>
<td>3141 Chestnut St</td>
<td>Philadelphia, PA 19104</td>
<td>URL: <a href="http://www.drexel.edu/grad">http://www.drexel.edu/grad</a></td>
<td>Telephone: 602-255-3560</td>
<td>Secondary Contact: Renata Cymbalski, Associate Director of Graduate Studies</td>
<td>19104-2560</td>
<td>Graduate Admissions</td>
<td>Drexel University (coming soon)</td>
<td>Yes</td>
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<td>INSTITUTION (Date of Inception)</td>
<td>DEGREE OFFERED</td>
<td>PROGRAM EMPHASIS</td>
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<td>TIME (years)</td>
<td>THESIS</td>
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<td>DEGREE OFFERED ONLINE (coming soon)</td>
<td>COURSES OFFERED ONLINE (coming soon)</td>
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<tr>
<td><strong>PhD</strong> Technology with a concentration in interior design</td>
<td>PhD</td>
<td>Technology with a concentration in interior design</td>
<td>56 sem. hrs.</td>
<td></td>
<td>Observation</td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>**Florida, University of (1999 M.F.A., 1980 B.F.A.) Department of Interior Design College of Design, Construction and Planning 336 ARCH, P.O. Box 115705 Gainesville, FL 32611-5705 URL <a href="http://www.dcp.ufl.edu">http://www.dcp.ufl.edu</a> URL <a href="http://www.dcp.ufl.edu/interior">http://www.dcp.ufl.edu/interior</a></td>
<td>MFA</td>
<td>Interior and Architectural Design, Design Research, Design Education</td>
<td>64</td>
<td>2</td>
<td>Yes</td>
<td>Kevin Renz, Associate Dean of Interior Design TELEPHONE 978-232-2202 EMAIL <a href="mailto:krenz@andscott.edu">krenz@andscott.edu</a></td>
<td>Kevin Renz, Associate Dean of Interior Design TELEPHONE 978-232-2202 EMAIL <a href="mailto:krenz@andscott.edu">krenz@andscott.edu</a></td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td><strong>MA</strong> Interior Design and Architecture, Design Research, Analysis, and Construction</td>
<td>MA</td>
<td>Interior Design and Architecture, Design Research, Analysis, and Construction</td>
<td>37</td>
<td>1</td>
<td>Yes</td>
<td>Myoung Joo Chun, Director of Graduate program TELEPHONE 978-232-2254 EMAIL <a href="mailto:mchun@andscott.edu">mchun@andscott.edu</a></td>
<td>Myoung Joo Chun, Director of Graduate program TELEPHONE 978-232-2254 EMAIL <a href="mailto:mchun@andscott.edu">mchun@andscott.edu</a></td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>**Florida State University (1970 M.A., 1990 M.F.A.) Department of Interior Design 302 Epes Halls Tallahassee, FL 32306-1231 URL <a href="http://www.fsu.edu">http://www.fsu.edu</a> URL <a href="http://www.interiordesign.fsu.edu/pages/graduate.html">http://www.interiordesign.fsu.edu/pages/graduate.html</a></td>
<td>M.S., M.A.</td>
<td>First-professional: Primarily coursework with focused research project post-professional: Design research; project-related research, diverse areas of expertise available</td>
<td>36 credits (with ID specialization), 55 more credits (with major or no major specialization)</td>
<td>2-3</td>
<td>Yes</td>
<td>Dr. Marjua Torres-Antonin, Graduate Coordinator 302 Epes Hall Tallahassee, FL 32306-1231 TELEPHONE 352-392-0252 x 335 (Marjua) or 352-392-0202 x 333 (Christy) EMAIL <a href="mailto:mta@fsu.edu">mta@fsu.edu</a> (Marjua), <a href="mailto:cwiatt@fsu.edu">cwiatt@fsu.edu</a> (Christy) URL <a href="http://www.fsu.edu/interior">http://www.fsu.edu/interior</a></td>
<td>Office of Admissions 201 Criser Hall University of Florida Gainesville, FL 32611 GRADUATE ADMISSIONS URL <a href="http://www.gradschool.fsu.edu/admissions/">http://www.gradschool.fsu.edu/admissions/</a> TELEPHONE 352-399-1350 ext. 7220 EMAIL N/A</td>
<td></td>
<td></td>
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<tr>
<td><strong>M.S., M.A.</strong></td>
<td>Interdisciplinary Degree Offered Through The College of Design, Construction and Planning</td>
<td>90 credits</td>
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<td>3-5</td>
<td>Yes</td>
<td></td>
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<tr>
<td><strong>Florida International University (2006)</strong> Paul L. Cejas School of Architecture Building 2/2 University Park Campus 11220 SW 8th Street Miami, FL 33199 PHONE 305-348-3181 FAX 305-348-2550 EMAIL <a href="mailto:ssa@fiu.edu">ssa@fiu.edu</a> URL <a href="http://www.fiu.edu">http://www.fiu.edu</a></td>
<td>MFA</td>
<td>Various post-professional</td>
<td>60 sem. hrs.</td>
<td>6 sem.</td>
<td>Yes</td>
<td>Lisa Waxman, Director of Graduate Studies TELEPHONE 305-348-6630 EMAIL <a href="mailto:lisa.waxman@fiu.edu">lisa.waxman@fiu.edu</a></td>
<td>Lisa Waxman, Director of Graduate Studies TELEPHONE 305-348-6630 EMAIL <a href="mailto:lisa.waxman@fiu.edu">lisa.waxman@fiu.edu</a></td>
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<tr>
<td><strong>Florida International University (2006)</strong> Paul L. Cejas School of Architecture Building 2/2 University Park Campus 11220 SW 8th Street Miami, FL 33199 PHONE 305-348-3181 FAX 305-348-2550 EMAIL <a href="mailto:ssa@fiu.edu">ssa@fiu.edu</a> URL <a href="http://www.fiu.edu">http://www.fiu.edu</a></td>
<td>M.A.</td>
<td>professional</td>
<td>5-year track = 157 credit hrs., 3-year track = 86 credit hrs., 2-year track = 63 credit hrs.</td>
<td>Masters Project</td>
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<td><strong>M.A.</strong></td>
<td>Master of Arts in Interior Design post-professional</td>
<td>1-year track = 30 credit hours</td>
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<td>DEPARTMENT CONTACT INFORMATION</td>
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<td>DEGREE OFFERED ONLINE (coming soon)</td>
<td>COURSES OFFERED ONLINE (coming soon)</td>
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<td>The George Washington University (1983)</td>
<td>MFA</td>
<td>Interior Design first-professional</td>
<td>45 sem. hrs.</td>
<td>5 sem.</td>
<td>Yes</td>
<td>Stephanie Trava, Director Interior Design Program&lt;br&gt;Faculty Office, 440-2223&lt;br&gt;Telephone 202-339-6705&lt;br&gt;FAX 202-328-6005&lt;br&gt;Email <a href="mailto:sstrawn@gwu.edu">sstrawn@gwu.edu</a></td>
<td>Graduate Student Enrollment The George Washington University 2121 1 Street, NW, Suite 603 Washington, DC 20052 GRADUATE ADMISSIONS URL <a href="http://www.gwu.edu/gradinfo">http://www.gwu.edu/gradinfo</a>&lt;br&gt;TELEPHONE N/A&lt;br&gt;Email <a href="mailto:gradinfo@gwu.edu">gradinfo@gwu.edu</a></td>
<td></td>
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<tr>
<td>Georgia, The University of (1965)</td>
<td>MS</td>
<td>Sustainability and the Built Environment post-professional</td>
<td>60 sem. hrs.</td>
<td>2 sem.</td>
<td>Yes</td>
<td>Soyoung Kim, Ph.D, Associate Professor and Graduate Coordinator Department of Architecture 0311 Dawson Hall&lt;br&gt;Faculty Office, 440-2223&lt;br&gt;Telephone 706-542-6497 (Office)&lt;br&gt;Tel 706-542-6490 (Direct Line)&lt;br&gt;FAX 706-542-4980&lt;br&gt;Email <a href="mailto:skim@uga.edu">skim@uga.edu</a></td>
<td>The University of Georgia Graduate School 320 E. Clayton St. Suite 400 Athens, GA 30602-7401 GRADUATE ADMISSIONS URL <a href="http://www.uga.edu/gradschool/admissions/requirements">http://www.uga.edu/gradschool/admissions/requirements</a></td>
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<td>Georgia State University (1910)</td>
<td>MFA</td>
<td>Individualized post-professional</td>
<td>60 sem. hrs.</td>
<td>2 sem.</td>
<td>Yes</td>
<td>Joe Peragine, Graduate Director &lt;br&gt;10 Peachtree Center Ave&lt;br&gt;124 Art &amp; Humanities Blvd.&lt;br&gt;Telephone 404-413-5229&lt;br&gt;Email <a href="mailto:peragine@gsu.edu">peragine@gsu.edu</a>&lt;br&gt;Michael A. White, Sr., Associate Professor, Area Coordinator&lt;br&gt;10 Peachtree Center Ave&lt;br&gt;365 Art &amp; Humanities Blvd&lt;br&gt;Telephone 404-413-5249&lt;br&gt;Email <a href="mailto:michaelwhite@gsu.edu">michaelwhite@gsu.edu</a></td>
<td>Office of Admissions P.O. Box 3965 Atlanta, GA 30302-3965 GRADUATE ADMISSIONS URL <a href="http://www.gsu.edu/graduate_admissions.html">http://www.gsu.edu/graduate_admissions.html</a>&lt;br&gt;TELEPHONE 404-413-2300&lt;br&gt;Email N/A&lt;br&gt;Academic Advisor for Art &amp; Design candidates within the College of Arts &amp; Sciences Chad Van Gorden 404-413-5044&lt;br&gt;Email <a href="mailto:assoc@art.gatech.edu">assoc@art.gatech.edu</a></td>
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<tr>
<td>Harrington College of Design (2009)</td>
<td>MID</td>
<td>Collaborative Experience with an Emphasis on Application of Evidence-Based Research to Individualized Design Specialties post-professional</td>
<td>36 sem. hrs.</td>
<td>4 sem.</td>
<td>Yes</td>
<td>Dr. John Martin-Rutherford, Department Chair for Interior Design&lt;br&gt;Telephone 312-697-3310&lt;br&gt;Email <a href="mailto:jmartinrutherford@harringtoncollege.edu">jmartinrutherford@harringtoncollege.edu</a>&lt;br&gt;Faculty Office, 440-2223&lt;br&gt;Telephone 312-697-3310&lt;br&gt;Email <a href="mailto:jmartinrutherford@harringtoncollege.edu">jmartinrutherford@harringtoncollege.edu</a></td>
<td>Wesno-Franzuky, VP of Admissions 200 W. Madison&lt;br&gt;Chicago, IL 60606 GRADUATE ADMISSIONS URL <a href="http://www.harringtoncollege.com">http://www.harringtoncollege.com</a>&lt;br&gt;Email <a href="mailto:wfranzuky@harringtoncollege.com">wfranzuky@harringtoncollege.com</a></td>
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<tr>
<td>Illinois State University (1985)</td>
<td>MS/MA</td>
<td>Interior and Environmental Design post-professional</td>
<td>32 sem. hrs. (with thesis)&lt;br&gt;29 sem. hrs. (non-thesis)</td>
<td>Yes/No</td>
<td></td>
<td>Robert Cullen, Program Coordinator&lt;br&gt;Department of Family and Consumer Sciences&lt;br&gt;Campus Box 6060, Office: Turner 110&lt;br&gt;Faculty Office, 440-2223&lt;br&gt;Telephone 309-438-8850&lt;br&gt;FAX 309-438-8859&lt;br&gt;Email <a href="mailto:roulzen@ilstu.edu">roulzen@ilstu.edu</a></td>
<td>Illinois State University Office of Admissions Campus Box 2206&lt;br&gt;Norman, IL 61790-2200 GRADUATE ADMISSIONS URL <a href="http://www.admissions.ilstu.edu/br%3ETELEPHONE">http://www.admissions.ilstu.edu/br&gt;TELEPHONE</a> 1-800-395-5478&lt;br&gt;Email <a href="mailto:admissions@ilstu.edu">admissions@ilstu.edu</a></td>
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<tr>
<td>Interior Design Institute (2010)</td>
<td>MA</td>
<td>Waiting Information</td>
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<td>TIME (years)</td>
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<tr>
<td>Iowa State University (2005 MA, 1976 MA, 1991 MFA)</td>
<td>MA</td>
<td>Practice-oriented; applied design methods and broad-based human factors emphasis; first-professional</td>
<td>72 sem. hrs.</td>
<td>3</td>
<td>Yes</td>
<td>Cigdem Aksu, Coordinator, Interior Design Graduate Program; Lee Cagley, Director, Interior Design Program</td>
<td>Office of Admissions; Alumni Hall Iowa State University Ames, IA 50011-3092</td>
<td>FAX 515-294-2725</td>
<td>EMAIL <a href="mailto:aksu@iastate.edu">aksu@iastate.edu</a></td>
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<tr>
<td></td>
<td>MA</td>
<td>Individualized; applied design methods and broad-based human factors emphasis</td>
<td>34 sem. hrs.</td>
<td>2</td>
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<td>MFA</td>
<td>Individualized; applied design methods and broad-based human factors emphasis</td>
<td>50 sem. hrs.</td>
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<td>Kansas State University (2007)</td>
<td>MIADP</td>
<td>Interior Architecture, Product Design, Furniture Design</td>
<td>169 sem. hrs.</td>
<td>5</td>
<td>Yes</td>
<td>Lorraine Culver, Professor and Head, Department of Interior Architecture and Product Design</td>
<td>Susan Haug Linnou, Director of Student Recruitment; 212 Seaton Hall \ Email: <a href="mailto:archdesuser@ksu.edu">archdesuser@ksu.edu</a></td>
<td>TELEPHONE 785-532-5047</td>
<td></td>
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<tr>
<td>Kentucky University of (1972) School of Interior Design</td>
<td>MA in Interior Design</td>
<td>Workplace Innovation post-professional</td>
<td>50 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Alison Carlin-White, Director of Graduate Studies, School of Interior Design</td>
<td>The Graduate School; 101 Gilles Building Lexington, KY 40506-0041</td>
<td>TELEPHONE 859-257-7763</td>
<td>EMAIL <a href="mailto:hecanri@uky.edu">hecanri@uky.edu</a></td>
</tr>
<tr>
<td>Lawrence Technological University (NA) College of Architecture and Design</td>
<td>MID</td>
<td>Interior Architecture Studio Route first-professional</td>
<td>79 sem. hrs.</td>
<td>No</td>
<td></td>
<td>Alice Michaud, Graduate Student Services Coordinator, College of Architecture and Design</td>
<td>Jane Rohrbach, Director of Admissions, Taulman Student Services Center 3304 Lawrence Technological University 21000 West Ten Mile Road Southfield, MI 48075-1058</td>
<td>TELEPHONE 248-204-2834</td>
<td>EMAIL <a href="mailto:amichaud@ltu.edu">amichaud@ltu.edu</a></td>
</tr>
<tr>
<td>Winnipeg, Manitoba R3T 2N2 Canada</td>
<td>MID</td>
<td>Interior Architecture Thesis Route post-professional</td>
<td>79 sem. hrs.</td>
<td>Yes</td>
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<tr>
<td>University of Manitoba (2010 MFA, 1994 MFA) 201 Russell Building Winnipeg, Manitoba R3T 2N2 Canada</td>
<td>MID</td>
<td>Interior Design first-professional</td>
<td>48 sem. hrs.</td>
<td>2-3</td>
<td>Project</td>
<td>Mary Anne Beecher, Head, Department of Interior Design</td>
<td>Faculty of Graduate Studies 605 University Centre University of Manitoba, Winnipeg, MB R3T 2N2 Canada</td>
<td>TELEPHONE 204-474-3707</td>
<td>EMAIL <a href="mailto:grad_studies@umanitoba.ca">grad_studies@umanitoba.ca</a></td>
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<td></td>
<td>MID</td>
<td>Interior Design Research Stream post-professional</td>
<td>21 sem. hrs.</td>
<td>1.5-2</td>
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<td>INSTITUTION</td>
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<td>THESIS</td>
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<td>GRADUATE ADMISSIONS CONTACT INFORMATION</td>
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<td>COURSES OFFERED ONLINE (coming soon)</td>
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</tbody>
</table>
| Marymount University                | MA             | Individualized and Focus Areas: Professional Practice/History and Application Research/Evidence Based Design post-professional | 36 sem. hrs. | 2            | Yes            | Robert Paul Meden, PhD, Department Chair, Bridget A. May, PhD Professor, Director of Interior Design Programs  
  FACULTY URL: http://www.marymount.edu/academic/interior Design/FACULTY.html  
  TELEPHONE: 703-284-1574 (Meden) or 703-284-1571 (May)  
  EMAIL: Robert.meden@marymount.edu or bridget.may@marymount.edu |
|                                     |                |                                                                                 |              |              |                | Marymount University  
  GRADUATE ADMISSIONS URL: http://www.marymount.edu/admissions/graduateAdmissions.html  
  TELEPHONE: 703-284-5501  
  FAX: 703-627-3815  
  EMAIL: grad.admissions@marymount.edu |
| Miami International University of Art & Design | MFA            | Theory, Design, and Practice                                                   | 90 credit hrs. | 2            | Yes            | Ricardo Navarro, Department Chair, 1501 Biscayne Blvd. Suite 100  
  Miami, FL 33132  
  TELEPHONE: 305-428-5673  
  EMAIL: rnavarro@miami.edu                                                                 | Kevin Ryan, Director of Admissions  
  1501 Biscayne Blvd Suite 100  
  Miami, FL 33132  
  TELEPHONE: 305-428-5600  
  EMAIL: Kryan@ai.edu |
| Michigan State University           | M               | Human Shelter, Interior Design Preservation & Conservation post-professional    | 30-34 sem. hrs. | 2-3          | Yes            | Mark Wilson, Associate Director of the School of Planning, Design & Construction  
  FACULTY URL: http://www.spdc.msu.edu/faculty/  
  TELEPHONE: 517-353-3375  
  FAX: 517-432-8208  
  EMAIL: wilsonm@msu.edu                                                                 | Office of Admissions - Michigan State University  
  250 Hannah Administration Building  
  East Lansing, MI 48824-0900  
  GRADUATE ADMISSIONS URL: http://www.admissions.msu.edu/graduateAdmissions.asp  
  TELEPHONE: 517-353-8332  
  FAX: 517-353-1647  
  EMAIL: N/A |
  post-professional                                                               | 34 sem. hrs. | 2-3 sem.     | Yes            | Karen Matson, PhD, Department of Design, Housing, and Apparel  
  FACULTY URL: http://www.artsdesign.umn.edu/faculty/  
  TELEPHONE: 612-624-5318  
  FAX: 612-624-2750  
  EMAIL: cmatson@umn.edu                                                                 | University of Minnesota Graduate School  
  Office of Admissions  
  101 Pleasant Street SE, 300 Johnston Hall  
  Minneapolis, MN 55455-0421  
  GRADUATE ADMISSIONS URL: http://www.grad.umn.edu/offices-contacts/admissions.html  
  TELEPHONE: 612-625-3014  
  FAX: 612-625-6002  
  EMAIL: gradadm@umn.edu |
| Missouri University of (1905)       | MA,M           | (1) Environment and Behavior Studies; (2) Design with Digital Media  
  post-professional                                                              | 30 sem. hrs. | 2            | Thesis (MS/Project (MA)) | Ronald Phillips, PhD, Director of Graduate Studies Program  
  Department of Architectural Studies  
  FACULTY URL: http://www.arch.missouri.edu/projects/  
  TELEPHONE: 573-882-7224  
  FAX: 573-882-6979  
  EMAIL: ronphillips@missouri.edu                                                        | The Graduate School of Architecture  
  University of Missouri  
  210 Jesse Hall  
  Columbia, MO 65211  
  GRADUATE ADMISSIONS URL: http://www.missouri.edu/graduateAdmissions/  
  TELEPHONE: 1-800-877-4310 or 573-882-6311  
  EMAIL: gradschool.missouri.edu |
| Moore College of Art and Design     | MFA            | Professional Practice first-professional                                        | 66 sem. hrs. | 10 consecutive semesters  
  3-10 yrs. Evening & weekend classes                                              | Yes            | Mark Karlsson, EMAIL: mkallison@moore.edu  
  TELEPHONE: 215-407-6894                                                                 | Office of Admissions  
  Moore College of Art and Design  
  20th Street and The Parkway  
  Philadelphia, PA 19103  
  TELEPHONE: 215-965-4000, ext. 413 |

(*Note: All entries are for academic programs and admissions contact information as of the last update available.*)
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<th>INSTITUTION (Date of Inception)</th>
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<th>TIME (years)</th>
<th>THESIS</th>
<th>DEPARTMENT CONTACT INFORMATION</th>
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<th>COURSES OFFERED ONLINE (coming soon)</th>
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<td>Montreal Institute in Canada, University of (1969)</td>
<td>MS</td>
<td>Environmental Design</td>
<td>45 credits</td>
<td>2</td>
<td>Yes</td>
<td>Tiu Poitda, Vice Dean, Graduate Studies and Research</td>
<td>Simone Znini, Student Advisor</td>
<td>(coming soon)</td>
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<td>Faculty of Environmental Design (Faculté De L'Aménagement)</td>
<td>PhD</td>
<td>Environmental Design</td>
<td>90 credits</td>
<td>4</td>
<td>Yes</td>
<td>Faculty of Environmental Design</td>
<td>(coming soon)</td>
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<td>URL</td>
<td><a href="http://www.ams.umontreal.ca">http://www.ams.umontreal.ca</a></td>
<td>Both programs are in French but English language thesis development and submission is accepted</td>
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<td>Nebraska-Lincoln, University of (NA)</td>
<td>MS</td>
<td>Architecture with Specialization in Interior Design, Research Based, Blending Theory and Practice</td>
<td>36 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Betsy Gabb, Professor &amp; Program Director Interior Design</td>
<td>Office of Graduate Studies</td>
<td>University of Nebraska-Lincoln</td>
<td>1100 Easton Hall</td>
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<td>The New England School of Art and Design at Suffolk University (1999 MA, 2011 MFA)</td>
<td>MA</td>
<td>Interior Design with Concentrations in Commercial, Healthcare/Institutional, Hospitality/Residential, Residential Tracks</td>
<td>30-59 sem. hrs.</td>
<td>1-3.5</td>
<td>Yes</td>
<td>Karen Clarke, Co-Program Director</td>
<td>Graduate Admissions</td>
<td>Department of Graduate and Undergraduate Studies</td>
<td>73 Tremont St. 3rd Floor</td>
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<td>New York School of Interior Design (1997)</td>
<td>MFA</td>
<td>Advanced Studio, History and Theory</td>
<td>60 sem. hrs.</td>
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<td>Yes</td>
<td>Karen Clarke, Co-Program Director</td>
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<td>73 Tremont St. 3rd Floor</td>
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<td>North Texas, University of (1970)</td>
<td>MFA</td>
<td>Individualized Pedagogy Minor</td>
<td>60 sem. hrs.</td>
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<td>PILOT (Preliminary in Use of Thesis)</td>
<td>Phillip Park, PhD, Assistant Professor</td>
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<td>Ohio State University (1968)</td>
<td>MFA</td>
<td>Design Development, Digital Animation and Interactive Media, Thesis or Non-Thesis Program</td>
<td>60 credit hours (quarter system)</td>
<td>2-5-3</td>
<td>Yes</td>
<td>Alan Price, Graduate Studies Chair Paul Nin, Interim Department Chair FACULTY URL: <a href="http://www.design.osu.edu/dept_people_faculty.html">http://www.design.osu.edu/dept_people_faculty.html</a> TELEPHONE 614-292-6745 FAX 614-222-0217 EMAIL <a href="mailto:aprence@acad.osu.edu">aprence@acad.osu.edu</a>, <a href="mailto:pnin@osu.edu">pnin@osu.edu</a> or <a href="mailto:design@osu.edu">design@osu.edu</a></td>
<td>The Ohio State University - Graduate Admissions PO BOX 195014 Columbus, OH 43218-2004 GRADUATE ADMISSIONS URL <a href="http://gradadmissions.osu.edu">http://gradadmissions.osu.edu</a> TELEPHONE 614-292-6031 FAX 614-292-3656</td>
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<td>Oklahoma State University (1910)</td>
<td>MS</td>
<td>Interior Design, post-professional</td>
<td>50 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Lynne Richards, PhD, (Program inquiries) Susan Brock (application process and other inquiries) FACULTY URL: <a href="http://www.ches.okstate.edu/dtm/">http://www.ches.okstate.edu/dtm/</a> TELEPHONE 405-744-5035 FAX 405-744-6910 EMAIL <a href="mailto:susan.brock@okstate.edu">susan.brock@okstate.edu</a></td>
<td>OSU Graduate College 202 Whitnall Stillwater, OK 74078-1019 GRADUATE ADMISSIONS URL <a href="http://www.gradcollege.okstate.edu/admissions/default.htm">http://www.gradcollege.okstate.edu/admissions/default.htm</a> TELEPHONE 405-744-6368 FAX 405-744-2255 EMAIL <a href="mailto:grad@okstate.edu">grad@okstate.edu</a></td>
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<td>Oregon, University of (1910)</td>
<td>PhD</td>
<td>Interior Architecture, post-professional</td>
<td>varies</td>
<td>2-3</td>
<td>Yes</td>
<td>Alison Snyder or Helga Wood Department of Architecture FACULTY URL: <a href="http://www.architecture.uoregon.edu/arch">http://www.architecture.uoregon.edu/arch</a> TELEPHONE 541-346-3650 FAX 541-346-3626 EMAIL <a href="mailto:archinfo@arch.uoregon.edu">archinfo@arch.uoregon.edu</a></td>
<td>Graduate School 125 Chapman Hall, 1219 University of Oregon Eugene, OR 97403-1219 GRADUATE ADMISSIONS URL <a href="http://www.gradschool.uoregon.edu/pagel-home">http://www.gradschool.uoregon.edu/pagel-home</a> TELEPHONE 541-346-5123 FAX 541-346-2604 EMAIL <a href="mailto:gradsch@uoregon.edu">gradsch@uoregon.edu</a></td>
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<td>Oregon State University (1922)</td>
<td>MA, MS</td>
<td>Design and the Near Environment, Cultural and Historical Aspects of the Near Environment, Textiles and Textile Technology, post-professional</td>
<td>48 qtr. credits</td>
<td>2</td>
<td>Yes</td>
<td>Leslie Burns, PhD, Department Chair Dept. of Design and Human Environment FACULTY URL: <a href="http://www.hhs.oregonstate.edu/dhe/">http://www.hhs.oregonstate.edu/dhe/</a> TELEPHONE 541-737-3795 FAX 541-737-0993 EMAIL <a href="mailto:Leslie.Burns@oregonstate.edu">Leslie.Burns@oregonstate.edu</a></td>
<td>Graduate School Oregon State University 300 Kerr Administration Building Corvallis, OR 97331-2106 GRADUATE ADMISSIONS URL <a href="http://www.oregonstate.edu/admissions/graduate.php">http://www.oregonstate.edu/admissions/graduate.php</a> TELEPHONE 541-737-4411 FAX 541-727-3313 EMAIL <a href="mailto:graduate.school@oregonstate.edu">graduate.school@oregonstate.edu</a></td>
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<td>Parsons The New School for Design (2009)</td>
<td>MFA</td>
<td>post-professional</td>
<td>60 sem. hrs.</td>
<td>2</td>
<td>Yes</td>
<td>Jonsara Ruth, Director, MFA Interior Design School of Constructed Environments FACULTY URL: <a href="http://www.newschool.edu/persons/faculty.aspx?id=4841">http://www.newschool.edu/persons/faculty.aspx?id=4841</a> TELEPHONE 212-229-8655 FAX 212-229-8977 EMAIL <a href="mailto:ruthj@newschool.edu">ruthj@newschool.edu</a> or <a href="mailto:info@newschool.edu">info@newschool.edu</a></td>
<td>Parsons Graduate Programs Office of Admission 73 Fifth Avenue New York, NY 10011</td>
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<td>Philadelphia University (2011)</td>
<td>PhD</td>
<td>Design and the Near Environment, Cultural and Historical Aspects of the Near Environment, Textiles and Textile Technology, post-professional</td>
<td>108 qtr. credits</td>
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<td>Alison Snyder or Helga Wood Department of Architecture FACULTY URL: <a href="http://www.architecture.uoregon.edu/arch">http://www.architecture.uoregon.edu/arch</a> TELEPHONE 541-346-3650 FAX 541-346-3626 EMAIL <a href="mailto:archinfo@arch.uoregon.edu">archinfo@arch.uoregon.edu</a></td>
<td>Graduate School 125 Chapman Hall, 1219 University of Oregon Eugene, OR 97403-1219 GRADUATE ADMISSIONS URL <a href="http://www.gradschool.uoregon.edu/pagel-home">http://www.gradschool.uoregon.edu/pagel-home</a> TELEPHONE 541-346-5123 FAX 541-346-2604 EMAIL <a href="mailto:gradsch@uoregon.edu">gradsch@uoregon.edu</a></td>
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<td>Pratt Institute (1962)</td>
<td>MS</td>
<td>Professional Practice post-professional</td>
<td>48 sem. hrs.</td>
<td>2-3 (28 sem. hrs. for non-design students)</td>
<td>yes or exhibition design</td>
<td>Anita Cooney, Chairperson of Interior Design Department of Interior Design, FACULTY URL: <a href="http://www.pratt.edu/academic/graduate/interior_design.ms/">http://www.pratt.edu/academic/graduate/interior_design.ms/</a></td>
<td>Office of Graduate Admissions, Pratt Institute, DeKalb Hall, Lower Level 200 Willoughby Ave Brooklyn, NY 11205</td>
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<td>Purdue University (2004)</td>
<td>MFA</td>
<td>Interior Design post-professional</td>
<td>50 sem. hrs.</td>
<td>6 sem. Optional (6 additional credits required)</td>
<td>No</td>
<td>Lisa Lee Peterson, Graduate Director, Department of Art and Design, Pati and Rusty Rueff School of Visual and Performing Arts, FACULTY URL: <a href="http://iia.purdue.edu/iia/">http://iia.purdue.edu/iia/</a></td>
<td>Purdue Graduate School, Ernest C. Young Hall 118, 302 Wood Street, W Lafayette, IN 47907-2108</td>
<td>PURDUE ADMISSIONS URL: <a href="http://www.gradschool.purdue.edu/index.cfm">http://www.gradschool.purdue.edu/index.cfm</a></td>
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<td>Rhode Island School of Design (1997) Two College Street Providence, RI 02903</td>
<td>MEES (Master of Design)</td>
<td>Interior Studies (Adaptive Reuse) first-professional</td>
<td>75 sem. hrs.</td>
<td>2+ Yes</td>
<td>Markus Berger, Graduate Program Director, FACULTY URL: <a href="http://www.risd.edu/graduate/interiorarchitecture/">http://www.risd.edu/graduate/interiorarchitecture/</a></td>
<td>Rhode Island School of Design, Two College Street, Providence, RI 02903-2794</td>
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<td>San Diego State University (1964) School of Art, Design and Art History San Diego State University</td>
<td>MA</td>
<td>Individualized first-and-post-professional</td>
<td>30 sem. hrs.</td>
<td>2 Yes</td>
<td>Keny Nelson, FACULTY URL: <a href="http://www.as.sdsu.edu/graduate/interiorarchitecture/">http://www.as.sdsu.edu/graduate/interiorarchitecture/</a></td>
<td>San Diego State University, 5500 Campanile Drive San Diego, CA 92182-4805</td>
<td>GRADUATE ADMISSIONS URL: <a href="http://www.as.sdsu.edu/graduate/admissions/">http://www.as.sdsu.edu/graduate/admissions/</a></td>
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<td>The Savannah College of Art &amp; Design (1979) Department of Interior Design</td>
<td>MA</td>
<td>Design, Theory, Research Emerging Materials, Human Response to the Built Environment first-and-professional Osake &amp; Online SCAD+Learning</td>
<td>45 qtr. hrs.</td>
<td>1 Yes</td>
<td>Savannah Campus, Crystal Weaver, Ph.D., Graduate Coordinator, Email: <a href="mailto:cweaver@scad.edu">cweaver@scad.edu</a></td>
<td>Savannah College of Art and Design Admission Department, P.O. Box 2072 Savannah, GA 31402-3146</td>
<td>YES</td>
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<tr>
<td>Texas at Austin. The University of (2010) School of Architecture 1 University Station 87500 Austin, Texas 78712-2222</td>
<td>MFA</td>
<td>Design Theory; Sustainable Design, Health, Wellness and Aging; Art and Art History; Film, Theater and Television; Historic Preservation; Business and Work Environments; Professional Development</td>
<td>90 qtr. hrs.</td>
<td>2 Yes</td>
<td>Dr. Nancy Kwaluk, Professor, Director, Interior Design, FACULTY URL: <a href="http://www.utexas.edu/">http://www.utexas.edu/</a></td>
<td>Graduate Admissions Coordinator, The University of Texas at Austin, School of Architecture, 1 University Station 87500 Austin, TX 78712-2222</td>
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<td>ONLINE (coming soon)</td>
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<td>Texas Tech University (1956) College of Human Sciences Department of Design</td>
<td>MS</td>
<td>Environmental Design</td>
<td>36 sem. hrs.</td>
<td>2 Yes</td>
<td>Dr. Su Shu, Director of Graduate Programs, FACULTY URL: <a href="http://www.utexas.edu/">http://www.utexas.edu/</a></td>
<td>Graduate Admissions, 03 Holden Hall, POB 41030 Lubbock, TX 79405-1030</td>
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<td>Yes</td>
<td>JoAnn Wilson</td>
<td>School of Graduate Studies</td>
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<td><a href="http://www.interiordesign.usu.edu/staff.htm">http://www.interiordesign.usu.edu/staff.htm</a></td>
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<td></td>
<td>TELEPHONE 435-797-7520</td>
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<td>FAX 435-797-5245</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>EMAIL: <a href="mailto:jwilson@cc.usu.edu">jwilson@cc.usu.edu</a></td>
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</tr>
<tr>
<td>Virginia Commonwealth University (1975 MFA)</td>
<td>MFA</td>
<td>Interior Environments</td>
<td>60 sem. hrs.</td>
<td>3</td>
<td>Yes</td>
<td>Shalman Parkison, Ph.D. Professor &amp; Chair Interior Design;</td>
<td>Virginia Commonwealth University - Graduate School</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1st and post-professional</td>
<td></td>
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<td></td>
<td>Interior Design; Christna Laffazani, Associate Professor &amp; Director of the MFA Programs; Melanie Christian, VCUarts Graduate Coordinator</td>
<td>Moseley House, 1001 Grove Avenue</td>
<td>P.O. Box 843051</td>
<td>Graduate ADMISSIONS URL</td>
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<td></td>
<td></td>
<td>TELEPHONE 804-828-1713 (Dr. Parkinson) or 804-827-9336 (Ms. Christna)</td>
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<tr>
<td></td>
<td>PhD</td>
<td>Health Design Environments; Under development and review</td>
<td>4 week summer intensive + year one + year two Thesis: Yes</td>
<td>60 sem. hrs.</td>
<td>1.5</td>
<td>Lisa M. Tucker, Ph.D., Associate Professor Program Coordinator MS Architecture-Interior Design Emphasis</td>
<td>Graduate School</td>
<td>Graduate Life Center at Donaldson Brown (0325)</td>
<td>Blacksburg, VA 24061</td>
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<td>TELEPHONE 540-231-9484</td>
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<td>EMAIL: l <a href="mailto:Tucker@vt.edu">Tucker@vt.edu</a></td>
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<tr>
<td>Washington State University at Spokane (1997 Interdisciplinary Design Institute)</td>
<td>MA</td>
<td>Accelerated Studies for Professional Preparation</td>
<td>Varies depending on program track (2 or 3 years)</td>
<td>2-3</td>
<td>Yes for 2 yrs MA research project</td>
<td>John Turpin, Ph.D., Associate Professor &amp; Chair, Department of Interior Design</td>
<td>Academic Center 130</td>
<td>600 N. Riverpoint Blvd.</td>
<td>PO Box 1465</td>
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<tr>
<td></td>
<td></td>
<td>post-professional</td>
<td></td>
<td></td>
<td></td>
<td>Jaime Rice, Academic Coordinator</td>
<td>Spokane, WA 99201-1495</td>
<td>GRADUATE ADMISSIONS URL</td>
<td><a href="http://www.spu.edu/academics/graduates/">http://www.spu.edu/academics/graduates/</a></td>
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<td></td>
<td>TELEPHONE 509-358-7944 (Turpin) or 509-358-7945 (Rice)</td>
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<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>EMAIL: <a href="mailto:jturpin@spu.edu">jturpin@spu.edu</a> or <a href="mailto:jrice@spu.edu">jrice@spu.edu</a></td>
<td></td>
<td></td>
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<tr>
<td>Wisconsin-Madison, University of (1964 Design Studies Department)</td>
<td>MS</td>
<td>Human Ecology</td>
<td>30 credits</td>
<td>+/- 2 yrs</td>
<td>Yes</td>
<td>Department Contact Information</td>
<td>The Graduate School</td>
<td>228 Bascom Hall 500 Lincoln Dr</td>
<td>Madison, WI 53706</td>
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<tr>
<td></td>
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<td>Design Studies post-professional</td>
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<td>Roberto Rangel</td>
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<td><a href="http://www.sohe.wisc.edu/grad/facstaff/fac/index.htm">http://www.sohe.wisc.edu/grad/facstaff/fac/index.htm</a></td>
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<td>TELEPHONE 608-265-5209</td>
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<td>EMAIL: <a href="mailto:rljangel@wisc.edu">rljangel@wisc.edu</a></td>
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<tr>
<td></td>
<td>MFA</td>
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</tbody>
</table>
ATTACHMENT 3

List of Schools and Universities in the United States offering program/s in Interior Architecture.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
<table>
<thead>
<tr>
<th>Schools</th>
<th>Undergraduate</th>
<th>Grad. First Professional</th>
<th>Grad. Post-Professional</th>
<th>Website</th>
</tr>
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<tbody>
<tr>
<td>Academy of Art University, San Francisco, CA</td>
<td>BFA</td>
<td>MFA</td>
<td></td>
<td><a href="http://www.academyart.edu/interior-design-school/index.html">http://www.academyart.edu/interior-design-school/index.html</a></td>
</tr>
<tr>
<td>Arizona State University, Tempe, AZ</td>
<td>BSD</td>
<td>MIA</td>
<td></td>
<td><a href="http://design.asu.edu/degrees/grad/ma.php">http://design.asu.edu/degrees/grad/ma.php</a></td>
</tr>
<tr>
<td>Auburn University, Auburn, AL</td>
<td>BIA</td>
<td>MIA</td>
<td></td>
<td><a href="http://cadc.auburn.edu/student-services/Pages/APLA/aria_prog.aspx">http://cadc.auburn.edu/student-services/Pages/APLA/aria_prog.aspx</a></td>
</tr>
<tr>
<td>Cal Poly Pomona/UCLA Extension, Los Angeles, CA</td>
<td></td>
<td>MIA</td>
<td></td>
<td><a href="http://www.csupomona.edu/~arc/master/interior.html">http://www.csupomona.edu/~arc/master/interior.html</a></td>
</tr>
<tr>
<td>Chatham University, Pittsburgh, PA</td>
<td></td>
<td>MIA</td>
<td></td>
<td><a href="http://www.chatham.edu/academics/programs/graduate/mia/">http://www.chatham.edu/academics/programs/graduate/mia/</a></td>
</tr>
<tr>
<td>College of Mount St. Joseph, Cincinnati, OH</td>
<td>BFA</td>
<td>MA</td>
<td></td>
<td><a href="http://www.msj.edu/academics/divisions-departments/division-of-arts-humanities/department-of-interior-architecture-design/">http://www.msj.edu/academics/divisions-departments/division-of-arts-humanities/department-of-interior-architecture-design/</a></td>
</tr>
<tr>
<td>Columbia College, Chicago, IL</td>
<td>BFA</td>
<td>MS</td>
<td></td>
<td><a href="http://www.colum.edu/Academics/Art_and_Design/Programs_and_Majors/Interior_Architecture/">http://www.colum.edu/Academics/Art_and_Design/Programs_and_Majors/Interior_Architecture/</a></td>
</tr>
<tr>
<td>Drexel University, Philadelphia, PA</td>
<td>BFA</td>
<td>MA</td>
<td></td>
<td><a href="http://soa.drexel.edu/GraduatePrograms/InteriorDesign/">http://soa.drexel.edu/GraduatePrograms/InteriorDesign/</a></td>
</tr>
<tr>
<td>Florida International University, Miami, FL</td>
<td>MIA</td>
<td>MA-IA</td>
<td></td>
<td><a href="http://soa.fiu.edu/int-architecture/index.html">http://soa.fiu.edu/int-architecture/index.html</a></td>
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<tr>
<td>George Washington University, Washington DC</td>
<td>BFA</td>
<td>MFA</td>
<td></td>
<td><a href="http://www.gwu.edu/graduate-programs/interior-design">http://www.gwu.edu/graduate-programs/interior-design</a></td>
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<tr>
<td>Kansas State University, Manhattan, KS</td>
<td>MIAPD</td>
<td>MID</td>
<td></td>
<td><a href="http://casl.ksu.edu/apd/prof/">http://casl.ksu.edu/apd/prof/</a></td>
</tr>
<tr>
<td>Lawrence Tech University, Southfield, MI</td>
<td>BIA</td>
<td>MID</td>
<td></td>
<td><a href="http://www.ltc.edu/Architecture_and_Design/Programs/bia.asp">http://www.ltc.edu/Architecture_and_Design/Programs/bia.asp</a></td>
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<tr>
<td>Marywood University, Scranton, PA</td>
<td>BFA</td>
<td>MA</td>
<td></td>
<td><a href="http://www.marywood.edu/grad_finaid/masters/interior-architecture-program-scholarships.html">http://www.marywood.edu/grad_finaid/masters/interior-architecture-program-scholarships.html</a></td>
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<tr>
<td>Milwaukee Institute of Art and Design, Milwaukee, WI</td>
<td>BFA</td>
<td>MA</td>
<td></td>
<td><a href="http://www.miad.edu/programs-majors/interior-architecture-design">http://www.miad.edu/programs-majors/interior-architecture-design</a></td>
</tr>
<tr>
<td>Ohio University, Athens, OH</td>
<td>BFA</td>
<td>MS</td>
<td></td>
<td><a href="http://www.ohio.edu/finearts/art/academics/programs/interior-architecture.cfm">http://www.ohio.edu/finearts/art/academics/programs/interior-architecture.cfm</a></td>
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<tr>
<td>Philadelphia University, Philadelphia, PA</td>
<td>BFA</td>
<td>MS</td>
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<td><a href="http://www.phiu.edu/GradPrograms/InteriorArchitecture/index.html">http://www.phiu.edu/GradPrograms/InteriorArchitecture/index.html</a></td>
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<tr>
<td>Rhode Island School of Design, Providence, RI</td>
<td>BFA</td>
<td>MA</td>
<td></td>
<td><a href="http://www.risd.edu/">http://www.risd.edu/</a></td>
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<tr>
<td>Samford University, Homewood, AL</td>
<td>BFA</td>
<td>MFA</td>
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<td><a href="http://www.samford.edu/art/InteriorArchitecture/default.aspx">http://www.samford.edu/art/InteriorArchitecture/default.aspx</a></td>
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<tr>
<td>Santa Monica College, Santa Monica, CA</td>
<td>Certificate</td>
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<td><a href="http://academy.smc.edu/interior/">http://academy.smc.edu/interior/</a></td>
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<tr>
<td>School of the Art Institute of Chicago, Chicago, IL</td>
<td>BIA</td>
<td>MA</td>
<td>MFA</td>
<td><a href="http://www2.suffolk.edu/catalogs/44848.html">http://www2.suffolk.edu/catalogs/44848.html</a></td>
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<tr>
<td>Suffolk University, Boston, MA</td>
<td>Certificate</td>
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<td>MFA</td>
<td><a href="http://extension.berkeley.edu/cert/index.html">http://extension.berkeley.edu/cert/index.html</a></td>
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<tr>
<td>University of California, Berkeley, CA</td>
<td>BFA</td>
<td>MFA</td>
<td></td>
<td><a href="http://www.archfinearts.ucalg.edu/programs/architecturaldesign/index.html">http://www.archfinearts.ucalg.edu/programs/architecturaldesign/index.html</a></td>
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<tr>
<td>University of Houston, Houston, TX</td>
<td>BS</td>
<td>MFA</td>
<td></td>
<td><a href="http://architecturaldesign.unl.edu/programs/architecturaldesign.html">http://architecturaldesign.unl.edu/programs/architecturaldesign.html</a></td>
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<tr>
<td>University of Louisville, Louisville, KY</td>
<td>BFA</td>
<td>MFA</td>
<td></td>
<td><a href="http://www.uofl.edu/arts/Architecture/InteriorArchitecture/index.html">http://www.uofl.edu/arts/Architecture/InteriorArchitecture/index.html</a></td>
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<tr>
<td>University of Nevada, Las Vegas, NV</td>
<td>BS</td>
<td>MFA</td>
<td></td>
<td><a href="http://www.unlv.edu/ArchitecturalDesign/Programs/InteriorArchitecture/index.html">http://www.unlv.edu/ArchitecturalDesign/Programs/InteriorArchitecture/index.html</a></td>
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<tr>
<td>University of North Carolina at Greensboro, NC</td>
<td>BFA</td>
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<td><a href="http://www.uncc.edu/Art/">http://www.uncc.edu/Art/</a></td>
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<td>University of Oregon, Eugene, OR</td>
<td>BIA</td>
<td>MIA</td>
<td>MS-IA</td>
<td><a href="http://architecture.uoregon.edu/programs/architecturaldesign/index.html">http://architecture.uoregon.edu/programs/architecturaldesign/index.html</a></td>
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<td>University of Wisconsin Stevens Point, WI</td>
<td>BFA</td>
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<td>MS-IA</td>
<td><a href="http://www.uwsp.edu/Art/">http://www.uwsp.edu/Art/</a></td>
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<td>Woodbury University, Burbank, CA</td>
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<td><a href="http://architecture.woodbury.edu/programs/interior-architecture/">http://architecture.woodbury.edu/programs/interior-architecture/</a></td>
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ATTACHMENT 4

Quantitative Program Profile, Academic Program Review of MS programs in Interior Architecture at UNCG.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
**MS Interior Product Design and Architecture (G454, G455) Interior Architecture**

### A6

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<th>Graduate Degree Admissions</th>
<th>FA '08</th>
<th>SP '09</th>
<th>'08-'09</th>
<th>2009</th>
<th>2009-'10</th>
<th>Total</th>
<th>FA '10</th>
<th>SP '11</th>
<th>2010-'11</th>
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<td>10.0</td>
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<td>5.0</td>
<td>6</td>
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<tr>
<td>Percent Accepted</td>
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<td>100</td>
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<td>41.7</td>
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<td>Enrolled</td>
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<td>Percent Enrolled</td>
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<td>66.7</td>
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### A7

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### Program Functions and Demand

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**Fall Semester Student Enrollment: Student Data Profile**

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<th>2009</th>
<th>2010</th>
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<td>4</td>
<td>5</td>
<td>7</td>
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#### B2

**Degrees Conferred: Fact Book**

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#### B3

**Fall Semester Inclusiveness Measures**

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<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>%</td>
<td>N</td>
<td>%</td>
<td>N</td>
</tr>
<tr>
<td>% First Generation</td>
<td>2</td>
<td>0.0</td>
<td>2</td>
<td>0.0</td>
</tr>
<tr>
<td>% Low Income</td>
<td>2</td>
<td>50.0</td>
<td>4</td>
<td>50.0</td>
</tr>
<tr>
<td>% Ethnic Minority</td>
<td>4</td>
<td>0.0</td>
<td>7</td>
<td>28.6</td>
</tr>
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</table>

#### B4

**UNC Market Share**

<table>
<thead>
<tr>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>UNC Market</td>
<td>30.8%</td>
<td>31.3%</td>
<td>36.8%</td>
<td>39.1%</td>
</tr>
<tr>
<td>Triad Market</td>
<td>30.8%</td>
<td>31.3%</td>
<td>36.8%</td>
<td>39.1%</td>
</tr>
</tbody>
</table>

#### B5

**Credit Hour Production (SChs)**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Credit Hour Production</td>
<td>85</td>
<td>68</td>
<td>86</td>
<td>117</td>
</tr>
</tbody>
</table>

---

1. Programs that do not attract native freshman will have low enrollment in this measure.
2. New transfer students to campus, not internal transfers
3. Department measure allocated to programs in the department based on proportional student enrollment
4. Includes Fellowships
5. Excludes Grants and Contracts
6. Excludes centrally provided program support (such as a unit-level advising center).
### MS Museum Studies and Historic Preservation (G474,G47 Interior Architecture)

#### A6

<table>
<thead>
<tr>
<th></th>
<th>FA '08</th>
<th>SP '09</th>
<th>'08-'09 Total</th>
<th>FA '09</th>
<th>SP '10</th>
<th>'09-'10 Total</th>
<th>FA '10</th>
<th>SP '11</th>
<th>'10-'11 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applicants</td>
<td>6</td>
<td>1</td>
<td>7.0</td>
<td>12</td>
<td>12.0</td>
<td>10</td>
<td>10.0</td>
<td></td>
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</tr>
<tr>
<td>Accepted</td>
<td>4</td>
<td>0</td>
<td>4.0</td>
<td>9</td>
<td>9.0</td>
<td>10</td>
<td>10.0</td>
<td></td>
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<tr>
<td>Percent Accepted</td>
<td>68.7</td>
<td>57.1</td>
<td>75</td>
<td>75.0</td>
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<td>100.0</td>
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</tr>
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<td>Enrolled</td>
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<td>8</td>
<td>8</td>
<td>8</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percent Enrolled</td>
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<td>100.0</td>
<td>88.9</td>
<td>88.9</td>
<td>60</td>
<td>60.0</td>
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</table>

#### A7

<table>
<thead>
<tr>
<th>Masters Graduation Rate</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>% Graduated from Program</td>
<td>3</td>
<td>0.0</td>
<td>3</td>
<td>0.0</td>
<td>1</td>
</tr>
</tbody>
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### Program Functions and Demand

#### B1

<table>
<thead>
<tr>
<th>Fall Semester Student Enrollment: Student Data Profile</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Graduate Enrollment</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

#### B2

<table>
<thead>
<tr>
<th>Degrees Conferred: Fact Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

#### B3

<table>
<thead>
<tr>
<th>Fall Semester Inclusiveness Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>% First Generation</td>
</tr>
<tr>
<td>% Low Income</td>
</tr>
<tr>
<td>% Ethnic Minority</td>
</tr>
</tbody>
</table>

#### B4

<table>
<thead>
<tr>
<th>UNC Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>UNC Market</td>
</tr>
<tr>
<td>Triad Market</td>
</tr>
</tbody>
</table>

#### B5

<table>
<thead>
<tr>
<th>Credit Hour Production (SCHs)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Credit Hour Production</td>
</tr>
</tbody>
</table>

---

1. Programs that do not attract native freshman will have low enrollment in this measure.
2. New transfer students to campus, not internal transfers.
3. Department measure allocated to programs in the department based on proportional student enrollment.
4. Includes Fellowships.
6. Excludes centrally provided program support (such as a unit-level advising center).

Thursday, April 21, 2011
ATTACHMENT 5

Admission and program requirements for an MA/MS vs. an MFA degree at Florida State University and Suffolk University.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
Master of Science Advanced Professional

The Master of Science Advanced Professional degree is for you if you possess an undergraduate degree in interior design or architecture and would like to practice interior design with further advanced knowledge of a particular topic of your choice. This degree provides advanced knowledge for interior design practice and is also an acceptable degree for teaching interior design at some colleges and universities (the Master of Fine Arts degree is a second, more lengthy option).

This program consists of a minimum of thirty-two (32) semester credit hours and allows you to complete a Master of Science degree in three terms of Fall/Spring/Summer. The curriculum focuses on the design development of a large-scale or otherwise complex built environment selected by you, and engages you in creating the programming, research, design, construction documents and presentation that fully describes the solution. This professional track course of study also provides opportunities for internship hours and/or other electives courses. You exit the program with a portfolio of work suitable for career interviews.

The Master of Arts degree is also available and includes university requirements for graduate level humanities and language.

View a sample of a final project presentation from this program. Airport entertainment concourse final project by Advanced Professional Program graduate Yvonne Thorsen.

View the Interior Design Advanced Professional program of study.

View a list of FSU graduates in university teaching and professional practice positions.

Admissions Requirements for the Advanced Professional Master of Science Degree

Admission to the Masters degree programs is based on University requirements as defined in the Graduate Degree Requirements section of the FSU Graduate Bulletin as well as those of the Interior Design Department.

The Department requires the following items in order to be considered for the program. These are submitted to FSU through the FSU online admissions procedure.

- an official undergraduate transcript indicating a minimum 3.0 grade point average on the last 60 hours of the completed undergraduate degree. Download a GPA Calculator Sheet.
- A minimum Graduate Record Examination (GRE) score of 149 verbal and 145 quantitative. If GRE was taken prior to November 2011, minimum scores are 430 verbal and 540 quantitative. Note that GRE scores are one of many factors considered in admittance. PLEASE NOTE: If
your undergraduate degree grade point average for the last 60 hours of work is 3.25 or higher, then the Graduate Record Examination requirement is waived.

Students with English as a second language must meet the university standard of 80 for TOEFL scores or 6.5 for IELTS scores. Students with English language concerns should speak with Dr. Jill Pable, Director of Graduate Studies at jpable@fsu.edu

A completed Statement of Interest form that identifies your goals and reasons why you feel you will succeed in graduate school. Download and submit a Letter of Interest for submission to the FSU online admissions process.

An undergraduate degree portfolio of student and/or professional design work. Print or digital versions are acceptable. Print versions should be mailed to:

Dr. Jill Pable
Director of Graduate Studies
Department of Interior Design
Florida State University
Tallahassee FL 32306-1231

Digital portfolios should be sent via the website http://dropbox.yousendit.com/JillPable527384.

Recommendations provided by a minimum of 3 professional or academic persons of your choice that are familiar with you and your previous work. Recommenders respond to the Personal Potential Index system (you provide contact information for these persons so that FSU can invite them to this system via the FSU Admissions process). If you are taking the GRE exam, there is no charge for using this system. If you are not now taking the GRE exam, the cost for this service is $20.

a phone or in-person interview with the Department Director of Graduate Studies. Contact Dr. Jill Pable, Director of Graduate Studies at jpable@fsu.edu to make an appointment.

The deadline for submission of an application is July 1st of every year for start of study in the fall semester.

Return to main Graduate Program page.
The Master of Fine Arts degree is for you if you possess an undergraduate degree in interior design or architecture and wish to teach interior design at the college or university level OR seek professional career enhancement that includes foundational skills in conducting evidence-based design in interior design practice. Evidence-based design involves design practitioners in conducting research to help them create more effective design project solutions and justify these choices to clients.

The Master of Fine Arts program consists of a minimum of sixty (60) semester credit hours including a minimum of six (6) hours of thesis or thesis project. In order to maintain close faculty supervision, only a limited number of candidates are accepted into the MFA program and final determination is made by the faculty Graduate Program Committee. The MFA degree is considered a terminal degree credential by many academic institutions. The program of studies provides many options for elective courses. You can apply these to FSU certificate programs in higher education teaching, project management, museum studies, entrepreneurship or others. Optional internships are highly recommended. You exit the program with a portfolio of work suitable for career interviews.

It is possible to begin study as a First Professional student, then, if accepted by faculty, transfer to the Master of Fine Arts program for advanced study.

View the Interior Design MFA with the Research Thesis.

View the Interior Design MFA with the Project Thesis.

View a list of FSU graduates in university teaching and professional practice positions.
Admissions Requirements for the Master of Fine Arts Degree

Admission to the Masters degree programs is based on University requirements as defined in the Graduate Degree Requirements section of the FSU Graduate Bulletin as well as those of the Interior Design Department.

The Department requires the following items in order to be considered for the program. These are submitted to FSU through the FSU online admissions procedure.

- An official undergraduate transcript indicating a minimum 3.0 grade point average on the last 60 hours of the completed undergraduate degree. Download a GPA Calculator Sheet.
- A minimum Graduate Record Examination (GRE) score of 149 verbal and 145 quantitative. If GRE was taken prior to November 2011, minimum scores are 430 verbal and 540 quantitative. Note that GRE scores are one of many factors considered in admittance. PLEASE NOTE: If your undergraduate degree grade point average for the last 60 hours of work is 3.25 or higher, then the Graduate Record Examination requirement is waived.
- Students with English as a second language must meet the university standard of 80 for TOEFL scores or 6.5 for IELTS scores. Students with English language concerns should speak with Dr. Jill Pable, Director of Graduate Studies at jppable@fsu.edu
- A completed Statement of Interest form that identifies your goals and reasons why you feel you will succeed in graduate school. Download and submit a Letter of Interest for submittal to the FSU online admissions process.
- An undergraduate degree portfolio of student and/or professional design work. Print or digital versions are acceptable. Print versions should be mailed to:

Dr. Jill Pable
Director of Graduate Studies
Department of Interior Design
Florida State University
Tallahassee FL 32306-1231

Digital portfolios should be sent via the website http://dropbox.yousendit.com/JillPable527384.

- A sample of academic writing. This is a 2-3 page excerpt from a college writing assignment that describes your writing style. Ideally, this writing sample includes citations of others’ work within the text. This writing sample is necessary as MFA students will write a University thesis. This sample helps faculty determine the degree of assistance you will need with writing.

- Recommendations provided by a minimum of 3 professional or academic persons of your choice that are familiar with you and your previous work. Recommenders respond to the Personal Potential Index system (you provide contact information for these persons so that FSU can invite them to this system via the FSU Admissions process). If you are taking the GRE exam, there is no charge for using this system. If you are not now taking the GRE exam, the cost for this service is $20.

- A phone or in-person interview with the Department Director of Graduate Studies. Contact Dr. Jill Pable, Director of Graduate Studies at jppable@fsu.edu to make an appointment.

The deadline for submittal of an application is July 1st of every year for start of study in the fall semester.

Return to main Graduate Program page.
Comparison of MA in Interior Architecture and MFA in Interior Architecture: Admission Requirements

<table>
<thead>
<tr>
<th>Application Requirements</th>
<th>MA in Interior Architecture</th>
<th>MFA in Interior Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Applicants must meet Suffolk University Office of Graduate Admissions standards criteria and application requirements before consideration for acceptance into the MA program (including TOEFL scores for foreign language applicants). Application includes a Goals Statement.</td>
<td>• Applicants must meet Suffolk University Office of Graduate Admissions standards criteria and application requirements before consideration for acceptance into the MFA program (including TOEFL scores for foreign language applicants). Application includes a Goals Statement.</td>
</tr>
<tr>
<td></td>
<td>• TOEFL scores of 550 paper / 213 computer / 80 internet for international students.</td>
<td>• TOEFL scores of 600 paper /250 computer /100 internet for international students.</td>
</tr>
<tr>
<td></td>
<td>• Any baccalaureate degree from an accredited school with a minimum GPA of 2.7.</td>
<td>• Personal interview is strongly suggested.</td>
</tr>
<tr>
<td></td>
<td>• No testing required.</td>
<td>• A baccalaureate degree in Interior Design, Interior Architecture, Architecture, or Environmental Design from an accredited school with a minimum GPA of 3.0.</td>
</tr>
<tr>
<td></td>
<td>• An additional letter of Intent is not required.</td>
<td>• Preference will be given to applicants who have had a minimum of two years career experience in the fields of interior design or architecture.</td>
</tr>
<tr>
<td></td>
<td>• Portfolio review required after completion of foundation level art and design course work.</td>
<td>• If you wish to be considered for merit-based financial aid, submit your official GRE scores, or document successful completion of either the NCIDQ or ARE examinations.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Submit a Letter of Intent (500-700 words) describing your professional and/or academic work and your intended area of research in Interior Architecture. Discuss your background and how the MFAIA program will help you to focus your research in support of your professional Goals.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Portfolio review of professional work in the discipline of Interior Design, Interior Architecture or Architecture required.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Degree Goals</th>
<th>MA in Interior Architecture</th>
<th>MFA in Interior Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>• First Professional Degree: intent is to prepare the graduate for entry-level position as a practitioner in the field of interior architecture / design.</td>
<td>• Post Professional / Terminal Degree: intent is to prepare graduates to practice globally, to teach at the university level, and to achieve in-depth inquiry and advanced study in the field of interior architecture</td>
<td></td>
</tr>
<tr>
<td>• CIDA Accreditation, NASAD Accreditation.</td>
<td>• NASAD Plan Approval. All new programs are reviewed for full accreditation upon graduation of initial student cohort.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Degree Requirements</th>
<th>MA in Interior Architecture</th>
<th>MFA in Interior Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 30 credits of graduate level coursework (Up to 90 credits of foundation level art and design coursework may be required before the portfolio review depending upon the experience and baccalaureate degree of the student.)</td>
<td>• 60 credits of graduate level coursework (of which a minimum of 39 credits are required by NASAD to be studio coursework).</td>
<td></td>
</tr>
</tbody>
</table>
ATTACHMENT 6


Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
According to recent data from Dun & Bradstreet (May 2008), there are nearly 13,000 interior design firms in the United States. This figure does not even include the many architectural or other firms that provide design services.

Not surprisingly, California boasts the most firms, with more than 1,900 located in the state. Texas and Florida follow closely with more than 1,100 firms each.

Outside of these states, metro areas in Illinois (Chicago), New York (New York City), Georgia (Atlanta) and Washington, D.C., have the largest number of firms for their locale.
Across the Country
### Top 20 Metro Areas

<table>
<thead>
<tr>
<th>Metro Areas</th>
<th>Number of Firms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago, Ill.</td>
<td>581</td>
</tr>
<tr>
<td>New York, N.Y.</td>
<td>525</td>
</tr>
<tr>
<td>Los Angeles, Calif.</td>
<td>513</td>
</tr>
<tr>
<td>Atlanta, Ga.</td>
<td>395</td>
</tr>
<tr>
<td>Dallas, Texas</td>
<td>351</td>
</tr>
<tr>
<td>Washington, D.C./Md./Va.</td>
<td>315</td>
</tr>
<tr>
<td>Houston, Texas</td>
<td>306</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>255</td>
</tr>
<tr>
<td>Philadelphia/N.J.</td>
<td>241</td>
</tr>
<tr>
<td>San Francisco, Calif.</td>
<td>228</td>
</tr>
<tr>
<td>Orange County, Calif.</td>
<td>223</td>
</tr>
<tr>
<td>Phoenix, Ariz.</td>
<td>201</td>
</tr>
<tr>
<td>San Diego, Calif.</td>
<td>194</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>186</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>180</td>
</tr>
<tr>
<td>West Palm Beach, Fla.</td>
<td>177</td>
</tr>
<tr>
<td>Nassau-Suffolk, N.Y.</td>
<td>170</td>
</tr>
<tr>
<td>Denver, Colo.</td>
<td>165</td>
</tr>
<tr>
<td>Oakland, Calif.</td>
<td>157</td>
</tr>
<tr>
<td>Minneapolis/St. Paul, Minn.</td>
<td>152</td>
</tr>
</tbody>
</table>

### Other Metro Areas with 100 or More Firms

<table>
<thead>
<tr>
<th>Metro Areas</th>
<th>Number of Firms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miami, Fla.</td>
<td>132</td>
</tr>
<tr>
<td>Orlando, Fla.</td>
<td>126</td>
</tr>
<tr>
<td>Fort Lauderdale, Fla.</td>
<td>125</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>123</td>
</tr>
<tr>
<td>Tampa/St. Petersburg, Fla.</td>
<td>120</td>
</tr>
<tr>
<td>Riverside-San Bernardino, Calif.</td>
<td>120</td>
</tr>
<tr>
<td>Fort Worth/Arlington, Texas</td>
<td>117</td>
</tr>
<tr>
<td>Baltimore, Md.</td>
<td>113</td>
</tr>
<tr>
<td>Cleveland, Ohio</td>
<td>108</td>
</tr>
<tr>
<td>San Jose, Calif.</td>
<td>105</td>
</tr>
<tr>
<td>Pittsburgh, Penn.</td>
<td>100</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>100</td>
</tr>
</tbody>
</table>

Note: Ninety percent of the design firms in Illinois are located in the Chicago metro area, giving it the largest number of design firms of any metro area in the nation, with more than 580 firms.

### Other Metro Areas with 100 or More Firms

The Atlanta metro area claims more than 75 percent of its state’s design businesses, with close to 400 firms located in the area. Other top metro areas include New York City, Los Angeles, Dallas and Washington, D.C.
ATTACHMENT 7

List of tenure-track academic position announcements in interior architecture or interior design, beginning fall 2013, advertised on the Interior Design Educators Council (IDEC) website.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
### LIST OF TENURE-TRACK ACADEMIC POSITION ANNOUNCEMENTS IN INTERIOR ARCHITECTURE OR INTERIOR DESIGN IN THE UNITED STATES, STARTING FALL 2013, ADVERTISED ON THE INTERIOR DESIGN EDUCATORS COUNCIL WEBSITE

<table>
<thead>
<tr>
<th>University</th>
<th>Department/Program</th>
<th>Position Title</th>
<th>Degree requirement</th>
<th>No. of positions</th>
<th>Start Date</th>
<th>Web Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>The University of Akron</td>
<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Master's Degree or Interior Design</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofAkron.php">http://www.ideal.org/career/certifications/UniversityofAkron.php</a></td>
</tr>
<tr>
<td>American University of Sharjah</td>
<td>Department of Architecture</td>
<td>Assistant Professor, Associate</td>
<td>Master's Degree in Interior Design</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofSharjah.php">http://www.ideal.org/career/certifications/UniversityofSharjah.php</a></td>
</tr>
<tr>
<td>Oklahoma State University</td>
<td>Department of Design</td>
<td>Assistant/Associate Professor, Interior Design</td>
<td>Master's Degree or higher in interior design or related area</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/OklahomaStateUniversity.php">http://www.ideal.org/career/certifications/OklahomaStateUniversity.php</a></td>
</tr>
<tr>
<td>University of Oklahoma - Norman</td>
<td>The Division of Interior Design</td>
<td>Associate/Accompany Interior Design</td>
<td>Master's Degree or higher in Interior Design or related area</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/OklahomaUniversity.php">http://www.ideal.org/career/certifications/OklahomaUniversity.php</a></td>
</tr>
<tr>
<td>Chatham University</td>
<td>Interior Architecture and Landscape</td>
<td>Terminal degree in Architecture, Interior Design,</td>
<td>Master's degree or higher in Interior Design or related field</td>
<td>1</td>
<td>Jul-13</td>
<td><a href="http://www.ideal.org/career/certifications/Chatham.php">http://www.ideal.org/career/certifications/Chatham.php</a></td>
</tr>
<tr>
<td>University of Manitoba</td>
<td>Department of Interior Design</td>
<td>Assistant/Associate Professor, Interior Design</td>
<td>A degree in interior design or related field</td>
<td>1</td>
<td>Jul-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofManitoba.php">http://www.ideal.org/career/certifications/UniversityofManitoba.php</a></td>
</tr>
<tr>
<td>Kansas State University</td>
<td>Department of Interior Architecture &amp;</td>
<td>Assistant Professor, Interior Architecture</td>
<td>Have at least a Master's degree in interior design, interior design,</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/KansasStateUniversity.php">http://www.ideal.org/career/certifications/KansasStateUniversity.php</a></td>
</tr>
<tr>
<td></td>
<td>Product Design</td>
<td>and Product Design</td>
<td>industrial design, product design, or a related field</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buffalo State College</td>
<td>Interior Design Department</td>
<td>Assistant Professor, Interior Design</td>
<td>Master's degree in interior design, architecture, or related field</td>
<td>1</td>
<td>Sep-13</td>
<td><a href="http://www.ideal.org/career/certifications/BuffaloStateUniversity.php">http://www.ideal.org/career/certifications/BuffaloStateUniversity.php</a></td>
</tr>
<tr>
<td>University of Oregon</td>
<td>Interior Architecture Program</td>
<td>Assistant Professor, Interior Architecture</td>
<td>Master's degree in interior design, architecture, or related field</td>
<td>1</td>
<td>Sep-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofOregon.php">http://www.ideal.org/career/certifications/UniversityofOregon.php</a></td>
</tr>
<tr>
<td>High Point University</td>
<td>Department of Interior Design and Home</td>
<td>Assistant Professor, Interior Architecture</td>
<td>Master's degree in interior design, architecture, or related field</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/HighPointUniversity.php">http://www.ideal.org/career/certifications/HighPointUniversity.php</a></td>
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<tr>
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<td>Department of Interior and Design</td>
<td>Assistant Professor, Interior Architecture</td>
<td>Master's degree in interior design, architecture, or related field</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/TexasChristianUniversity.php">http://www.ideal.org/career/certifications/TexasChristianUniversity.php</a></td>
</tr>
<tr>
<td>James Madison University</td>
<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Master's degree in interior design, architecture, or closely related field</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/JamesMadisonUniversity.php">http://www.ideal.org/career/certifications/JamesMadisonUniversity.php</a></td>
</tr>
<tr>
<td>University of Arkansas</td>
<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Terminal degree (M.D., M.Arch., M.LARC., or equivalent)</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofArkansas.php">http://www.ideal.org/career/certifications/UniversityofArkansas.php</a></td>
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<tr>
<td>Marymount University,</td>
<td>Department of Interior Design</td>
<td>Assistant Professor, Interior Design</td>
<td>A master's degree in Interior Design or closely related area</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/MarymountUniversity.php">http://www.ideal.org/career/certifications/MarymountUniversity.php</a></td>
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<td>A master's degree in Interior Design or closely related area</td>
<td></td>
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</tr>
<tr>
<td>University of Texas at Austin, School of Architecture</td>
<td>Interior/Design</td>
<td>Assistant Professor, Interior Design</td>
<td>Advanced degree (M.L.Arch., M.Arch., or equivalent)</td>
<td>1</td>
<td>Fall 2013</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofTexasAtAustinUniversity.php">http://www.ideal.org/career/certifications/UniversityofTexasAtAustinUniversity.php</a></td>
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<tr>
<td>University of Oklahoma -</td>
<td>Interior Design Program</td>
<td>Assistant/Associate Professor, Interior Design</td>
<td>MFA, MEd, (M.Arch) or closely related degree</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/OklahomaUniversity.php">http://www.ideal.org/career/certifications/OklahomaUniversity.php</a></td>
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<td>Jan-13</td>
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<td>Interior Design Program</td>
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<td>Accredited Master's Degree in Interior Design or Architecture</td>
<td>1</td>
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<td>The Design School</td>
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<tr>
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<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Master's degree in Interior Design or Architecture</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/EastTennesseeStateUniversity.php">http://www.ideal.org/career/certifications/EastTennesseeStateUniversity.php</a></td>
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<tr>
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<td>Assistant Professor, Interior Design</td>
<td>MFA, MArch, or M.LARC. or equivalent in Interior Design or related field</td>
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<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofFlorida.php">http://www.ideal.org/career/certifications/UniversityofFlorida.php</a></td>
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<td>Master's degree in Interior Design or Architecture</td>
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<td>Aug-13</td>
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<td>A successful candidate must possess a terminal degree within the last 3 years</td>
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<td>Aug-13</td>
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<tr>
<td>University of Tennessee</td>
<td>Interior Design Program</td>
<td>Assistant, Associate, or Full Professor</td>
<td>A successful candidate must possess a terminal degree within the last 3 years</td>
<td></td>
<td>Fall 2013</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofTennessee.php">http://www.ideal.org/career/certifications/UniversityofTennessee.php</a></td>
</tr>
<tr>
<td>Department of Textiles,</td>
<td>Department of Interior Design</td>
<td>Assistant Professor, Interior Design</td>
<td>M.F.A. or Ph.D. with at least one advanced degree in Interior Design or related</td>
<td>2</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/GeorgiaUniversity.php">http://www.ideal.org/career/certifications/GeorgiaUniversity.php</a></td>
</tr>
<tr>
<td>Merchandising and Interiors</td>
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<td>(Tenure Track)</td>
<td>area or closely related area</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Department of Interior</td>
<td>Assistant/Associate Professor</td>
<td>Terminal degree in Interior Design or related field</td>
<td>Master's Degree in Interior Design, or its equivalent (M.F.A., Ph.D., M.Arch.)</td>
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<td>Aug-13</td>
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<td>Aug-13</td>
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<tr>
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<td>Department of Architectural Studies</td>
<td>Assistant Professor, Tenure-Track</td>
<td>Ph.D. in Architecture, Interior Design, or related field</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofMissouri.php">http://www.ideal.org/career/certifications/UniversityofMissouri.php</a></td>
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<tr>
<td>Colorado State University</td>
<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Ph.D. degree in an area related to the program/demonstrated mission</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/ColoradoStateUniversity.php">http://www.ideal.org/career/certifications/ColoradoStateUniversity.php</a></td>
</tr>
<tr>
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<td>Department of Fine Arts</td>
<td>Assistant Professor, Interior Architecture</td>
<td>Terminal degree with at least one degree in interior design</td>
<td>1</td>
<td>Feb/Spring</td>
<td><a href="http://www.ideal.org/career/certifications/ColumbiaUniversity.php">http://www.ideal.org/career/certifications/ColumbiaUniversity.php</a></td>
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<tr>
<td>Northern Arizona University</td>
<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Master's degree in Interior Design or closely related field</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/NorthernArizonaUniversity.php">http://www.ideal.org/career/certifications/NorthernArizonaUniversity.php</a></td>
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<tr>
<td>University of Southern</td>
<td>Interior Design Program</td>
<td>Assistant Professor, Interior Design</td>
<td>Ph.D. in interior design or closely related area or Master's Degree in</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofSouthern.php">http://www.ideal.org/career/certifications/UniversityofSouthern.php</a></td>
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<td>University of Colorado</td>
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<td>interior design or related field by August 1, 2013</td>
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<tr>
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<td>(Tenure Track)</td>
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<td>Assistant Professor, Interior Design</td>
<td>Master's degree in Interior Design or related field</td>
<td>1</td>
<td>Aug-13</td>
<td><a href="http://www.ideal.org/career/certifications/UniversityofMissouri.php">http://www.ideal.org/career/certifications/UniversityofMissouri.php</a></td>
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</table>
ATTACHMENT 8

MFA in Interior Design/Interior Architecture curriculum of Florida State University (FSU), Tallahassee, FL; New York School of Interior Design (NYSID), NY; and Virginia Commonwealth University (VCU), Richmond, VA.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
Typical program pattern

Interior environments – postprofessional track (Track A)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Credits</th>
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<tbody>
<tr>
<td>IDES 601 Graduate Interior Environments Studio</td>
<td>6</td>
</tr>
<tr>
<td>IDES 690 Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Design/arts elective*</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
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<table>
<thead>
<tr>
<th>Semester 2**</th>
<th>Credits</th>
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<tr>
<td>IDES 601 Graduate Interior Environments Studio</td>
<td>6</td>
</tr>
<tr>
<td>IDES 690 Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Design/arts elective</td>
<td>6</td>
</tr>
<tr>
<td>Total</td>
<td>15</td>
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<table>
<thead>
<tr>
<th>Summer 1 or 2</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>IDES 693 Interior Design Internship (optional)</td>
<td>3-6</td>
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<tr>
<td>(can be substituted for elective credit)</td>
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<table>
<thead>
<tr>
<th>Semester 3</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>IDES 601 Graduate Interior Environments Studio</td>
<td>6</td>
</tr>
<tr>
<td>IDES 690 Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>IDES 635 Teaching Practicum or IDES 623 Advanced Design Studies or open elective</td>
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<td>Total</td>
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</table>

<table>
<thead>
<tr>
<th>Semester 4</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>IDES 623 Advanced Design Studies</td>
<td>6</td>
</tr>
<tr>
<td>IDES 690 Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>IDES 699 Creative Project/Thesis</td>
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<td>Total</td>
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</table>

<table>
<thead>
<tr>
<th>Program total</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>60-66</td>
</tr>
</tbody>
</table>

* At least 12 credits of electives must be studio classes.
** Candidacy review occurs during the second semester.
MFA in Interior Design Program of Study

Master of Fine Arts Model Program

TERM 1 - Fall
- Graduate Seminar: Design Issues
- Graduate Studio 1
- Construction Systems (may be waived with a BS in Architecture)
- Elective

TERM 2 - Spring
- Graduate Seminar: Theory and Criticism
- Graduate Seminar: Research Methods
- Elective
- Elective

TERM 3 - Summer
- Thesis
- Elective
- Elective
- Elective

TERM 4 - Fall
- Graduate Seminar: Social/Psychological Aspects of Design
- Thesis
- Elective
- Elective

TERM 5 - Spring
- Thesis
- Elective
- Elective
- Elective
- Portfolio review
- Thesis Defense

Total 60 Hours minimum

The MFA degree is almost universally recognized as a terminal degree (tenable degree) in design education.
FSU has graduates teaching across the nation in major colleges and universities. These include: Shannan Atkinson - A (Art Institute) of Jacksonville; Claudia Blackwell - A (Art Institute) of Jacksonville; Phil Bulte - International Academy of Design and Technology, Tampa; Sarah Cheaney-Soto - International Academy of Design and Technology, Chicago; Lindsay Clark - Kansas State University; Tommy Crane - Ohio University; Michelle Davis - American Intercontinental University, Atlanta; Michael Dudek - Kansas State University; Jean Freeman - Marymount University; Dave Harrison - Boston Architectural College; Joellen Kerr - University of Charleston; Cheryl Knodel - Seminole State College; Hannah Mendoza - University of North Carolina-Greensboro; Tessa Newbill Menotte - Florida State College at Jacksonville; Karen Myers - Florida State University; Jill Pable - Florida State University; Mandy Pickett - Mississippi College; Grant Preisser - Savannah...
College of Art and Design, Atlanta; Chris Priest - The Art Institutes International Minnesota; Michele O'Brien Rose - Santa Monica College; Stephanie Sickler - University of Alabama; Elizabeth Smallwood - Seminole State College; Tom Szumlic - Art Institute of Tampa; John Turpin - Washington State University; Rene Walsh - International Academy of Design and Technology, Tampa; Lisa Waxman - Florida State University; Ann Whiteside-Dickson - University of Kentucky; Brad Whitney - Virginia Tech.
Master of Fine Arts in Interior Design
Post-Professional Level Curriculum

CORE STUDIOS - 23 CREDITS
610 Design Studies I (6)
611 Design Studies II (6)
650 Directed Thesis Research (15)
670 Thesis Studio (6)

SPECIALTY STUDIOS - 15 CREDITS
As Offered
612 Product Design (3)
613 Lighting Design (3)
614 Set Design (3)
612 Green Design (3)
623 Furniture Design (3)
624 Hospitality Design (3)
653 Exhibition Design (3)
654 Landscape Design (3)

LECTURE/SEMINARS - 11 CREDITS
643 History & Theory of Interior Design I: The Classical Tradition (3)
653 History & Theory of Interior Design II: The Modern Tradition (3)
As Offered
613 Office Design (3)
617 Sociology of the Domestic Interior (3)
656 Sociology of the Contemporary Environment (3)
665 History & Theory of Aesthetics (3)

ELECTIVES - 11 CREDITS
Students in the MFA-C program may choose electives from both undergraduate and graduate course offerings with approval from their advisor.

ACADEMICS
WHAT IS INTERIOR DESIGN?
ACADEMIC AFFAIRS DIRECTORY
UNDERGRADUATE PROGRAMS
GRADUATE PROGRAMS
FACULTY
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ACADEMIC CALENDAR
CONTINUING EDUCATION

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ATTACHMENT 9

44 hour MS in Interior Architecture at UNCG: This proposal was submitted in 2011-12 to request a revision to the MS program in Interior Architecture from 36 hour to 44 hour. An increase of nine credit hours provided additional studio experience and allowed flexibility in the curriculum.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
REQUEST FOR GRADUATE PROGRAM REVISION

Department/Program  Interior Architecture/ Master of Science in Interior Architecture
Submitted by  Tina Sarawgi, Director of Graduate Study
Date  February 15, 2012

(x) 1. Current name of major/program/concentration/minor

Master of Science in Interior Architecture

There are three concentrations offered within the program:
Historic Preservation, Museum Studies and Interior Product Design

(x) 2. Effective date of revision

Fall 2012

(x) 3. Rationale for revision

This proposal is to request a revision to the MS program in Interior Architecture from 36 hour to 44 hour. An increase of eight credit hours would provide additional studio experience and allow flexibility in the curriculum.

The Department of Interior Architecture (IAR) currently offers a 36 hour Master of Science (MS) post-professional degree in Interior Architecture that provides opportunities for students to achieve a high level of excellence in the design of architectural interiors, and to develop specialization in selected areas of individual interest. Students select a field of study that matches with current IAR faculty’s area of research or choose one of the existing graduate concentrations offered by the department: historic preservation, interior product design, or museum studies. Students take three to four related content courses, a two-course research methods sequence, at least one graduate level design studio, and develop a thesis generated from their selected area of focus. The program offers the only graduate degree in Interior Architecture or Interior Design in North Carolina. As of spring 2012, IAR graduate student enrollment stands at 19 students. A revision to the existing program is being requested for two reasons:

a. Learning to be a designer is a complex and rigorous task. Design education should ideally be centered on the studio, a physical and intellectual place where ideas are transformed into physical form through continual development of models and drawings. The existing 36 hour MS allows little opportunity for the graduate students to deepen their design studio experience. Currently, students in the Historic Preservation and Museum Studies take only one studio course, which is inadequate to thoroughly examine the application of theories and practices of Historic Preservation and Museum Studies within the design context or to engage in "learning by doing." Students in the Interior Product Design concentration who take two studio courses will nonetheless
benefit from an additional required studio course, maintaining momentum between their studio experiences currently separated by a whole academic year. In the proposed revision, IAR 501: Advanced Interior Architecture I or IAR 502: Advanced Interior Architecture II would become a required studio course, depending upon the concentration. These studio courses are already listed in the Graduate Bulletin and offered as elective courses in the department but not currently required. Enrollment in the courses is anticipated to go up by 4-5 students.

b. The existing program offers little space in the curriculum for electives for IAR graduate students. For example, students in the Interior Product Design (IPD) concentration do not have any opportunity to enroll in an elective course, with required courses adding up to the 36 credit hours necessary for the degree. An additional elective course would provide the much-needed flexibility in the curriculum and greater immersion in support courses, preparing the students more adequately in their area of specialization. Students in the Historic Preservation and Museum Studies would also benefit from having an additional elective in the curriculum. There is a wide range of electives offered by the IAR department that the students can choose from. In addition, the students could select courses offered in related disciplines, for example, Art, Anthropology, History, Kinesiology, Geography, Media Studies, etc. At any given semester, it is anticipated that an elective may see an increase in enrollment by not more than 1-2 students. A complete list of graduate level courses taken by IAR graduate students in the past five years at other departments at UNCG has been appended to the proposal.

Given ten fulltime IAR graduate faculty, we are now operating at an optimum workload where graduate faculty balance mentoring and chairing master’s thesis with other teaching and research commitments. Because the two courses required to meet the degree requirements for the proposed 44 hour MS program are existing courses: a studio course, IAR 501 or IAR 502 (6 hours) and an elective course (2 hours), the additional eight hours will not affect the existing workload of IAR graduate faculty. A 2011 survey of all graduate programs in departments of interior design and interior architecture in the United States shows that MS programs range from 30 hours at Oklahoma State University to 60 hours at Cornell University. The 44 hour MS program in interior architecture proposed in this request lies at the median of the number of credit hours required to complete an MS program.

Typical two-year course sequences for each plan of study in the 36 hour and 44 hour MS program are compared below. The two courses proposed to be included in the degree requirements for the 44 hour curriculum are italicized:
### PROPOSED 44 HOUR IAR GRADUATE SELF-DEFINED PLAN OF STUDY

<table>
<thead>
<tr>
<th>Semester</th>
<th>Courses</th>
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<tbody>
<tr>
<td><strong>1st Fall Semester (12 hrs)</strong></td>
<td>IAR 645: Seminar in Interior Architecture [3]</td>
</tr>
<tr>
<td></td>
<td>IAR 501: Advanced Interior Architecture I (1st studio) [6]</td>
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<td></td>
<td>Elective in area of specialization [3]</td>
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<tr>
<td><strong>1st Spring Semester (12 hrs)</strong></td>
<td>IAR 631: Environmental Design Research [3]</td>
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<tr>
<td></td>
<td>IAR 502: Advanced Interior Architecture II (2nd studio) [5]</td>
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<td>Elective in area of specialization [3]</td>
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<tr>
<td><strong>1st Summer Semester (3 hrs)</strong></td>
<td>IAR 500: Supervised Professional Experience [1-4]</td>
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<td><strong>2nd Fall Semester (8-11 hrs)</strong></td>
<td>IAR 602: Advanced Interior Architecture III (3rd studio) [6]</td>
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### EXISTING 36 HOUR IAR GRADUATE SELF-DEFINED PLAN OF STUDY

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<tr>
<td></td>
<td>IAR 501: Advanced Interior Architecture I (1st studio) [6]</td>
</tr>
<tr>
<td><strong>1st Spring Semester (9 hrs)</strong></td>
<td>IAR 631: Environmental Design Research [3]</td>
</tr>
<tr>
<td></td>
<td>Elective in area of specialization [3]</td>
</tr>
<tr>
<td><strong>1st Summer Semester (3 hrs)</strong></td>
<td>IAR 500: Supervised Professional Experience [1-4]</td>
</tr>
<tr>
<td><strong>2nd Fall Semester (9 hrs)</strong></td>
<td>IAR 602: Advanced Interior Architecture III (2nd studio) [6]</td>
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<tr>
<td></td>
<td>Elective in area of specialization [3]</td>
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<tr>
<td></td>
<td><em>Optional elective</em> [3]</td>
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### PROPOSED 44 HOUR IAR GRADUATE CONCENTRATION IN INTERIOR PRODUCT DESIGN

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<th>Courses</th>
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<td>IAR 645: Seminar in Interior Architecture [3]</td>
</tr>
<tr>
<td></td>
<td>IAR 501: Advanced Interior Architecture I (1st studio) [6]</td>
</tr>
<tr>
<td><strong>1st Spring Semester (12 hrs)</strong></td>
<td>IAR 631: Environmental Design Research [3]</td>
</tr>
<tr>
<td></td>
<td>IAR 565: Materials and Methodologies Seminar [3]</td>
</tr>
<tr>
<td></td>
<td>IAR 502: Advanced Interior Architecture II (2nd studio) [6]</td>
</tr>
<tr>
<td><strong>1st Summer Semester (3 hrs)</strong></td>
<td>IAR 500: Supervised Professional Experience [1-4]</td>
</tr>
<tr>
<td><strong>2nd Fall Semester (8-11 hrs)</strong></td>
<td>IAR 602: Advanced Interior Architecture III (3rd studio) [6]</td>
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<td>IAR 540: Evolution of Furniture [3]</td>
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<td></td>
<td><em>Elective in area of specialization</em> [3]</td>
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<td><em>Optional elective</em> [3]</td>
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### EXISTING 36 HOUR IAR GRADUATE CONCENTRATION IN INTERIOR PRODUCT DESIGN

<table>
<thead>
<tr>
<th>Semester</th>
<th>Courses</th>
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<tr>
<td><strong>1st Fall Semester (9 hrs)</strong></td>
<td>IAR 645: Seminar in Interior Architecture [3]</td>
</tr>
<tr>
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<td>IAR 501: Advanced Interior Architecture I (1st studio) [6]</td>
</tr>
<tr>
<td><strong>1st Spring Semester (9 hrs)</strong></td>
<td>IAR 631: Environmental Design Research [3]</td>
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<td>IAR 565: Materials and Methodologies Seminar [3]</td>
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<td><strong>1st Summer Semester (3 hrs)</strong></td>
<td>IAR 500: Supervised Professional Experience [1-4]</td>
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<tr>
<td><strong>2nd Fall Semester (9 hrs)</strong></td>
<td>IAR 602: Advanced Interior Architecture III (2nd studio) [6]</td>
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<td>IAR 540: Evolution of Furniture [3]</td>
</tr>
<tr>
<td></td>
<td><em>Optional elective</em> [3]</td>
</tr>
</tbody>
</table>
PROPOSED 44 HOUR IAR GRADUATE
CONCENTRATION IN HISTORIC PRESERVATION

1st Fall Semester (12 hrs)
IAR 501: Advanced Interior Architecture I (1st studio) [6]
IAR 645: Seminar in Interior Architecture [3]
IAR 543: Historic Preservation Theory and Practice [3]

1st Spring Semester (9-12 hrs)
IAR 631: Environmental Design Research [3]
IAR 625: Preservation Planning and Law [3]
IAR 624: History of American Landscapes and Architecture [3]
Elective in area of specialization [3]

1st Summer Semester (3-6 hrs)
IAR 690: Internship [3]
IAR 555: Field Methods in Preservation Technology [3]

2nd Fall Semester (8-11 hrs)
IAR 602: Advanced Interior Architecture III (2nd studio) [6]
Elective in area of specialization [3]
Elective in area of specialization [3]

2nd Spring Semester (6-9 hrs)
Optional elective [3]

EXISTING 36 HOUR IAR GRADUATE CONCENTRATION IN HISTORIC PRESERVATION

1st Fall Semester (9 hrs)
IAR 645: Seminar in Interior Architecture [3]
IAR 543: Historic Preservation Theory and Practice [3]
IAR 624: History of American Landscapes and Architecture [3]

1st Spring Semester (9 hrs)
IAR 631: Environmental Design Research [3]
IAR 625: Preservation Planning and Law [3]
Elective in area of specialization [3]

1st Summer Semester (3-6 hrs)
IAR 690: Internship [3]
IAR 555: Field Methods in Preservation Technology [3]

2nd Fall Semester (6-9 hrs)
IAR 602: Advanced Interior Architecture III (only studio) [6]
Elective in area of specialization [3]

2nd Spring Semester (6-9 hrs)
Optional elective [3]

PROPOSED 44 HOUR IAR GRADUATE
CONCENTRATION IN MUSEUM STUDIES

1st Fall Semester (12 hrs)
IAR 501: Advanced Interior Architecture I (1st studio) [6]
IAR 645: Seminar in Interior Architecture [3]
IAR 626: The Practice of Public History [3]

1st Spring Semester (9-12 hrs)
IAR 831: Environmental Design Research [3]
IAR 627: Museum and Historic Site Interpretation: Principles and Practice [3]
Elective in area of specialization [3]
Elective in area of specialization [3]

1st Summer Semester (3 hrs)
IAR 690: Internship [3]

2nd Fall Semester (8-11 hrs)
IAR 602: Advanced Interior Architecture III (2nd studio) [6]
Elective in area of specialization [3]
Elective in area of specialization [3]

2nd Spring Semester (6-9 hrs)
Optional elective [3]

EXISTING 36 HOUR IAR GRADUATE CONCENTRATION IN MUSEUM STUDIES

1st Fall Semester (9 hrs)
IAR 645: Seminar in Interior Architecture [3]
IAR 626: The Practice of Public History [3]
Elective in area of specialization [3]

1st Spring Semester (9 hrs)
IAR 631: Environmental Design Research [3]
IAR 627: Museum and Historic Site Interpretation: Principles and Practice [3]
Elective in area of specialization [3]

1st Summer Semester (3 hrs)
IAR 690: Internship [3]

2nd Fall Semester (6-9 hrs)
IAR 602: Advanced Interior Architecture III (only studio) [6]
Elective in area of specialization [3]

2nd Spring Semester (6-9 hrs)
Optional elective [3]
(x) 4. New name of concentration/minor
NA

(x) 6. Number of hours required for major or program (Specify current as well as new requirements if hour requirements are being revised.)
Number of hours currently required for the Master of Science program is 36 (thirty-six). The proposed hour requirement is 44 (forty-four).

(x) 6. New or revised admission, progression, or GPA requirements
NA

(x) 7. Courses to be added to and/or deleted from major or related area requirements, or from concentrations/minors (List all required courses)
No new courses will be added to the proposed 44 hour MS program. The number of credit hours will increase by eight hours by requiring two existing courses: a studio course, IAR 501 or IAR 502 (6 hours) and an elective course (2 hours) for completion of the degree. Section 10 has the complete revised bulletin description of the proposed 44 credit MS program including the required courses for all concentrations.

(x) 8. Include copy of memo notifying all departments that may be affected by this change; and Bulletin copy indicating editing changes should also be included (for example, because this is a required or elective course in a program offered by the department) OR submit Form B, Course/Program Consultation
Memos with Form B were sent to the following departments at UNCG that may be affected by the proposal: Art; Anthropology; Recreation; Tourism and Hospitality Management; History; Nutrition; Liberal Science; Political Science; Communication Studies; Media Studies; Kinesiology; Theatre; and Geography. Copy is attached to the proposal.

(x) 9. Changes in or additions to specified course requirements for GEC category or marker credit (undergraduate courses only)
NA

(x) 10. Catalog text (include all program requirements as they are to be published in Bulletin)
The MS program in Interior Architecture requires 44 semester hours and is a post-professional degree program intended to provide opportunities for students to achieve a high level of excellence in the design of architectural interiors, and to develop specialization in selected areas of individual interest. Students can select a field of study that matches with current IAR faculty's area of research or choose one of the existing graduate concentrations offered by the department: historic preservation, interior product
design, or museum studies. The design studio is taken with courses in design and research methods, courses that expand the base of knowledge relating to both user needs and environments that serve those needs, and seminars devoted to pertinent issues of environmental design. Special attention may be directed toward problems of adaptive use of existing structures, the preservation and restoration of buildings and neighborhoods, museum studies, exhibit design, interior product design, digital design and fabrication, furniture design, interior lighting design, sustainability, environmental ethics and socio-spatial justice.

Admission Requirements
In addition to the application materials required by The Graduate School, applicants must submit a statement of personal interest and portfolio and participate in an interview. Enrollment in the program is limited and priority is given to applications received before March 1.

An undergraduate professional degree in interior design or interior architecture is preferred. Candidates who do not hold a professional undergraduate degree in interior design or interior architecture but are graduates of a related environmental design program, such as architecture, industrial design, etc., may be required to complete specific undergraduate prerequisite courses in interior architecture. Such decisions will be based upon an individual evaluation of credentials, portfolio, and design experience.

Degree Requirements
Studio Course (12-18 hours)
At least two studio courses are required. Typically two or three are taken for 12-18 hours.

- IAR 501 Advanced Interior Architecture I (6)
- IAR 502 Advanced Interior Architecture II (6)
- IAR 602 Advanced Interior Design III (6)

Research Techniques (9 hours)
All students take the following 6 hours:

- IAR 631 Environmental Design Research (3)
- IAR 645 Seminar in Interior Architecture (3) or approved alternative

A student will take an additional 3 hours of research methods course approved by the student’s committee, such as statistics, advanced computer graphics, or other research methods course appropriate to the student’s concentration or area of specialization.

Electives (14-17 hours)
With prior approval by the Director of Graduate Study or the student’s committee, a student will select at least 14 hours in the concentration or area of specialization.

Thesis (6 hours) (Capstone Experience)
The student will complete a 6-hour thesis and will participate in a public discussion of the thesis with other students and faculty members. The student’s graduate committee will be responsible for reviewing and approving successful completion of the thesis. Credit may be divided over two or more semesters.

- IAR 699 Thesis (6)

HISTORIC PRESERVATION OR MUSEUM STUDIES CONCENTRATION

Required Core Courses (17 hours)

Historic Preservation Concentration
- IAR 543 Historic Preservation: Principles and Practice (3)
IAR 624 History of American Landscapes and Architecture (3)
IAR 625 Preservation Planning and Law (3)
*IAR 690 Internship (3)
Approved Electives (3-6)

**Museum Studies Concentration**
IAR 626 The Practice of Public History (3)
IAR 627 Museum and Historic Site Interpretation: Principles and Practice (3)
*IAR 690 Internship (3)
Approved Electives (8-9)

*Students with appropriate professional experience may substitute an elective for the Internship requirement with prior approval of the Director of Graduate Study.

**Studio Course (12 hours)**
IAR 501 Advanced Interior Architecture I (6)
IAR 602 Advanced Interior Architecture III (6)

**Research Techniques (9 hours)**
IAR 631 Environmental Design Research (3)
IAR 645 Seminar in Interior Architecture (3)

And three (3) hours of research methods approved by the student’s committee and typically chosen from the following:
IAR 548 Architectural Conservation (3)
IAR 555 Field Methods in Preservation Technology (3)
IAR 628 Identification and Evaluation of the Historic Built Environment (3)
IAR 545 Southern History and Southern Material Culture in a Museum Context (3)

**Electives**
HIS 505 Introduction to Archival Management (3)
IAR 536 History of Decorative Arts (3)
IAR 545 Southern History and Southern Material Culture in a Museum Context (3)
IAR 547 Museum Curatorship: Collections Management (3)
IAR 548 Architectural Conservation (3)
IAR 552 History and Theories in Material Culture (3)
IAR 555 Field Methods in Preservation Technology (3)
IAR 628 Identification and Evaluation of the Historic Built Environment (3)
ART 590 Museum Studies (3)
ATY 597 Special Problems in Anthropology (3)
GEO 502 Urban Planning (3)
PSC 540 Nonprofit Management and Leadership (3)

Required courses in either concentration may be taken as electives for students in the other concentration.

**Thesis (6 hours) (Capstone Experience)**
A thesis is required of all candidates for the MS degree. Credit may be divided over two or more semesters.
IAR 699 Thesis (6)

**INTERIOR PRODUCT DESIGN CONCENTRATION**

**Required Core Courses (12 hours)**
IAR 500 Supervised Professional Experience (1-4)
IAR 540 Evolution of Furniture (3)
IAR 560 Advanced Computer-Aided Design and Research Seminar (3)
IAR 565 Materials and Methodologies Seminar (3)

**Required Studio Courses (minimum 18 hours)**
IAR 501 Advanced Interior Architecture I (6)
IAR 502 Advanced Interior Architecture II (6)
IAR 602 Advanced Interior Architecture III (6)

Research Techniques (6 hours)
IAR 631 Environmental Design Research (3)
IAR 645 Seminar in Interior Architecture (3)

Electives (2-6 hours)
Electives as recommended by Graduate Thesis Committee.

Thesis (6 hours) (Capstone Experience)
A thesis is required of all candidates for the MS degree. Credit may be divided over two or more semesters.

IAR 699 Thesis (6)

(x) 11. Retroactive revisions to programs for students using previous Bulletins (list year revision, and rationale; for example, “these program revisions are retroactive for students entering UNCG Fall 2006 and later”).

NA

(x) Attach completed Signature Sheet for Curricular Requests found on page 18 of the Curriculum Guide.

Attached.
ATTACHMENT 10

Academic Program Review Summary of MS programs in Interior Architecture at UNCG: This comprehensive multi-stage review of all programs and departments at UNCG included 19 measures of quality and 12 measures of function and demand. The MS degree program in Interior Architecture was rated high in quality (5 out of 6) with a high correlation to UNCG’s Strategic Plan.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
Final Report for Program Reviews – College of Arts and Sciences
December 2, 2011
Prepared by Ruth H. DeHoog, Chair

A. Members of the College Program Review Committee:

Ruth DeHoog (Professor, Political Science) Chair
David Wharton (Associate Professor, Classical Studies) subcommittee coordinator
Shelly Brown-Jeffy (Associate Professor, Sociology)
Nadja Cech (Associate Professor, Chemistry & Biochemistry)
Maya Chhetri (Associate Professor, Mathematics & Statistics)
Steve Danford (Associate Professor, Physics & Astronomy)
Margaret Dargatz (Staff member, Philosophy)
Keith Debbage (Professor, Geography)
Peter Delaney (Associate Professor, Psychology)
Mary Eberhardinger (Graduate student, Communication Studies)
Ann Hershey (Professor, Biology)
Wendy Jones-Worden (Lecturer, Romance Languages)
Paul Mazgaj (Professor, History)
*Kelsey Maher (Undergraduate student, IGS)
Amy Purcell (Associate Professor, Art)
Karen Weyler (Associate Professor, English)
*appointed mid-semester when another undergraduate asked to be replaced

B. Staff support

Associate Dean Denise Baker provided indispensable assistance in working with Sarah Carrigan to understand the OIR data, compiling spreadsheets, tracking deleted programs, and updating documents as needed by the committee.

C. No. of programs, graduate and undergraduate (110 total)

Graduate: 46 programs, including several post-baccalaureate certificate programs
Undergraduate: 64 programs
Programs voluntarily eliminated: 20 (several licensure programs) (See Attachment A)
Additional “Orphan” program review: MALM (Attachment B)

D. Program Review Criteria, Rubric and Range of scores for A and B

Two one-page rubrics and forms were developed for scoring the graduate programs and the undergraduate programs, with scores from 1-6 for most variables, with the addition of bonus pts (limited to 1 or 2 for each variable) for certain items that were either seen as less important or would not be likely to be possible in all programs. (See Attachment C.) In the program function and demand section (Criteria B) the ratings were limited to scores of 2-5, with bonus points added if relevant. These were based on Dean Johnston’s determination of high, supplemental, and minimal importance categories. (Attachment D)
Final Quality scores: ranged from 3 to 6 (Attachment E)
Final Function/Demand scores: ranged from 2 to 6
E. Process of Program Review in the College

Spring:
Dean Johnston appointed the committee members initially to serve over the summer. Once the timeline was changed to fall, three committee members were unable to serve and were replaced. In consultation with Administrative Council, Dean Johnston determined the high importance, supplemental importance, or minimal or no importance categories for the College reviews, with some adjustments in the variables for graduate vs. undergraduate programs. (See Attachment D) Two meetings of the committee were held to acquaint committee members with the task, the data, and the limitations thereof. In a training meeting in the spring, the members reviewed the OIR data, examined the preliminary program review criteria, and asked questions of Sarah Carrigan. Another meeting was held in early June to inform the committee of the changes made to the timeline and the data.

Summer:
Dean Johnston held several meetings over the summer with Associate Dean Baker and College Committee Chair DeHoog to set up an appropriate process to review what initially appeared to be approximately 130 programs. We decided to divide the reviews into two sets—graduate and undergraduate programs, with deadlines of Oct. 6 for the graduate programs, and Nov. 18 for the undergraduate programs. In turn, the graduate programs were divided into two subcommittees, with one reviewing the PhD and MFA programs, and the other reviewing the Masters and post-baccalaureate certificate programs. Three new PhD programs (in the Departments of Biology, Chemistry, and Math) that had been in operation for three years or less were omitted from the reviews. We designed two different evaluation rubrics and forms for the graduate and undergraduate programs, with several variables given prominence and other given as bonus points—i.e., scores could be increased by one or two points if a program had certain features. (See Attachment C.) This approach was developed to recognize that programs in the College vary greatly as to their goals and size, such that all variables are not considered of equal importance.

A meeting of the Unit Program Review Committee chairs and the University committee further clarified the process. The goal of the program reviews was to score each program on its quality and function/demand (scores from 1-6) and to include text in bullet form on the program’s strengths and weaknesses. Comments that would clarify certain features and recommendations for improvements were to be included.

Fall:
Committee Training meetings were held on Sept. 1 and 8, in which the committee reviewed the OIR data, the department surveys, the Dean’s review categories, and committee ground rules. These ground rules included confidentiality, recusal when one’s own department was being reviewed, the process for requesting more information (via the committee chair), and a College perspective in all reviews. The final list of graduate
and undergraduate programs to be reviewed was presented to the committee, without those that had voluntarily been discontinued. (See Attachment F.)

The committee of 16 members was divided into pairs, teams and subcommittees to review the graduate programs first. Two pairs made up the teams, in which each pair separately first reviewed the qualitative and quantitative data before meeting with the other pair to discuss and reconcile their scores and comments on strengths, weaknesses, and comments/recommendations. Then the teams met with one other team (8 members in total) to make up a subcommittee, to review scores, agree on the text for Strengths, Weaknesses, and Comments/Recommendations (SWCR), and calibrate any differences. (See Attachment F for the final form.)

The Oct. 6 meeting for the full committee’s review of graduate programs completed the scores, but several issues surfaced about the data and the absence of certain information in these evaluations. (Several of these issues concerning graduate programs are summarized in Section F. below.) Since some of these gaps affected the undergraduate programs as well, the committee requested additional materials for student research and interdisciplinary programs’ faculty research and grants.

The undergraduate programs were divided into four groups, with members reviewing some programs in the departments that they had already conducted the graduate reviews, but with some new departments and undergraduate-only departments. A key point to be noted here is that in general, teacher licensure programs were combined with appropriate undergraduate programs (e.g., BA or BS) to avoid separate reviews of these identical programs, though they have separate AOS codes. During October and November, the committee convened several meetings of pairs, teams and subcommittees to review the undergraduate programs. The full committee then met in three lengthy sessions on Nov. 17, 18, and 21 to review the ratings, reconcile differences in the two subcommittees, and develop agreement on the S/W/C/R text. Dean Johnston met with the committee on Nov. 17 to hear the committee’s concerns about the scoring and reporting of programs.

**Time Committed to this Review:**
The committee’s fourteen members devoted a conservative total of approximately 68 hrs. each in meetings and solo reviews of materials to this process (952 hrs. total). (This does not take into account the time spent writing up the department surveys that some members produced earlier in the process.) Additionally, the committee chair spent over three times the amount of hours of other members (210 hrs.), the subcommittee chair spent over two times their time commitment (150 hrs.), and the associate dean spent roughly 280 hrs. preparing materials and attending meetings. The Dean’s time commitment is difficult to estimate, so it is left out of this calculation.

**Total hours in the College approximates 1592 hours, or the equivalent of 40 weeks of full-time work.** This roughly approximates a full-time faculty member’s workload for one year, on a 9-month schedule.
F. General Observations and Difficult Issues

Overall, the process itself of beginning with the graduate programs and later reviewing the undergraduate programs worked fairly well. As members became familiar with the graduate programs and their departments, they then were aware of how undergraduate programs fit into the overall work of the department. Organizing in pairs, teams, and subcommittees also proved to be an efficient approach, with generally little difficulty in completing tasks and reaching agreement. In effect, each program was closely scrutinized by at least four committee members, followed by reviews of the quantitative data by team members who could challenge the scores or ask for more explanations. In most cases, differences in scores and text were worked through in these discussions, so few scoring disagreements materialized. The final meetings of the entire committee produced additional discussions about consistency in the scores and text.

Despite this rigorous process to gain consensus, it is quite likely that with numerous programs to review on a short deadline, certain data were misunderstood, misinterpreted, or left out of the final reports. Some factual errors in the quantitative data or in transcribing information to the final forms may also be in evidence. Members mentioned that they felt somewhat constrained by the rubric and variables, though they tried to weigh the key factors as they saw them in slightly different ways, depending on such issues as the number of concentrations in a department, the size of the program, the presence of graduate programs, the service (GEC) component in the program, etc. In some programs, weaknesses were not listed, because the programs had none, even though their quality or function/demand variables might not be rated as exemplary. Several relevant issues in evaluating quality were not included in this review process, as noted in section G below. If they had been included, the committee may well have scored many of the programs higher than the resulting scores. Committee members remarked that they believe that many programs they were acquainted with in their own departments or in the College are exemplary, but the rubric and reviews failed to include several of their key features.

During this process all committee members reflected the serious nature of the task, took time to ask questions, and tried to reach a consensus. Committee members were tough graders, however; they gave very few scores of Exemplary (6), often because of their high standards and their fairly strict interpretation of the variables on the rubric. The parts of the College reviews that were most problematic and that consumed a great deal of time were the departments with large numbers of programs and those interdisciplinary programs that had little relevant data on the faculty scholarship, grants, and contracts.

Several significant issues arose in the process of these College reviews. Many concerns at the beginning were raised about the quality of the data from OIR, as has been widely discussed. As the reviews progressed, some variables were more difficult to rely upon, while members of the committee developed some confidence in using others. In many cases, the interpretation of the qualitative and quantitative data was based on the
members' judgments. Unlike as might have been the case in smaller units at UNCG, the committee members usually were not familiar with the programs they reviewed, and therefore, relied on the data provided. The Dean and the committee members were in agreement that the committee’s charge was not to produce recommendations for elimination, merger, or enhancement of the programs in the College.

The committee members faced the following difficulties in conducting these reviews:

1) confusion about the process—the role of the University Program Review Committee, who would read the reports, how they might be used, concerns about postings on the web for departments to examine, the amount of detail required;

2) differences in the departments’ and programs’ foci and goals—comparing small programs to large departments, comparing the humanities to the sciences and social sciences, comparing small interdisciplinary programs to single programs in one department—all these comparisons were complicated;

3) difficulty in disentangling the department data (quantitative and qualitative) from the separate program reports, especially for large departments with several concentration on such measures as GEC contributions, scholarly productivity, and grants & contracts.

4) differences in department qualitative surveys—some respondents were thorough, others were not; several argued that the OIR data were incorrect;

5) concerns about the quality and interpretation of the data (especially retention, self-reported data on post-graduation activities, inclusiveness, etc.);

6) benchmarking and comparisons—both comparisons within the College and comparisons to other similar programs (if provided, usually in North Carolina) were used to determine some of the scores on enrollments, majors, degrees awarded, etc.;

7) problem of small numbers in several graduate and undergraduate programs—many times it was difficult to evaluate items such as SAT/GRE scores;

8) lack of qualitative information on items like job placement, graduate/professional school placement—since departments have not been required to keep these records, many (especially larger undergraduate programs) had only very general ideas, thus some likely were disadvantaged in the scoring on these measures.

G. Recommendations for the University Program Review Committee and Lessons Learned

As directed, the College Program Review Committee focused entirely on Section A (Quality) and B (Function/Demand) variables, and did not consider the efficiency of programs, as had originally been part of the review process. Consequently, the committee did not make recommendations about terminating, merging, or enhancing programs. We agreed that many programs could benefit from additional resources, but concluded that making recommendations for such increases for only a few programs would be pointless. Since many small programs with a few majors and degrees are so well-integrated into a department, the committee recognized that almost no efficiencies could be realized with their termination. Many of these small programs have only a few
courses that are different from other concentrations in the same degree or departments, and their creation was often an effort to market the degree offerings more effectively to prospective students. Thus, the committee was well aware that small programs may serve a very useful function within a degree program despite their lower function and demand scores.

**Process Issues:**

- The large number of programs and the amount of data to review meant that in some cases the members felt they were rushed into making scoring decisions on too little information. The timeline was difficult to keep up with in November when faculty and students had many other responsibilities and deadlines.
- While we had two strong students involved, student committee members had difficulty getting up to speed, and dealing with the workload. One undergraduate dropped out in Sept. because of the time required, and had to be replaced.
- Dividing the reviews by programs and AOS codes produced many issues—confusion, reduction in the demand/function scores, and lack of understanding about how the programs were integrated within a department’s offerings. A better approach would have been to examine departments, then look at curriculum offerings.

**Content Issues in Using the Rubric:**

- This program review was not able to evaluate important quality criteria such as programs’ curricula, teaching quality, student learning, or program assessment because departments and programs were not asked to report on them. This must be seen as a serious weakness in the quality review process. While assessment of student learning within department programs has been in place at UNCG for several years in WEAVE and Compliance Assist, the results of these assessment efforts were not at all in evidence in this review.
- The review also did not require the examination of class sizes, curriculum requirements, program course grades, qualifications of instructors, or the frequency of required course offerings. These factors pertain to quality issues as well as demand and efficiency evaluations.
- Most problematic was the use of several variables in this rubric that the University Program Review Committee should bear in mind:
  - **faculty scholarship and grants and contracts** - some departments argued that the OIR data did not capture the full extent of their contributions and quality; scholarship figures did not agree with Sedona reports; creative departments (Art, Interior Architecture, Media Studies) were difficult to assess on these measures, especially when faculty do both creative and traditional writing;
  - **retention and graduation data** for the undergraduate review were difficult to evaluate. The committee was charged with only considering retention and graduation rates for UNCG, a measure important to GA. The retention data provided little useful information about program quality, however, since they are based on the number of declared majors of freshmen by the first ten days of their first semester. The fact that the data were scored by three separate quality criteria on the rating rubric tended to
give them undue weight in determining overall quality scores, though committee members did not think it permissible to ignore them arbitrarily. The concern was that these three measures do not really reflect the quality or rigor of any department or program. Some members voiced the opinion that this set of data was really about demand and/or efficiency.

- **job placement/graduate or professional school placement** - reported by departments, but often based on poor record-keeping, a few exemplary graduates, or generalizations that were difficult to evaluate; since departments have never been required to keep these records, unless via professional accreditations, these two variables were often scored on very little data;

- **inclusiveness**—difficult to evaluate low-income and minority status given as freshmen when starting a major; many UNCG graduate students quite honestly are low-income so this measure was especially difficult to interpret for graduate programs and was largely ignored;

- **market share**—relied frequently on the department’s statements, not the OIR data, which sometimes appeared to be incorrect; even so, many department surveys did not include much detail on market share, whether in the Triad or the state.
COLLEGE OF ARTS AND SCIENCES PROGRAM REVIEW COMMITTEE REPORT

Department: Interior Architecture (and History)
Name of Program: MS Museum Studies & Historic Preservation
Program AOS Code: IAR G474/5
Quality Score: 5
Function/Demand Score: 4

Strengths:

- Program successful in student placement (professional design firms, academic departments, museums, historic sites, private design firms, preservation consultants, and local governments).
- Quality of student research appears strong with a large number of theses/scholarships.
- Program is unique with no competitors in NC
- Community engagement very strong

Weaknesses:

- Student demand not strong – 5 year average = 12 students and 4 degrees/year.

Comments and Recommendations:

- This is a “niche” program and this concentration contributes to student job placement
- PB and MS in Museum Studies complement each other and improve enrollment
- Dept Faculty Scholarship: hard to reconcile discrepancies between Sedona (4) and Department Report data (114)
COLLEGE OF ARTS AND SCIENCES PROGRAM REVIEW COMMITTEE
REPORT

Department: Interior Architecture

Name of Program: MS Interior Product Design & Arch

Program AOS Code: G454/5

Quality Score: 5

Function/Demand Score: 3

Strengths:

- 5th largest MS in Interior Design or Interior Architecture in US - only graduate program of type in NC

- Successful in preparing students for work in professional design firms, teaching positions, and internships.

- Faculty research productive* with a high level of community engagement particularly through the Urban Studio

- High correlation to UNCG Strategic Plan

Weaknesses:

- Overall demand seems modest - average enrollment = 6 students over 5 years and 2 degrees per year.

Comments and Recommendations:

- * Dept Faculty Scholarship: hard to reconcile discrepancies between Sedona (4) and Department Report data (114)
### ATTACHMENT C: College Evaluation Rubric for Graduate Programs (9-1-11)

Dept. or Interdept. Program, Program Name and AOS code: ________________________________  Evaluator: ________________________________

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<td>A9: Faculty scholarship (Dept.)</td>
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<td>A10: Grants &amp; contracts (Dept.)</td>
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<td>A6. Selectivity of students</td>
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<td>A11. Job placements or A. 13 Grad/prof school enroll of grads</td>
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<td>A14. Prepares engaged citizens</td>
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<td>A17. National rankings</td>
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<tr>
<th>Criteria B: Program Function and Demand Rate 2-5 on demand; add, subtract or leave as is to rate function (Bonus topics in italics)</th>
<th>6: Exemplary</th>
<th>5. Very Strong</th>
<th>4: Strong</th>
<th>3 Good</th>
<th>2. Somewhat weak</th>
<th>1. Weak</th>
<th>Bonus Pts. 1-2</th>
<th>Notes: Strengths/Weaknesses/Recommendations</th>
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<td>B1. Number enrolled (demand)</td>
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<td>B5. SCH taken by students (demand)</td>
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<td>B8. Centrality to College Mission/ Strategic Plan</td>
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<td>B9. Workforce demand</td>
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<td>B12. Other considerations</td>
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<td><strong>Overall Function/Demand Score</strong></td>
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ATTACHMENT D: Program Review Criteria – Summary and Weighting  
Revised, August, 2011

Establish three categories of criteria (weights):
1. High importance—used for initial sorting
2. Supplemental importance—used to examine ambiguous/problem cases
3. Minimal or no importance—review at the end of the process to see if they change any classifications

Cells in white are central data that apply to programs (AOS codes), graduate or undergraduate—see program profiles
Cells in light blue are central data that apply to departments—see department profiles (D)
Cells in light purple are provided in program or department (D) surveys

<table>
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<tr>
<th>Criterion</th>
<th>Importance</th>
<th>Comments</th>
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<tr>
<td>A1. Test Scores (u/grad)</td>
<td>Supplemental</td>
<td>Undergraduate programs do not admit students directly</td>
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<tr>
<td>A1. Test scores (grad)</td>
<td>High</td>
<td>Reasonable measure of program quality</td>
</tr>
<tr>
<td>A2. Retention, UNCG (u/grad)</td>
<td>High</td>
<td>Important to GA; likely basis for future funding</td>
</tr>
<tr>
<td>A3. 4yr graduation, UNCG (u/grad)</td>
<td>High</td>
<td>Important to GA; likely basis for future funding</td>
</tr>
<tr>
<td>A4. 6yr graduation, UNCG (u/grad)</td>
<td>High</td>
<td>Important to GA; likely basis for future funding</td>
</tr>
<tr>
<td>A5. 4yr graduation (non-native)</td>
<td>Minimal</td>
<td>No allowance made for when student transfers to UNCG</td>
</tr>
<tr>
<td>A6. Selectivity (grad)</td>
<td>High</td>
<td>Reasonable measure of program quality</td>
</tr>
<tr>
<td>A7. Graduation rate (grad)</td>
<td>N/A</td>
<td>This criterion has been removed from the program review</td>
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<tr>
<td>A8.Pet SCH.from tenure-track (D)</td>
<td>Minimal</td>
<td>Implications are too uncertain</td>
</tr>
<tr>
<td>A9. Faculty scholarship (D)</td>
<td>High</td>
<td>Use measure appropriate to discipline (books, creative work, pubs)</td>
</tr>
<tr>
<td>A10. Grants &amp; contracts (D)</td>
<td>High</td>
<td>Review must take account of differences among disciplines</td>
</tr>
<tr>
<td>A11. Job placement/21*Cent skills</td>
<td>High</td>
<td>Former relevant to some programs; latter critical to College mission</td>
</tr>
<tr>
<td>A12. Admissions policy</td>
<td>N/A</td>
<td>Not a criterion; can be used to interpret others</td>
</tr>
<tr>
<td>A13. Grad/prof placement (u/grad)</td>
<td>High</td>
<td>One measure of student preparation</td>
</tr>
<tr>
<td>A14. Engaged citizens</td>
<td>High</td>
<td>Important element of College mission</td>
</tr>
<tr>
<td>A15. Student research</td>
<td>High</td>
<td>Important element of College mission</td>
</tr>
<tr>
<td>A16. Program improvement</td>
<td>Minimal</td>
<td>But could be used to re-evaluate a weak program</td>
</tr>
<tr>
<td>A17. National rankings</td>
<td>Supplemental</td>
<td>Few programs have national rankings, which are in any case suspect</td>
</tr>
<tr>
<td>A18. Resources needed</td>
<td>N/A</td>
<td>Not relevant to initial review</td>
</tr>
<tr>
<td>A19. Other considerations</td>
<td>Supplemental</td>
<td>Emphasize elements of UNCG/College mission</td>
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<tr>
<td>B1. Number of majors</td>
<td>High</td>
<td>Indicates demand</td>
</tr>
<tr>
<td>B2. Degrees conferred</td>
<td>High</td>
<td>Indicates demand</td>
</tr>
<tr>
<td>B3. Inclusiveness</td>
<td>Supplemental</td>
<td>Caution: Data based on very low return rates of self-report survey</td>
</tr>
<tr>
<td>B4. Market share</td>
<td>Minimal</td>
<td>Data are subject to too many interpretations (CIP measure, not AOS)</td>
</tr>
<tr>
<td>B5. SCH production</td>
<td>Supplemental</td>
<td>Difficult to interpret</td>
</tr>
<tr>
<td>B6. SCH contribution (D)</td>
<td>High</td>
<td>Important to funding formula</td>
</tr>
<tr>
<td>B7. General education contribution (D)</td>
<td>High</td>
<td>Important element of College mission</td>
</tr>
<tr>
<td>B8. Centrality to UNCG mission</td>
<td>High</td>
<td>Also consider College mission</td>
</tr>
<tr>
<td>B9. Workforce demand</td>
<td>Supplemental</td>
<td>May be important to a few programs, but deemphasize for the College</td>
</tr>
<tr>
<td>B10. Off-campus availability</td>
<td>Minimal</td>
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<tr>
<td>B11. Resources needed</td>
<td>N/A</td>
<td>Not relevant to initial review</td>
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<tr>
<td>B12. Other considerations</td>
<td>Supplemental</td>
<td>Emphasize elements of UNCG/College Mission</td>
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Note: “Efficiency” criteria, labeled C, have been omitted.
## ATTACHMENT F: College of Arts and Sciences Graduate and Undergraduate Programs Reviewed Fall 2011

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<thead>
<tr>
<th>Department</th>
<th>MFA/PhD</th>
<th>PB Cert/MA/MS/MPA/MEd</th>
<th>BA/BS/BFA (* includes licensure)</th>
<th>Voluntarily Discontinued</th>
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<tbody>
<tr>
<td>African Am St (Interdept. Program)</td>
<td></td>
<td>PB AFS (G827)</td>
<td>BA AFS (U803)</td>
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<tr>
<td>Anthropology</td>
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<td>BA ANT* (U101, U102)</td>
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<tr>
<td>Art</td>
<td>MFA Studio Art (G105)</td>
<td>BA Art Hist-Museum Stds (U104)</td>
<td>LIC Art Licensure (UL01)</td>
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<tr>
<td></td>
<td></td>
<td>BA Studio Art (U105)</td>
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<td>BFA Art Education (K-12) (U108)</td>
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<td></td>
<td>BFA Design (U111)</td>
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<td>BFA Painting (U113)</td>
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<td>BFA Sculpture (U 115)</td>
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<tr>
<td>Biology</td>
<td>New PhD not reviewed</td>
<td>MS Biology (G108)</td>
<td>BA Biology* (U117, U119, U220)</td>
<td>BA 4+1 Med Tech (U231)</td>
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<td>BS Biology* (U114, U116, U218)</td>
<td>BS 4+1 Med Tech (U186)</td>
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<td>BS Biotechnology (U214, U703)</td>
<td>BA Environmental (U122)</td>
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<td>BS Environmental Bio (U118)</td>
<td>BSMT Med Tech (U187)</td>
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<td>BS Human Bio (U863)</td>
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<tr>
<td>Chemistry</td>
<td>New PhD not reviewed</td>
<td>MS Chemistry (G111)</td>
<td>BA Chemistry* (U121, U125)</td>
<td>BA 4+1 Med Tech (U232)</td>
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<td>MS Biochemistry (G173)</td>
<td>BS Bio-Chemistry (U124)</td>
<td>BS 4+1 Med Tech (U188)</td>
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<td>BS Biochemistry (U860)</td>
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<td>BS Chemistry* (U123, 126)</td>
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<td>BS Chemistry Research (U168)</td>
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<td>Classical Studies</td>
<td>MEd Latin (G826)</td>
<td>BA Classical Archeology (U352)</td>
<td>Lic Latin (UL 03)</td>
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<td>BA Classical Civilization (U354)</td>
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<td>BA Classical Lang&amp;Lit* (U357,</td>
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<td>Communication Stds</td>
<td>MA Communication (G824)</td>
<td>BA Communication Stds (U137)</td>
<td>U129</td>
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<td>Computer Science</td>
<td>MS Computer Science (G167)</td>
<td>BS Computer Science (U180)</td>
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<td>BS Bioinformatics-Comp Sc (U838)</td>
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<td>English</td>
<td>PhD English (G152)</td>
<td>MA English (G144)</td>
<td>BA English* (U155, U157)</td>
<td>MEd English (G825)</td>
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<td>MFA Creative Wrtg (G154)</td>
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<td>Geography</td>
<td>PhD Geography (G746)</td>
<td>MA Applied Geo (G540)</td>
<td>BA Earth Sci-Environmental St (U167)</td>
<td>PB Geo Info Sci (U879)</td>
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<td>MA Urban Plan &amp; Econ Dev (G817)</td>
<td>BA Geo Information Science (U164)</td>
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<td>BA Geography* (U163, U169)</td>
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<td>BA Urban Planning (U165)</td>
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<td>BA Russian Stds (U802)</td>
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<td>BS Interdiscip Math (U178)</td>
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<td>BS Pure Mathematics* (U853, U851)</td>
<td>MA Pure Math (G722)</td>
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<td>BA Elec Media News (U846)</td>
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<td>BA Film &amp; TV (U856)</td>
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<td>BA Film &amp; Video (U857)</td>
<td>BA Media Manage (U835)</td>
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<td>BA Media Writing (U847)</td>
<td>BA Moving Image</td>
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<td>Department</td>
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<td>BA/BS/BFA (*includes licensure)</td>
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<td>Political Science</td>
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<td>BS Physics* (U193, U196)</td>
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<td>MPA Local Govt Management (G814)</td>
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<tr>
<td></td>
<td>MPA Nonprofit Mangt (G181)</td>
<td></td>
<td>BA Political Science* (U197, U199)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MPA Public Affairs (G180)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PB Nonprofit Mangt (G878)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PB Urban &amp; Eco Dev (G815)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psychology</td>
<td>MA-PhD Experimental (G794, 795, 796, etc.)</td>
<td>MA Psychology (terminal) (G182)</td>
<td>BA Psychology* (U215, U217)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MA-PhD Clinical (G183, G793, G185)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religious Studies</td>
<td></td>
<td></td>
<td>BA Religious Studies (U219)</td>
<td></td>
</tr>
<tr>
<td>Romance Languages</td>
<td></td>
<td></td>
<td>BA French* (U159, U161)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MA Span Lang &amp; Lit (G757)</td>
<td></td>
<td>BA Span Lang &amp; Lit* (U227, U229)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>PB Adv Span Lang (G191)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sociology</td>
<td></td>
<td></td>
<td>BA Soc Prob Glob Soc (U224)</td>
<td></td>
</tr>
<tr>
<td>Special Programs (IDP)</td>
<td>MA Sociology (G198)</td>
<td>BA Soc w/ Criminology (U222)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------------</td>
<td>-------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA Sociology* (U221, U223)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA Archaeology (U808)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA Environmental Stds (U825)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA Humanities (U820)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA Integrated Science* (U837)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Women's &amp; Gender St (Interdept. Prog)</td>
<td>PB WGS (G876)</td>
<td>BA WGS (U871)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>MA WGS (G877)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ATTACHMENT 11

CIDA report: This report was prepared in September 2012 for the accrediting body, Council for Interior Design Accreditation. It provides a comprehensive review of the undergraduate BFA curriculum in the Department of Interior Architecture.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
Institutional and Program Data

Department of Interior Architecture. UNCG. September 2012
1) List the names, titles, addresses, phone numbers, and e-mail addresses of administrators who will receive copies of the final Accreditation Report. CIDA distributes a limit of 6 complimentary copies of the Accreditation Report to the institution. Additional copies may be requested for a fee of $25 per report. Be sure to include the following individuals:

<table>
<thead>
<tr>
<th>Role</th>
<th>Name and title</th>
<th>Address</th>
<th>City, State Zip</th>
<th>Phone</th>
<th>E-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chancellor, president, provost, or chief</td>
<td>Chancellor Linda P. Brady</td>
<td>Office of the Chancellor</td>
<td>Greensboro, NC, 27402</td>
<td>336.334.5265</td>
<td><a href="mailto:jbrady@uncg.edu">jbrady@uncg.edu</a></td>
</tr>
<tr>
<td>academic officer of the university or</td>
<td></td>
<td>303 Mossman Building, UNCG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>school</td>
<td></td>
<td>Greensboro, NC, 27402</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dean of the college or school</td>
<td>Timothy D. Johnston, PhD</td>
<td>Dean, College of Arts &amp; Sciences</td>
<td></td>
<td>336.334.5241</td>
<td><a href="mailto:johnston@uncg.edu">johnston@uncg.edu</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>105 Foust Building, UNCG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Greensboro, NC, 27402</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chair of the department</td>
<td>Anna Marshall-Baker, PhD</td>
<td>Chair, Department of Interior Architecture</td>
<td></td>
<td>336.256.0307</td>
<td><a href="mailto:annamarshallbaker@uncg.edu">annamarshallbaker@uncg.edu</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>102 Gatewood Building, UNCG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Greensboro, NC, 27402</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Head of the interior design program</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>Provost David Perrin</td>
<td>Office of the Provost</td>
<td>Greensboro, NC, 27402</td>
<td>336.334.5404</td>
<td><a href="mailto:dhperrin@uncg.edu">dhperrin@uncg.edu</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>201 Mossman Building, UNCG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Greensboro, NC, 27402</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jodi Pettazzoni, Director</td>
<td>Office of Assessment and Accreditation</td>
<td></td>
<td>336.334.5535</td>
<td><a href="mailto:jepettazz@uncg.edu">jepettazz@uncg.edu</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>320 McCver Building, UNCG</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Greensboro, NC, 27402</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Report submitted by (signature and date)
### Institutional and Program Data Form

<table>
<thead>
<tr>
<th>Type of Institution</th>
<th>Public</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Private, non-profit</td>
</tr>
<tr>
<td></td>
<td>Private, for-profit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Size of population where the institution is located</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population of 250,000 or more persons</td>
</tr>
<tr>
<td>Population of 50-250,000 persons</td>
</tr>
<tr>
<td>Population under 50,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total enrollment for the institution on the campus where the program is located</th>
</tr>
</thead>
<tbody>
<tr>
<td>18,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Academic year of this report</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011-2012</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Current Council for Interior Design Accreditation status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accredited</td>
</tr>
<tr>
<td>Not accredited</td>
</tr>
<tr>
<td>On probation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Check all institutional accreditation(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accrediting Commission of Career Schools and Colleges of Technology</td>
</tr>
<tr>
<td>Accrediting Council for Independent Colleges and Schools</td>
</tr>
<tr>
<td>Distance Education and Training Council</td>
</tr>
<tr>
<td>Middle States Association of Colleges and Schools</td>
</tr>
<tr>
<td>North Central Association of Colleges and Schools</td>
</tr>
<tr>
<td>New England Association of Schools and Colleges</td>
</tr>
<tr>
<td>Southern Association of Colleges and Schools</td>
</tr>
<tr>
<td>Western Association of Schools and Colleges</td>
</tr>
<tr>
<td>National Association of Schools of Art and Design</td>
</tr>
<tr>
<td>Provincial Ministry of Education</td>
</tr>
<tr>
<td>Other (specify)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Check other specialized accreditations or endorsements for the interior design program and/or unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Association of Schools of Art and Design</td>
</tr>
<tr>
<td>National Kitchen and Bath Association</td>
</tr>
<tr>
<td>American Association of Family and Consumer Sciences, Council for Accreditation</td>
</tr>
<tr>
<td>National Architectural Accrediting Board</td>
</tr>
<tr>
<td>Other (specify)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Which classification best describes your institution:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctoral/Research Universities</td>
</tr>
<tr>
<td>Master's Colleges and Universities</td>
</tr>
<tr>
<td>Baccalaureate Colleges and Universities</td>
</tr>
<tr>
<td>Baccalaureate/Associates Colleges</td>
</tr>
<tr>
<td>Associates Colleges</td>
</tr>
<tr>
<td>Not applicable</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary institutional mission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaching</td>
</tr>
<tr>
<td>Service</td>
</tr>
<tr>
<td>Research</td>
</tr>
</tbody>
</table>

---

*Applicants must use this form or duplicate format*
Institutional and Program Data Form

Academic unit housing program (Check one)

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

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

College of Arts and Sciences

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

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

Department of Interior Architecture

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

1. Administration
2. Faculty
3. Council for Interior Design Accreditation Standards

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

Bachelor of Fine Arts in Interior Architecture

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

Master of Science in Interior Architecture

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

127 Semester hours

Applicants must use this form or duplicate format
### Institutional and Program Data Form

<table>
<thead>
<tr>
<th>Total liberal arts and sciences/general studies hours required to complete the program. (Indicate in the units used by institution)</th>
</tr>
</thead>
<tbody>
<tr>
<td>36-37 Semester hours</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>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)</td>
</tr>
<tr>
<td>9 Semester hours</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>How often do practicing professionals (including jurors, project critics, guest lecturers, and mentors) participate in the program?</td>
</tr>
<tr>
<td>□ 1-3 times per semester/quarter</td>
</tr>
<tr>
<td>□ 4-6 times per semester/quarter</td>
</tr>
<tr>
<td>□ 7-9 times per semester/quarter</td>
</tr>
<tr>
<td>X more than 10 times per semester/quarter</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rate whether the number of practicing professionals who participate in the program is adequate (check one)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inadequate</td>
</tr>
<tr>
<td>X Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Is work experience (internship, co-op) required?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, indicate the minimum number of clock hours needed to fulfill this requirement.</td>
</tr>
<tr>
<td>X Yes</td>
</tr>
<tr>
<td>200 hrs/semester</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>If work experience (internship, co-op) is elective, what percentage of students complete this?</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Are students required to take business courses from units outside the program?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, indicate the number of credit hours needed to fulfill this requirement.</td>
</tr>
<tr>
<td>□ Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Does the curriculum include a service learning or community service requirement?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, indicate the required clock hours or measure of participation.</td>
</tr>
<tr>
<td>□ Yes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Is any of the curriculum provided through distance learning?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If yes, list the courses and indicate whether required (R) or elective (E). Indicate with an * the courses that are also offered on site.</td>
</tr>
<tr>
<td>□ Yes</td>
</tr>
</tbody>
</table>
Institutional and Program Data Form

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

Semester hours
Quarter hours
Trimester hours

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

15%

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

X Yes ☐ No

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

<table>
<thead>
<tr>
<th>First year/freshmen</th>
<th>Full Time</th>
<th>37</th>
<th>Part Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second year/sophomores</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third year/juniors</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fourth year/seniors</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fifth year if applicable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total enrollment for the current academic year</td>
<td>140</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 70 %
Nonresidents of the state/province 25 %
Nonresident aliens (international students) 5 %

Total 100%

Male 22 %
Female 78 %

Total 100%
### Institutional and Program Data Form

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black, non-Hispanic</td>
<td>9%</td>
</tr>
<tr>
<td>American Indian or Alaskan Native</td>
<td>1%</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>3%</td>
</tr>
<tr>
<td>Hispanic</td>
<td>7%</td>
</tr>
<tr>
<td>White, non-Hispanic</td>
<td>75%</td>
</tr>
<tr>
<td>Other/Undisclosed</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional age students</td>
<td>95%</td>
</tr>
<tr>
<td>Returning adult students</td>
<td>5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students with previous baccalaureate degrees</td>
<td>5%</td>
</tr>
<tr>
<td>Students with previous associate degrees</td>
<td>10%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010-2011</td>
<td>36</td>
</tr>
<tr>
<td>2009-10</td>
<td>30</td>
</tr>
<tr>
<td>2008-09</td>
<td>33</td>
</tr>
</tbody>
</table>

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

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
- 80% Unknown, but interior design

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

- Interior design 5%
- Architecture
- Business
- Other (specify) 2%
- Graphic design, art
Institutional and Program Data Form

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

<table>
<thead>
<tr>
<th>Students : Faculty</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 : 1</td>
</tr>
</tbody>
</table>

Total full-time faculty members for the interior design program

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.)

| 2 |

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

\[ \$52,000 \text{ to } \$108,000 \]

Full-time faculty members

<table>
<thead>
<tr>
<th>Name</th>
<th>Highest Degree</th>
<th>Discipline of degree</th>
<th>Passed NCIDQ</th>
<th>Full-time practitioner and/or faculty experience (specify number of years for each)</th>
<th>Professional Society Memberships (list all)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jonathon Anderson</td>
<td>MFA</td>
<td>Furniture</td>
<td>X</td>
<td>2</td>
<td>IDEC, ACADIA</td>
</tr>
<tr>
<td>Hannah Mendoza</td>
<td>MFA</td>
<td>Interior Des</td>
<td>X</td>
<td>8</td>
<td>IDEC, IIDA, IFF</td>
</tr>
<tr>
<td>Travis Hicks</td>
<td>MArch</td>
<td>Architecture</td>
<td>X</td>
<td>13</td>
<td>IDEC, AIA, EDRA, ASCA</td>
</tr>
<tr>
<td>Patrick Lucas</td>
<td>PhD</td>
<td>American Studies</td>
<td>X</td>
<td>10</td>
<td>IDEC, AASLH, Preservation NC, Greensboro</td>
</tr>
<tr>
<td>Tina Sarawgi</td>
<td>MArch</td>
<td>Architecture</td>
<td>X</td>
<td>3</td>
<td>IDEC, ACADIA</td>
</tr>
<tr>
<td>Tommy Lambeth</td>
<td>MLA</td>
<td>Landscape Architecture</td>
<td>X</td>
<td>7</td>
<td>IDEC</td>
</tr>
<tr>
<td>Jo Leimenstoll</td>
<td>MArch</td>
<td>Architecture</td>
<td>X</td>
<td>4</td>
<td>AIA, NAPC, NCPE, NTHP</td>
</tr>
<tr>
<td>Anna Marshall-Baker</td>
<td>PhD</td>
<td>Psychology</td>
<td>X</td>
<td>1</td>
<td>IDEC</td>
</tr>
<tr>
<td>Stoel Burrowes</td>
<td>MS</td>
<td>Industrial Design</td>
<td>X</td>
<td>19</td>
<td>IDEC</td>
</tr>
<tr>
<td>Beth McGee</td>
<td>MS</td>
<td>Interior Des</td>
<td>X</td>
<td>3</td>
<td>IIDA</td>
</tr>
<tr>
<td>Stephanie Brooker</td>
<td>MS</td>
<td>Interior Des</td>
<td>X</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

Does the state or province in which the program is located regulate the interior design profession and/or require licensing of interior designers?

\[ \square \text{ Yes} \quad X \text{ No} \]

January 2011

Program Name

Applicants must use this form or duplicate format
Introduction

Department of Interior Architecture, UNCG, September 2012
Introduction

1) **State the mission of the institution**
   UNCG is a:
   - learner-centered, accessible, and inclusive community fostering intellectual inquiry to prepare students for meaningful lives and engaged citizenship;
   - research university where collaborative scholarship and creative activity enhance quality of life across the life span;
   - source of innovation and leadership meeting social, economic, and environmental challenges in the Piedmont Triad, North Carolina, and beyond; and
   - global university integrating intercultural and international experiences and perspectives into learning, discovery, and service.

2) **Describe the impact of significant institutional characteristics, such as the institution's mission statement, on the teaching and learning environment.**
   The mission statement frames the 2009-2014 UNCG Strategic Plan with its five values (sustainability, inclusiveness, transparency, responsibility, and collaboration) and five strategic areas (access to education, health and wellness, leadership, community engagement, and internationalization). Much of the work of faculty, staff and students in the Department of Interior Architecture (IARc) applies directly to the Strategic Plan. For example, sustainability is inherent across the program from the use of Protocol Sheets in the IARc Library and by various faculty assessing the life cycle of materials to the Solar Decathlon projects. Inclusiveness is apparent in students’ design work for people of various abilities (Industries of the Blind), ages (the Pittsboro High School), cultures (Integrated Center for New North Carolinians), and nationalities (residents of Ghana, Chile, and Haiti) as well as students’ own international experiences (IAR499 and Sojourn to India). Responsibility and collaboration with a variety of partners are critical components of community engaged projects such as My Sister Susan’s House and the Greensboro Children’s Museum. Indeed, these projects would not be possible without collaborative community partners. Fundamental to the work of the department is applying what we know to improve health and wellness or quality of life for the users or occupants of space — apparent through the number of projects we engage in with members of our local community (see ‘Standard 17’ IARc Submission to CIDA Innovation Award Competition: Community Engagement).

3) **Describe the impact of significant program characteristics, such as the program’s mission statement, on the teaching and learning environment.**
   Our mission statement, that “[students] and faculty engage in regional, national, and international design discourses, practices, and processes to unite interior spaces with enclosing architecture and the objects contained within them,” reflects our approach to “interior architecture” which acknowledges the inherent integration of people, objects, space, and the architectural context and also a long-standing tradition of designing and making. Students fabricate their designs using tools and equipment in the Woodshop and in advanced digital prototyping equipment such as a laser cutter, computer numerically controlled router, 3d printer, and 3d scanner in our computer-aided making studio (CAMstudio). This enables students to explore and develop their designs beyond drawing into full-scale mock-ups and prototypes that illustrate clearly the relationships between person and object, person and person, and person and space. In addition to the fabrication facilities, we also provide students with individual work space to facilitate a studio environment that exists 24/7 and provides constant support of their design work. Even without the presence of a faculty member, students are surrounded by their peers and facilities including the IARc Library and the Digital Lab that nurture the development of their design work.

4) **Briefly describe significant events in the program’s history, including the program’s origins and rationale and impact of significant changes in the program’s academic unit; philosophy, mission, and goals; curriculum content and/or sequence.**
   The current Department of Interior Architecture began as many early interior design programs did, as a cluster of courses in a school of home economics at a college for women. From its beginnings in 1891 as one of three original institutions of the Consolidated University of North Carolina, Women’s College became the University of North Carolina at Greensboro in 1963. The institution included a School of Home Economics (1949) and a
Introduction

Department of Interior Design which formed in 1974. The School of Home Economics evolved into the School of Human Environmental Sciences in 1986 and in 2000, the department changed its name to "Interior Architecture" to better reflect its focus on people, objects, interior space, and the architectural context. These changes in nomenclature and purpose reflect not only institutional reforms around research, specializations, a liberal arts foundation, and graduate study, but also the growth and development of the profession of Interior Design. The interiors program at UNCG was the first in North Carolina to be accredited by FIDER (1993).

In 2008, the department changed its curriculum from 142 hours or 4 1/2 years, to 127 hours in 4 years. Primary reasons for the change were to address efficiencies in staffing by reducing the number of courses and to maximize the undergraduate student experience with the financial realities of higher education by offering a 4 year degree. The 15 hour reduction was accomplished by eliminating the requirement for 5th year Studio (a 6 hour savings), combining two 4th year drawing courses (+1 hour), moving lighting systems into the systems course (+3 hours), reducing the internship from 6 to 4 hrs (+2 hours), and realigning directed electives to an "IARc capstone Experience" in which students choose from a "menu" of choices that include study abroad, a second internship, field study, practicum, design thesis, or other guided elective choices (+3 hours). Despite these changes to the curriculum, students in IARc still complete an 8 semester sequence of design studios, work 200hrs in 15 weeks for internship credit, benefit from a 9hr capstone experience, and complete sequences of 2 history and theory courses, 2 materials courses, and 5 graphics courses. Eighty five hours are fulfilled by design courses and 34 by general education requirements.

In June 2010, Provost Perrin announced the closing of the School of Human Environmental Sciences effective July 2011. Interior Architecture found its new home in the College of Arts and Sciences, the largest academic unit on campus and one that is characterized by a diversity of academic programs and departments that include the natural sciences, humanities, arts, social sciences, and mathematics. Not surprisingly, the College of Arts and Sciences is largely responsible for the general education curriculum at UNCG. During the transition into the college, we changed the name of our degree from Bachelor of Science to Bachelor of Fine Arts. The BFA is recognized as the usual degree for students earning a professional education in art and design and IARc now makes the 6th department in the College which offers a BFA. Students earning BFA degrees typically complete an intensive curriculum focused on creativity and design within a broader context of general studies. Students in Interior Architecture encounter a rigorous course of study in design which is complemented by general education courses and collectively characteristic of work reflected by a Bachelor of Fine Arts degree. Because of previous changes in the curriculum, the proposal for the name change did not involve any curricular revisions.

One final significant event since our last accreditation is a change in department chair from Tommy Lambeth (2000-2009) to Anna Marshall-Baker (2010-present). This was the result of an internal search and Dr. Marshall-Baker has been a member of the faculty since 2001 and was very familiar with all aspects of the department.

In summary, since our last accreditation visit in 2006, our department has altered its curriculum (from 142 to 127 hours), gained a new chair, changed the degree name from a Bachelor of Science to a Bachelor of Fine Arts, and transitioned from the School of Human Environmental Sciences to the College of Arts and Sciences.

5) If the program is currently accredited by CIDA, review CIDA’s eligibility requirements and briefly describe how the program complies with them (CIDA’s Professional Standards 2011, pages 3-5).
   • UNCG is accredited by the Southern Association of Colleges and Schools Commission on Colleges.
   • The department offers a Bachelor of Fine Arts degree in Interior Architecture.
   • Graduates of UNCG are required to complete 36-37 hrs of General Education courses.
   • The department has been offering Bachelor’s degrees since 1974.

6) more than one degree under this CIDA accreditation review: NA
7) taught at more than one site: NA
8) alternate delivery methods: NA
Overview of Program Goals and the Self-Study Process

Department of Interior Architecture. UNCG. September 2012
Overview of the Program Goals and the Self-study

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

Our self-study process was threefold. First, after receiving a 6yr CIDA reaccreditation in 2006, we nonetheless began preparing for an interim review in 2009 to address particular concerns raised during the evaluation process. During preparation for that review, the IARC faculty clearly recognized weaknesses in an approach to accreditation that assumed the work and projects faculty were developing in their courses were comprehensive across the standards. We realized that a more structured process assuring that all CIDA Standards were being addressed was necessary. The Undergraduate Committee developed a document that identified areas of CIDA standards that would be covered in particular courses. Rather than revise multiple courses by injecting whole standards into a course, we instead placed relevant components of standards into existing courses where the content area naturally or typically occurred. An example from our document that infused CIDA standards into the curriculum is:

331 Social and Behavioral Aspects of Interior Architecture (3:3): Introduction to literature and methods of environmental design research as it applies to interior environments.
   II: Interior Design: Critical Thinking, Professional Values, and Processes
   Standard 2. Global Context for Design: Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.
   Student Learning Expectations
   c) Students understand how design needs may vary for different socio-economic populations.
   Program Expectations
   The interior design program provides:
   e) exposure to a variety of business, organizational, and familial structures.
   f) opportunities for developing knowledge of other cultures.
   Standard 3. Human Behavior: The work of interior designers is informed by knowledge of behavioral science and human factors.
   Student Learning Expectations
   a) Students understand that social and cultural norms may vary from their own and are relevant to making appropriate design decisions.
   Student work demonstrates:
   b) understanding and the ability to appropriately apply theories of human behavior.
   c) the ability to select, interpret, and apply appropriate ergonomic and anthropometric data.
   d) understanding and the ability to appropriately apply universal design concepts.

A second review process occurred in 2010-2011 when we learned of the elimination of the academic unit that had been home to our program for 100 years. Dissolution of the School of Human Environmental Sciences fueled development of a new school named Health and Human Sciences, and during the 6 month long process of restructuring at the university, the faculty and staff in IARC took a more comprehensive view of our department as we sought to find a good fit with a new academic unit. Our department chair, Anna Marshall-Baker, was an invited member of the Restructuring Committee. She regularly shared summaries of the committee members' dialog which guided our own internal conversations about the future of our department.

A third review process occurred in 2011-2012 when the Provost announced an “Academic Program Review” of each program and department at the university. This review explored potential reallocation of resources with the possibility of enhancement or discontinuation, curtailment, or combination of programs. This comprehensive review process included 19 measures of quality and 12 measures of function and demand. Some of these measures such as community engagement and internationalization were particularly
Overview of the Program Goals and the Self-study

meaningful to the interests of the department. This review began with preparation of a report by faculty and
staff that was reviewed by a committee of our peers in the College and that assessment then reviewed by a
university wide committee of our peers. The Provost considered all the reports and made recommendations
to the Chancellor.

2) Describe the results of the program’s self-study by addressing the following:
   - What evidence was collected and what did analysis of evidence reveal?
     - From the infusion of standards into coursework
       - We began using the “infusion” document in the fall of 2009 and each semester since to ensure
         that content areas in the CIDA standards were addressed or that a plan was in place for material
to be covered in the successive semester. This was not a matter of forcing information into our
curriculum as much as making sure the material was covered in a way that CIDA reviewers could
recognize easily. At the end of each academic year at an annual retreat of the departmental
faculty and staff, the collected work was brought from the storage area and into a classroom to
reveal how and where the standards had been addressed.
     - From restructuring
       - Because of our focus on quality of life, we had an opportunity to join the new school focused on
health and wellness. The digital technology, creativity, and designing and making approach of our
program aligned us somewhat with the Department of Art. We also emphasize business aspects
of interior design including business and marketing plans as well as entrepreneurship and
recognized commonalities with the Bryan School of Business. Yet the emphasis on design within a
liberal arts education clearly indicated a connection to the College of Arts and Sciences. A diverse
unit ranging from arts and humanities to hard sciences and including Women’s and Gender
Studies and African American Studies, this is an academic unit that appreciates a breadth of
diversity and celebrates the various viewpoints that each unique area brings.
       - The restructuring process also revealed the intensive nature of our design program within a
context of a liberal arts general education, and fueled a proposal to change the name of the
degree from a Bachelor of Science to a Bachelor of Fine Arts (approved in 2011).
     - Having recently lost the faculty member who had directed our Urban Studio, one conversation
fueled by restructuring and an impending move into another academic unit was whether we
wanted to continue our design-build program.
     - From Academic Program Review
       - Academic Program Review reports are lengthy and beyond the scope of this document but
available upon request. Particular strengths and weaknesses identified by the review committees
are indicated below.

   - What strengths did the program identify?
     - From the infusion document, we learned immediately that the program was comprehensive across all
areas of design.
     - From Academic Program Review, the College of Arts and Sciences Program Review Committee report
indicated these strengths:
       - Faculty are very engaged with design projects in their own work and with students
       - Retention and 6 year graduation rates higher than UNCG average
       - Many students (around 10% at each level) in Honors Program
       - 3-5 students per year choose the undergraduate thesis option [the “5th year studio” which is still
offered but no longer required of all undergraduates]
       - Community engagement very strong (sustainability, opportunities for community design projects
such as Urban Studio and Global Studio)
       - Outstanding majors serve as teaching assistants in certain IAR classes; excellent opportunity to
experience teaching as career and enhances resume and skill set
       - Participation in design competitions and research activities appears strong
       - Internationalization, study abroad, and international projects are a high priority for the program
Overview of the Program Goals and the Self-study

- **What gaps in the educational program were identified?**
  - The process of assessing the student work using the infusion document revealed weaknesses in technical areas such as energy, security, and building controls systems. But with all the work before us and all the faculty in the room, it was easy to decide how these particular areas could be addressed in a more meaningful way.
  - Restructuring and transitioning revealed IARC student learning objectives more closely aligned with the former School of Human Environmental Sciences than with our new home in the College. Consultation with the Director of the Office of Assessment and Accreditation resulted in the development of new student learning objectives which not only reflected the interests of the College, but also corresponded with standards necessary for CIDA accreditation involving, for example, design process and communication skills. These new measures coincide with assessment necessary for UNCG’s impending SACS reaccreditation (2013-2014).
  - The only weakness identified in Academic Program Review by the College of Arts and Sciences Program Review Committee was:
    - classes taken mainly by IAR majors – General education contribution low

- **What led to strengths or gaps?**
  - Gaps:
    - miscommunication among the faculty (revealed by the infusion document process)
    - The infusion document although useful for providing a “checklist” method of covering the standards, was not a useful vehicle to assess the value of the curriculum in a holistic manner. This was a signal that the department would have to consider a wider-ranging review process in the future when reviews such as those necessary for restructuring and Academic Program were no longer required.
    - the number of courses required in the major prevents faculty from teaching many courses in the Gen Ed Curriculum (from Academic Program review)
  - Strengths:
    - Shared interests in quality of life, internationalization, community engagement, and designing and making
    - A departmental culture that fosters collaboration and cooperation

- **What observations about the program mission and goals were made in relation to the self-study process?**
  - During the restructuring process, we revisited our vision, mission, objectives, strategies and core values. This process converged with appointment of Anna Marshall-Baker as department chair (2010) and activation by the Deans’ Council and Executive Staff at UNCG of various initiatives in the 2009-2014 Strategic Plan such as the focus on community engagement and sustainability. The faculty and staff in IARC realized that slight adjustments were necessary but that overall we were exactly in step with the cultural context at UNCG and with the individual and collective interests of the IARC faculty. We also decided that design-build was important to who we are as a department and that we would generate a new approach around the Solar Decathlon.

- **Were any changes made to the program mission or goals as a result of the self-study?**
  - We realized that our previous "vision" statement was actually only a description of who we are...
    - ...a community of scholars active in design theory and practice who transcend the accepted definitions of interior spaces, their appearances, their functions, human interactions within and outside them, and their impact on the world.
  - Our new vision statement is:
    - We see a world of design engagement in which we bring people together to make meaningful objects, spaces, and places.
  - Our mission remains:
Overview of the Program Goals and the Self-study

Students and faculty engage in regional, national, and international design discourses, practices, and processes to unite interior spaces with enclosing architecture and the objects contained within them.

- **Objectives**
  - Frame interior architecture within the contexts of liberal arts education, a rich cultural heritage, and within environmental concerns;
  - Actively experiment and fully explore design-related issues in progressive studio environments through analyses, conceptual frameworks, critical discourses, and design processes;
  - Undertake joyful exploration in all aspects of design;
  - Form support courses, lectures, seminars, and special events concisely relevant to design;
  - Initiate design-related scholarship and research of discovery and application;
  - Render service in and beyond the academic community.

- **Strategies**
  - Emphasize history, precedent, and design fundamentals as tenets of design;
  - Focus on technology and stewardship as a means for design and production;
  - Develop excellent communication skills (i.e., drawing, model building, writing and public speaking);
  - Build studio-centered connections to industry, educators, and practitioners in research, work, and travel.

Our departmental community, vision, mission, core values (refer to Standard 1), objectives, and strategies characterize our comprehensive, applied approach to interior design education. In addition to providing professional skills to students, we believe it is important to develop attitudes and habits that transcend the prevailing norms, thereby preparing students to confront and solve problems of the 21st century and to take advantage of coming opportunities. The liberal arts grounding coupled with active experimentation and challenging design issues give IARC students and graduates effective tools to address these challenges. Inherent to this process is knowledge of where we have been. History, theory, research, and precedent are critical to a foundation upon which to build knowledge of new technologies, materials, and processes. Our new CAMstudio is a cutting edge facility that provides students the opportunity to work with the latest digital fabrication equipment. Our Materials Library with its Protocol Sheets that describe current, sustainable materials is critical to developing a process by which informed decisions can be made while also preparing students to work with sales reps and other representatives of manufacturing and industry.

To summarize, the three self-study experiences confirmed our conviction of the progressive role of a comprehensive design education as a force in dealing with current challenges and conditions that include limited resources, spiraling costs of goods and service, expanding population, aging population, climate refugees, internationalization, and crippled national and world economies. A culture of experimentation and innovation is necessary to find acceptable solutions to these problems, and we believe our approach to design education positions students not only to accept their share of responsibility for our current, global conditions, but also to be leaders addressing these challenges.
Analysis of the Program's Compliance with CIDA Standards
Department of Interior Architecture, UNCG, September 2012
Analysis of the Program’s Compliance with CIDA Standards

Standard 1. Mission, Goals, and Curriculum

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

The mission and revised vision statements reside within a larger context of who we are as a community, our core values, objectives and strategies.

- Who we are...a community of scholars... (see previous section)
- Our core values
  - Authenticity: Greek authentikos, akin to Greek anyein, to accomplish, Sanskrit sanati, he gains
    - Undisputed credibility
    - Legitimacy, genuineness, being actually and exactly what is claimed
    - Honesty of joy and pride in a job done well
    - High level of care and precision in craft
    - Virtue, faithfulness and sincerity of intention
    - Bona fide
  - Community: Middle English comunete, from Latin communitas
    - Agreement as to goals
    - Accord, joint ownership or participation
    - Common ownership of ideas
    - A group linked by a common policy
    - Commitment to diversity
    - Engaged beyond the university in professional and community activities
    - Recognition and celebration of multiple cultures
  - Innovation: Latin innovates, past participle of innovare, from in- + novus new
    - Creation resulting from study and experimentation
    - Includes making, doing, and thinking
    - The introduction of something new
    - A new idea, method, or device
    - Revolutionary change
    - A spirit of inquiry
    - Do something in a new way
  - Stewardship: Middle English, from Old English stiweard, from stl, stig hall, sty + weard ward
    - Careful and responsible management of the earth and its resources
    - Social consciousness and responsibility to others
    - Socially active and engaged at the university and beyond
    - Judicious use of means to accomplish an end
    - Cognizant of connections between the built and natural environment

- Vision (see previous section)
- Mission
  - Students and faculty engage in regional, national, and international design discourses, practices, and processes to unite interior spaces with enclosing architecture and the objects contained within them.
- Objectives (see previous section)
- Strategies (see previous section)

In the previous section and as a consequence of our self-study processes, we formed objectives and strategies that manifest our vision, mission, and core values. This provides the framework for the development of our curriculum. Design studios are the primary pedagogical components of our program. Students complete a successive series of 8 semesters of design studio that is complemented by support courses that satellite around the studio. Individual
Analysis of the Program’s Compliance with CIDA Standards

Standard 1. Mission, Goals, and Curriculum

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

Work spaces provide for a constant studio environment that fosters a sense of community and responsibility to one another’s peers. Fundamental to the culture of the studios is the ability of faculty to liberate the in-depth strength of individual students, not toward a uniform class result, but toward a collective array of innovative, valid design responses. This requires resources and facilities that extend beyond those of a single faculty member and includes collaborative often interdisciplinary team approaches and exposure to various professionals and businesses.

Fundamental to the curriculum is designing and making. Students begin in first semester, first year to go to the Woodshop to build their designs. This is important for a variety of reasons. The ability to make what they design provides an opportunity for students to experience a design process that continues through production. By making they learn immediately that the design process does not conclude with the final stroke of a pencil or keyboard, but that the process of making informs the actual design. Students also learn what materials will and will not do. On paper or on a computer a 4x8 sheet of plywood can be formed into a cylinder, but students learn very quickly that materials have inherent qualities that cannot be “wished” into a form because the students will it to happen. In second year studios students learn to use more sophisticated software and hardware in CAMStudio. This advanced digital technology enables them to design and fabricate more complex designs than they could build in the woodshop with a power drill and a bandsaw. The laser cutter, computer numerically controlled router, 3d printer, 3d scanner and other pieces of equipment enable precise fabrication while exposing students to cutting edge technology that exists in few (if any?) interiors programs that are separate from schools or architecture or design.

Our long-standing tradition of designing and making continues into third and fourth year with more complex projects. Students in Urban Studio, e.g., worked with various groups on campus and in the community such as the Greensboro Housing Authority, Youth Focus, and the Justice Department to design and build a facility for teenage mothers who are homeless. Global Studio engaged students in the design and construction of a school in Kyelkewere, Ghana, and later in an effort to send materials to school children in Liberia. The current Solar Decathlon project is a collaborative venture with Hampton University and Old Dominion University. Students in architecture and engineering at schools in Virginia are partnering with our students who are responsible for the design of the interiors. This is a “run-up” project to our own competition entry scheduled for submission in November 2013.

In addition to our studio pedagogy, the curriculum structure includes a series of support courses intended to complement studio work. While studio courses provide the vehicle for active experimentation and exploration of design related issues, the more structured lecture setting provides a forum by which to deliver concisely relevant ideas and canons of the design profession. Students use content from the lecture courses to support their design decisions. For example, in IAR333 Materials, Methods, and Technologies of Interior Architecture I, students conduct an analysis of various building systems that then informs the design of their studio projects.

Practical experiences include a required Internship (IAR452; 4 hrs) and opportunities for Study Abroad (IAR499 International Field Studies in Interior Architecture) either through the university’s well-established semester long, residential programs or with IARc faculty in shorter travel programs.

To conclude, studio and lecture, designing and making, engage students in design discourses, practices and processes that enable them to design objects, interiors, and spaces for the occupants or users of the built environment. Their classroom experiences are complemented by practical experiences ranging from the workplace to international settings to guest speakers and field trips that broaden their educational experiences beyond the borders of the campus.
Analysis of the Program's Compliance with CIDA Standards

Standard 2. Global Perspective for Design
Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

In relation to findings of our self-study which included a structured approach to incorporating the CIDA Standards into our existing curriculum, we are careful in this part of the report (Standards 2-14) to identify the occurrence of each component in each standard (see bulleted lists that follow). Phrases or brief descriptions articulate the primary features of various projects, exams, and other student learning experiences that address the student and program expectations of every standard. Particular strengths and weaknesses related to the standard are articulated in introductory paragraphs.

A "Global Perspective for Design" is a strength of our program. Sustainability is represented throughout the curriculum and is apparent in studio projects in which students study, design, and build examples of energy efficient and regenerative systems such as green walls and solar panels (Solar Decathlon), and also in exercises such as building systems analyses in which students assess existing conditions that inform or contrast with alternative, regenerative systems. Importantly, these kinds of student experiences occur within a framework for sustainability such as that provided by the Cradle to Cradle paradigm (Programming Documents) and within the context of a university that has sustainability as a core value.

Regarding global experiences, students are encouraged to travel abroad and the department provides support for this with a Study Abroad Coordinator, Hannah Mendoza, who works with students and the Office of International Programs to assist with scheduling and sites for semester- or year-long international study (IAR499 International Field Studies in interior Architecture). Two-week travel programs include a recent trip of faculty (Tina Sarawgi and Tommy Lambeth), students, alumni, and a donor to India. Even without travelling out of the country, a global context for design exists for our students in terms of projects (e.g., the Integrated Center for New North Carolinians) as well as exposure to design in international contexts (e.g., field trips to NYC+ and Global Studio in Liberia).

The breadth of these experiences naturally exposes students to the various stakeholders affected by design such as villagers in Africa, immigrants to North Carolina, and young professionals in communities seeking revitalization. Furthermore, students' travels and experiences bring them face to face with issues affecting design such as natural disasters, economic inequalities, technological changes, and variations among lifestyles.

These international experiences could be stronger, perhaps, if students were able to realize more of these projects and experiences. We have not, for example, arranged work programs in which students might travel to Haiti or Chile to assist with rebuilding. In this way we may inadvertently reinforce the nature of our culture and media to be concerned while events are in the news and not follow-through on our abilities to improve the quality of life for individuals in despair.

Student Expectations
a) Student work demonstrates understanding of the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.
   • Programming Documents IAR331 S10, F10, F11 | Cradle to Cradle paradigm and the triple bottom line
   • Exam questions IAR332S12 | test 4: #7,10,13, essay
   • Exam questions IAR333F11 | regarding sustainability test 1: #18; Test 5: #1,3-7,13,26,27
   • Exam questions IAR333F10
     o regarding building systems: #20,23,29-32,34,36-39
     o regarding lighting: #8,10,11,13,21,22
   • Personal Shelters IAR202S11 | converting discarded materials into building materials
   • Solar Decathlon Project IAR301F11 | cost-effective and energy-efficient systems
   • Ecotect Project IAR333F11 | analyzing sustainable systems in the Solar Decathlon project
b) Students understand the implications of conducting the practice of design within a world context.
   • Research papers IAR321F11 | explore design in different countries
Analysis of the Program’s Compliance with CIDA Standards

Standard 2. Global Perspective for Design
Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

- Integrated Center for New North Carolinians IAR302S12 | interviews with recent immigrants
- Global Studio in Ghana IAR411F10 | designed and built a school in Kyekyewere, Ghana
- Field Trips
  - New York City IAR302S12 | visited design firms with offices throughout the U.S. and abroad
  - New York City IAR202F10 | visited work by internationally known designers such as Diller Scofidio + Renfro, Yoshio Taniguchi
  - Chicago IAR505S11 | visited manufacturing facilities to learn about extruding and to better understand global manufacturing; also visited contemporary architectural sites by signature designers such as Rem Koolhaas, Renzo Piano, Frank Gehry, Anish Kapoor, and Jeanne Gang
  - Atlanta IAR411F11 | tvsdesigns made a presentation about on-going projects in China and South America
  - India IAR499S10 | visited design firms in India
  - Washington DC IAR302S12 | visited professional designers and studied museums, and libraries

  c) Students understand how design needs may vary for a range of socioeconomic stakeholders.
  - Salvation Army Select IAR301/411F09 | thrift store shoppers
  - Sephora Pop-up Retail Competition IAR411F11 | high-end shoppers
  - Albemarle Project IAR302S10 | young professionals
  - Vance Chavis Library IAR411F10 | historically significant African-American facility
  - Integrated Center for New North Carolinians IAR302S12 | immigrant populations
  - Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412 S09, S10 | homeless, teenage mothers
  - Global Studio in Liberia S12 | school supplies for children

Program Expectations

d) The interior design program provides exposure to contemporary issues affecting design.

  - Social conditions
    - Emergent Space IAR302S10 | shelters for displaced persons in Haiti and Chile
    - Carceral Environment IAR202F10 | imprisoned women
    - Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412 S09, S10 | teenage mothers, homeless, domestic abuse

  - Political Situations
    - Integrated Center for New North Carolinians IAR302S12 | recent immigrants to North Carolina
    - commUNITY IAR202S10 | immigrant families and the elderly

  - Economic conditions
    - Sephora Pop-Up Retail IAR411F11 | high end retail
    - Salvation Army Select IAR301/411F09 | thrift store shoppers

  - Ecological conditions
    - Protocol Sheets | in IARC Library
    - Programming Documents IAR331F11

  - Technological Advances
    - CAMstudio | laser cutter, 3D printer, Computer Numerically Controlled milling machine

e) The interior design program provides exposure to a variety of business, organizational and familial structures.

  - Familial Structures
    - Celebrity Kitchen IAR202 F09 | e.g., same-sex couples, blended families, and single parent households
    - Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412 S09, S10 | teenage mothers who were homeless and sometimes the victims of domestic abuse

  - For-Profit Organizations
    - Carolina Business Interiors IAR301/411F09
Analysis of the Program’s Compliance with CIDA Standards

Standard 2. Global Perspective for Design

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

- **Sephora Pop-Up Retail** IAR411F11
  - **Industries of the Blind** IAR301F11 | persons with varying sight abilities
- **Non-Profit Organizations**
  - **Integrated Center for New North Carolinians** IAR302S12
  - **Greensboro Children’s Museum** IAR560/565S12
- **Public Institutions**
  - **Vance Chavis Library** IAR411F10
  - **Chatham County City Hall** IAR411F11

f) The interior design program provides opportunities for developing knowledge of other cultures.

- **Study Abroad**
  - **International Field Studies in Interior Architecture** IAR499
    - **Sojourn to India** S10 | Megan Schwarz, Anna Will, Robert Fausset, Jennifer Deal, Carlos Smith, Clairissa Anderson, Ben Adams, Emme Zheng
    - **Turkey** F10 | Eriko Takeda, Ulster, Meg McMillan, RMIT, Jennifer Deal & Hannah Daugherty, Yeditepe University
    - **Ghana** F10 | Melissa Talley, Kelsey Rhodes, Anna Will, Christyn Dunning, Robert Fausset, Ebony Goode, Iliana Menendez, Hailey Preston, and 4 students from Art Department
    - **Australia** S11 | Kelsey Rhodes
    - **Italy** S11 | Rebecca Ladd
    - **Ulster, UK** | Sydney Gaskins; F11 | Meghan Kaufmann
    - **Strathclyde, UK** S11 | Wesley Shamalian, Allison Wilson
    - **South Korea** F11 | Charise Allen, Kristin Willis
    - **New Zealand** S12 | Carly Blake
    - **Glasgow, UK** S12 | Audra Volpi
    - **Italy with the Art Department** SU12 | James McNair
  - **Global Studios in Ghana** IAR411F10 and in Liberia S12
  - **Museum Exhibit** IAR222F10 | investigations of relationships between objects from various cultural groups

- **Programming Documents** IAR331 S10, F10, F11 | Euro-, Asian-, and Native American

- **Interdisciplinary**
  - **Foods Lab** IAR201F09 | students in the Dept of Nutrition
  - **Global Studio in Liberia** S12 | students in IARC and Art Education collected and sent art and school supplies to a Liberian orphanage
  - **Solar Decathlon**
    - IAR301F11 | Bryan Business School at UNCG, architecture at UNC Charlotte,
    - IAR301F12 | architecture and engineering at Hampton University (VA), engineering at Old Dominion University (VA)
Analysis of the Program's Compliance with CIDA Standards

Standard 3. Human Behavior

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

Regarding the connections among interior design, interior architecture, and architecture, we are clear when talking to prospective students, parents, or current students that human and environmental relationships are central to interior design and interior architecture. Our course, Social and Behavioral Aspects of Interior Architecture (IAR331), is intended to examine the conceptual and theoretical foundations of behavioral science as an area of knowledge that informs the design of interior space by focusing specifically on human and environmental relationships (Programming Documents, Theoretical Frameworks, Log or Observations of People in Space, Universal Design). Part of this fundamental understanding of human beings and their environments includes knowing about human dimensions in space (Anthropometrics and Draw, Draw, Draw). These essential relationships between people and environments are evident not only in IAR331 but also in various studio projects (Learning Spaces: Spaces that Learn, Geriatric Project).

A weakness in our program related to this standard is the extent to which courses beyond IAR331 instruct students in social and behavioral science. The foundation students are provided in IAR331 is strong but will not carry forward if not reinforced in other courses. A second weakness may be the inability to teach students the fundamentals of basic research. Although this is covered in a lecture or two in IAR331, other interiors programs sometimes devote an entire course to undergraduate research methods. This type of exposure may better prepare students to use, appreciate, or build knowledge around the social sciences and their importance to the design of interior space.

Student Learning Expectations

a) Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.
   - Industries of the Blind IAR201F11 | persons with varying sight abilities
   - Programming Documents IAR331S10, F10, F11 | comparisons of Euro-American with either Asian-American or Native American populations
   - Greensboro Children’s Museum IAR560/565S12 | children aged 3-9 years

b) Student work demonstrates the ability to appropriately apply theories of human behavior.
   - Theoretical Frameworks IAR331S10, F10, F11 | relationship of world views of human and environmental relationships to theories regarding interior space
   - A Log or Observations of People in Space IAR331F10, F11 | students apply “territoriality” and “proxemics” including “fixed-feature space,” “sociofugal” and “sociopetal” arrangements, and “informal space” to their own observations

c) Student work demonstrates the ability to select, interpret, and apply appropriate anthropometric data.
   - Geriatric Project IAR301/411F09 | space and furnishings for elderly
   - Draw, Draw, Draw IAR301F11 | students developed full-size, measured drawings that articulate the relationship between people and chairs
   - Anthropometrics IAR331S10, F10, F11 | students measured and compared two people of very different body types

d) Students work demonstrates the ability to appropriately apply universal design concepts.
   - Learning Spaces: Spaces that Learn IAR302S12 | Identify and represent the Seven Universal Design Principles graphically
   - Universal Design IAR331F10, F11 | propose changes to an environment using all or some of the Seven Universal Design Principles
Analysis of the Program's Compliance with CIDA Standards

Standard 4. Design Process

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

Examples from student work illustrate exposure to and command of an entire design process: inspiration → programming → concept development → schematics → design development → cd → project management and construction. A strength of our program is that students are able to build their designs and not only at the scale of objects and furnishings but also entire buildings (see, e.g., Urban Studio II: My Sister Susan’s House, Global Studio in Ghana, Solar Decathlon in other parts of this document).

Student Learning Expectations

Students are able to

a) Identify and define relevant aspects of a design problem (goals, objectives, performance criteria)
   - bungalow : ranch : mcmansion : high-rise S IAR301F10 | assessing existing spaces for redesign
   - Assignment 1.0 • pd +sd IAR311F11 | analyzing an existing condition using building documents and identifying appropriate precedents

b) Gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation)
   - Vance Chavis Library IAR411F10
     - Assignment 3.0 IAR311F10 | precedent analysis
     - Assignment 4.0 IAR411F10 | site analysis
   - Entrepreneurship Incubator Space IAR301F11 | application of research
   - Assignment 1.0 • pd +sd IAR311F11 | precedent analysis

c) Synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.
   - Sketchbook IAR202S10 | records of visual and written investigation
   - Music Video & Storyboard IAR202S12 | revisit same concept to generate multiple design responses
   - Hatchery IAR301/411F09 | identify and use meaningful concepts to generate various designs

d) Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.
   - Hatchery IAR301/411F09 | blogs: explore and eliminate preconceived notions
   - Music Video and Storyboard IAR202S12 | designing forms from sound
   - Portfolio IAR211F11 | capture ideas, concepts, and 2- & 3D representations in a variety of media

Program Expectations

The interior design program includes:

e) Opportunities to solve simple to complex design problems
   - Parrish St IAR301F10 | multi-use, mixed use space
   - bungalow : ranch : mcmansion : high-rise S IAR301F10 | small residential

f) Exposure to a range of design research and problem solving methods.
   - Parrish St IAR301F10 | journal articles
   - bungalow : ranch : mcmansion : high-rise IAR301F10 | collected information from various sources

g) Opportunities for innovation and creative thinking.
   - Fire Tower IAR301/411F09
   - 100 Sketches IAR202S10

h) Opportunities to develop critical listening skills.
   - Vance Chavis Library IAR411F10 | listening to users to develop programming
   - A Learning Place IAR302S12 | administered and assessed survey responses to inform the design process
   - Blog Posts from [l]news | interviewed designers and synthesized what the students heard
Analysis of the Program's Compliance with CIDA Standards

Standard 5. Collaboration

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

From the initial emphasis on the studio environment which begins first semester of their first year, students learn that design is a collaborative venture. Even as they begin to look toward their professional lives we remind the students that they will not design in isolation but will work at the very least with a client. This requires collaboration, understanding of team dynamics, advanced communication skills, consensus building, and integrated design practice. A strength of our program is not only that we engage students in teamwork with other designers (Gateways), but also ask them to associate with other disciplines (Mock Firms Charrette, Solar Decathlon). Students engage in integrative design practice with professionals (Urban Studio II: My Sister Susan’s House) and also partner with professionals in various disciplines to better understand the users (Central Regional Hospital) and parameters of the projects (Re)visioning the Southeastern Building).

Student Learning Expectations

a) Students have awareness of team work structures and dynamics.

Teamwork and collaboration represent core teaching methodologies for studios and support courses from first through fourth year of the program.

- **Gateways IAR102510 | 5 groups of 1st year students worked together to create entry passages**
- **Mock Firms Competition IAR302&451S11 | students formed design teams as well as business and marketing teams in this international design competition**
- **Greensboro Children's Museum IAR560/565S12 | graduate and undergraduate students**

b) Students have awareness of the nature and value of integrated design practices.

- **Mock Firms Charrette IAR301F11 | charrettes with architecture students at UNC Charlotte**
- **Solar Decathlon IAR301F12 | students working with Team Tidewater: architecture and engineering at Hampton University and engineering at Old Dominion University**
- **Urban Studio II: My Sister Susan's House IAR301/411F09, 302/412S10 | trades**
- **Durham County South Regional Library IAR311S12 | architect, structural engineer, civil engineer, landscape architect, code consultant**

Program Expectations

c) The interior design program includes learning experiences that engage students in consensus building and leadership.

- **Anthropometric Runway IAR201F11 | staged a runway show that included sets, make-up, music, invitations, and a reception**
- **IIDA Campus Center**
  - students manage the Adopt-A-Stream program
  - IIDA Carolinas 2012 Board of Directors Retreat (includes student representatives)

d) The interior design program includes learning experiences that engage students in interaction with multiple disciplines representing a variety of points of view and perspectives.

- **Central Regional Hospital IAR301F10**
  - Dr. Jane Stevens Administrative Director Child and Adolescent Unit
  - Madge Gupton Child and Adolescent Unit
  - D. Olivier Goust Clinical Director Child and Adolescent Unit
  - David Bullard
  - Mike Hennike Director Central Regional Hospital
  - Dr. Mona Shatell Associate Professor Dept. of Psychology UNCG
Analysis of the Program’s Compliance with CIDA Standards

Standard 5. Collaboration
Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

- **[Re]visioning the Southeastern Building IAR412S12**
  - Scott Richardson Lighting Designer and Keith Wilson Architect | mid-semester critique
  - Don Tise Architect | presentation and critiques
  - Steve Freyaldenhoven Architect | presentation
  - Barry Slegel Developer and Owner | tours and critique
  - Paula Carr Interior Designer | critique
  - Peter Marsh and Keith Wilson Architects and Maiken Palazzo Interior Designer | critique
  - Julius Register and other City of Greensboro Building Code and Fire Inspectors
  - Critics regarding compliance include
    - Julius Register Supervisor | plan review
    - Robert Cudd Fire Safety Plans Examiner
    - Marshall Perry Chief Mechanical and Plumbing Inspector

- **Albemarle Project IAR302S10**
  - Vicki Collins Executive Director, Albemarle Downtown Development Corporation
  - Young professionals as clients
  - David Moore Architect | critique
Analysis of the Program’s Compliance with CIDA Standards

Standard 6. Communication
Entry-level interior designers are effective communicators.

Students begin developing communication skills immediately in IAR101 and IAR110 with sketchbooks and drawing exercises. Five graphics courses (IAR110, 112, 211, 212, 311) progress from hand and technical drawing to Creative Suites software (Photoshop and Illustrator), 3D modeling (Rhino), and building information modeling (Revit). Additional exposure to graphic presentation skills includes visits to a neighboring university to experience the Duke immersive Visual Environment (DIVE), a 6-sided virtual reality theater (Restaurant Project).

The university requires that each student complete 2 writing and 2 speaking intensive courses, one course of each in-major and the other out-of-major. In IARC, 2nd year studios are both speaking (201) and writing intensive (202). In addition to instruction targeted particularly at their verbal communication skills in 2nd year, students at every level present their work to various audiences of student peers, faculty, and invited critics who ask questions, make suggestions, and challenge the student presenters to effectively describe their work. Students throughout the program develop Writing Portfolios, written assignments, and blogs as well as advanced technical aspects of communication including CDs, specifications, and schedules. But if there is a gap in students’ communication skills, it is fundamentally tied to design as a visual rather than a written enterprise.

Student Learning Expectations
a) Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.
   - Drawing assignments IAR110F10, F11
   - [Pre]senting v.04 IAR212S11 | 3D modeling
   - [Pre]senting Photoshop v.01 IAR211F11
   - Foods Lab IAR201F09 | PowerPoint
   - Restaurant Project IAR202S12 | DIVE Images

Students are able to:
b) express ideas clearly in oral and written communication
   - Writing Portfolio IAR202S11 | thinking through writing
   - a collage of presentations from various courses | e.g., IAR411 and IAR451
   - Assignment 3.0 Group Marketing Project IAR451S12 | videos
   - variety of written assignments from IAR331
   - 1st year blog posts IAR101, IAR221

c) use sketches as a design and communication tool (ideation drawings)
   - Sketchbooks IAR110F10
   - Sketchbook IAR202S10
   - Final Portfolio IAR211F11 | marker
   - EUC Building Analysis IAR212S12

d) produce competent presentation drawings across a range of appropriate media
   - Parametric Correlations IAR201F10 | digital media
   - Wireframe IAR211F09 | marker project

e) produce competent contract documents including coordinated drawings, schedules, and specifications appropriate to project size and scope and sufficiently extensive to show how design solutions and interior construction are related.
   - Assignment 3.0 dd+cd IAR311F11 | coordinated drawings and schedules
   - Durham County South Regional Library IAR311S12 | construction documents
   - Celebrity Kitchen IAR201F09 | specifications

f) integrate oral and visual material to present ideas clearly
   - Greensboro Children’s Museum IAR560/665S12
   - Assignment 3.0 Group Marketing Project IAR451S12 | videos
Analysis of the Program’s Compliance with CIDA Standards

Standard 7. Professionalism and Business Practice

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

IARc students are required to take IAR451, Professional Practices in Interior Design, a lecture course offered to third and fourth year students each spring. Students also are required to complete IAR452, Internship in Interior Architecture. These courses generally occur in the spring and summer to not only assist students preparing applications for internships, but also to gain another year of academic experience before entering the workforce. Between IAR451 and 452, students gain an understanding of professionalism and business practices.

IAR451 is a lecture course that exposes students to current topics regarding personal career preparation, business practices, and project management. The course is taught by faculty with significant experience in professional practice, and the course requires students to complete individual and group assignments as well as written examinations. IAR451 Lectures are supplemented by visits from practitioners who share their experiences and by field trips to design firms and product manufacturers’ showrooms.

IAR452 is internship facilitated by our Internship Coordinator, Stoel Burrowes. Students are required to complete 200 hours in one professional setting among many options. Common settings include design firms, furniture showrooms, and product manufacturers. Given UNC Greensboro’s proximity to High Point, many students find internships related to High Point’s furniture design and manufacturing industries. Each student is monitored by a supervisor/mentor who provides written feedback on the student’s performance to the internship coordinator. Through the internship program students are exposed to a variety of industries and business models.

Student Learning Expectations

a) Students understand the contributions of interior design to contemporary society.
   - Exam questions IAR451S11 | midterm: #19,23
   - Exam questions IAR451S12 | final: #3a,3b
   - Assignment 5.0 Research Paper IAR451S11 | current challenges facing design practice and society

b) Students understand the various types of design practices.
   - Exam questions IAR451S11 | midterm: #14,23,31
   - Exam questions IAR451S12 | midterm: #3,4
   - Assignment 3.0 Group Marketing Project IAR451S12 | model competition from S11 used to form teams that competed against each other for a mock commission before a jury of design practitioners
   - Avenues + IIDA Carolina Design Days + IIDA Triad City IAR451S10, S11 | visiting professionals conduct mock interviews and share information about their firms
   - Assignment 4.0 Networking Project IAR451S12 | meet design practitioners and members of professional and service organizations

c) Students understand the elements of business practice (business development, financial management, strategic planning, and various forms of collaboration and integration of disciplines).
   - Exam questions IAR451S11 | midterm: #5,15,25,28,32; final #1,16,17
   - Exam questions IAR451S12 | midterm: #3,4
   - Internship IAR452 offered every semester and summer | students intern in various professional settings including design firms, furniture showrooms, and product manufacturers and distributors
   - Assignment 3.0 Group Marketing Project IAR451S12 | collaborative business and marketing plans

d) Students understand the elements of project management, project communication, and project delivery methods.
   - Exam questions IAR451S11 | final: #1,3,6-9,12,13,16,17
   - Exam questions IAR451S12 | final: #2a,2b
   - Students experience varying levels of this in design/build projects including
     - Global Studio in Ghana IAR411F10
     - Salvation Army Select IAR301/411F09
Analysis of the Program’s Compliance with CIDA Standards

Standard 7. Professionalism and Business Practice
Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

- Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412S09, S10

a) Students understand professional ethics.
- Exam questions IAR451S11 | final: #2
- Exam questions IAR451S12 | final: #1a, 1b

Program Expectations
f) The interior design program provides exposure to various market sectors and client types.
- Field Trips
  - Washington DC IAR302S12 | visited professional designers and studied museums, and libraries
  - New York City IAR302S12 | Students visited design firms with offices throughout the U.S. and abroad
  - New York City IAR201F11 | visited work by internationally known designers such as Diller Scofidio + Renfro, Yoshiho Taniguchi
  - Chicago IAR555S11 | students visited manufacturing facilities to learn about extruding and to better understand global manufacturing; also visited contemporary architectural sites by signature designers such as Rem Koolhaas, Renzo Piano, Frank Gehry, Anish Kapoor, and Jeanne Gang
  - Atlanta IAR411F11 | tvsdesigns made a presentation about on-going projects in China and South America
  - India IAR495S10 | visited design firms in India
- University Hall Exhibit S12 | student work on display at High Point Furniture Market
- Guests
  - Nick Christopher | Gensler LA
  - Avenues | trade show, mentoring, portfolio review
  - Chris Wedding | Cherokee Investments
  - Robert Leonetti | entrepreneur and furniture designer
  - Chris Bruning | designer

- Timeline of Development of the Profession IAR222F11
- Exam questions IAR451S11 | midterm: #8, 33

h) The interior design program provides exposure to the role and value of professional organizations.
- Exam questions IAR451S11 | midterm: #12; final #4
- Mary Jane Grigsby President NCIDQ IAR451S12 | guest

i) The interior design program provides exposure to the role and value of life-long learning.
- Exam questions IAR451S11 | midterm: #11
- Dean of Students, Brett Carter IAR101/201F11 | meets with 1st and 2nd year students at the beginning of each year to discuss the Academic Integrity Policy at UNCG and in particular, how to maintain ethical practices in a collaborative discipline such as design

j) The interior design program provides exposure to the role and value of public and community service.
- ‘Standard 17’ IARC Submission to CIDA Innovation Award Competition: Community Engagement | e.g., IAR301F09, F10; IAR302S09, S10; IAR411F09, F10; IAR412S09, S10
- IARC Timeline
Analysis of the Program's Compliance with CIDA Standards

Standard 8. History

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

As integrated courses incorporating design theory, history, and criticism, IAR221 and IAR222 provide the main location for understanding of past interiors, architecture, and the decorative arts in building and socio-cultural contexts. Students study design across a variety of scales in periods from the ancient world to the present, linking movements and periods to the social and cultural milieux from which they sprang. Blog Posts (IAR221) provide a location for students interaction with and reaction to various historical phenomena. Wiki entries reflect students' investigations of the history of interiors in and out of the Western canon as well as contributions of women and minorities. Students' experiences in ART100 (required) enrich and connect art periods to corresponding and contrasting design periods and movements. In application, students carry the lessons from these courses into their studio projects, e.g., using specific houses from design periodicals of the 19th and 20th century as precedents for residential design (Precedent Charrette).

Student Learning Expectations

a) Students understand the social, political, and physical influences affecting historical changes in design of the built environment.
   - Museum Exhibit IAR222F11 | temporal, spatial, or thematic concepts organize students' exploration of the emergence and development of furnishings, interiors, and decorative arts
   - Blog Posts Wk of 21 Mar 11 IAR221S11 | American Colonial experience, Industrial revolution
   - Blog Posts Wk of 14 Mar 11 IAR221S11 | colonial expansion, semiotics + language, an architecture parient
   - Reading Comprehension 1 IAR222F10 | recognize commodity, firmness, and delight in a building; architecture of happiness
   - Reading Comprehension 5 IAR222 F10 | select an artifact of the interior and speculate its revolutionary influence; analyze eastern influences on western design

b) Students understand movements and periods in interior design and furniture.
   - Notebooks IAR222F11 | notes regarding the development of furnishings and interiors over time
   - Wiki IAR222F11 | submit an entry to Wikipedia regarding the history of Interiors, contributions of women and/or minorities to that history, and the story of Interiors beyond Europe and North America
   - Chair Card assignment and exam IAR222F10
   - Reading Comprehension 6 IAR222F10 | trace the influence of Art Nouveau or Arts & Crafts; analyze Corbusier's "machines for living," consider black and white modern interiors
   - Precedent Charrette IAR301F10 | trends in interiors as represented in magazines

c) Students understand movements and traditions in architecture.
   - Monticello, UVA + Fallingwater | 1st year students, every year
   - Blog Posts Wk of 21 Feb 11 IAR221S11 | great eastern + western design book, architecture of happiness
   - Blog Posts Wk of 31 Jan 11 IAR221S11 | commodity, firmness, and delight, circle gets the square
   - Blog Posts Wk of 24 Jan 11 IAR221S11 | five orders, system of proportion, xianyang, ancient Greece

d) Students understand stylistic movements and periods of art.
   - All take Art 100 or 101
   - Bungalow Ranch IAR301F10 | midcentury art inspires the design of furnishings and space
   - Reading Comprehension 7 IAR222F10 | students explore themes determined by the Weatherspoon Art and also identify another work that addresses the chosen theme P
   - Blog Posts Wk of 07 Feb 11 IAR221S11 | examine art movements in the context of war

e) Students apply historical precedent to inform design solutions.
   - bungalow : ranch : mcansion : high-rise IAR301F10 | turnkey design based on Arts and Crafts
   - Jenga 6 IAR202S11 | "Eames" doors
   - Come Sit a Spell IAR 301/411F09 | work of various designers as sources of inspiration
   - Daylight Model IAR302S10 | daylit buildings of past designers
Analysis of the Program’s Compliance with CIDA Standards

Standard 9. Space and Form
Entry-level interior designers apply elements and principles of two- and three-dimensional design.

Designing in two- and three-dimensions is a clear strength in our program from realistic drawings (IAR110) and abstract representations (IAR101, 202) to 3d forms that range from abstract (400 Blocks to Movement) to models (Carceral Environment) to full-scale prototypes (Furniture Design and Building Project) to occupied buildings (Urban Studio II: My Sister Susan’s House).

Student Learning Expectations

a) Students effectively apply the elements and principles of design to two-dimensional design solutions.
   - Seeing Light IAR101F10
   - Block Prints IAR101F11
   - Vertical Moments of Light IAR102S12
   - Flat Pattern Project IAR202S12
   - Parametric Correlations IAR201F11

b) Students effectively apply the elements and principles of design to three-dimensional design solutions.
   - 400 Blocks to Movement IAR202S12
   - Carceral Environment IAR202S10
   - Forms, Craft, and Construction IAR211S12
   - Furniture Design and Building Project IAR301F11
   - Come Sit a Spell IAR301/411F09
   - War Table IAR411F10
   - Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412S09, S10

c) Students are able to evaluate and communicate theories or concepts of spatial definition and organization.
   - Reading Comprehension 3 IAR222F10 | context of Gothic cathedrals applied to various design constructs
   - Reading Comprehension 4 IAR222F10 | analysis of artifact, space, building, and place regarding Gothic, American colonies, Neo-Palladian, Late Georgian, Louis XVI/French Provincial, and Baroque
   - Point IAR222F10 | synthesizing theoretical information from a variety of sources
   - Elements and Principles Exercise IAR331S10, F10, F11 | students assess interior spaces using elements and principles of design
   - Spatial Diagrams IAR222F10 | diagramming the arrangement of space and objects
   - A Learning Place IAR302S12 | theories, analysis, and evaluation of spatial organization
Analysis of the Program’s Compliance with CIDA Standards

Standard 10. Color
Entry-level interior designers apply color principles and theories.

The methodical study of color begins in first year with exploration of middle mix visual exercises during Color Week. This work is supported by discussions regarding the historical use of color in IAR222 and the effects of color in IAR331 and of lighting in IAR 333. Students in second year make and dye yarn that they have spun from fibers and develop and print textile patterns using various sources of inspiration as precedents. Color selection and application is a typical part of most studio projects (Sephora, the Carceral Project, commUNITY Village. The challenge regarding students and color is to direct them toward informed choices that are appropriate in terms of physiological conditions, psychological conditions, historical precedent, cultural use, and visual effect as opposed to their personal preferences.

Student Learning Expectations
a) Student work demonstrates understanding of color principles, theories, and systems.
   - Color Week IAR102S11, S12 | Munsell Systems
   - Color IAR222F11 | style studies such as Baroque and Arts and Crafts; figure studies such as Eames and Gaudi; thematic studies such as technology and ecclesiastical
   - A Beginning with Color IAR411F12 | color theory
   - Greenway Project IAR411F11 | color theory

b) Student work demonstrates understanding of the interaction of color with materials, texture, light, form, and the impact on interior environments.
   - Color Dye Exploration IAR202S12 | interaction of material and dye
   - Reading Room Assignment IAR411F10 | address color and light in existing space
   - Lighting Design Project IAR333F09 | comprehensive analysis and design of light
   - Sephora IAR411F11 | in-depth exploration of color, texture, material, & form
   - Collective Effects IAR331F11 | effect of existing lighting conditions
   - Flat Pattern Project IAR202S12 | printed on color of materials
   - Lighting Sketchbook IAR333F09, F11 | material in different lighting conditions
   - Light Sketch Series 2 IAR333F11 | record color changes made by lighting changes

c) Students appropriately select and apply color with regard to its multiple purposes.
   - commUNITY Village IAR202S10 | color schemes appropriate to various user groups
   - Sephora IAR411F11 | reconsider the Sephora brand emphasizing the influence of color
   - Greenway Project IAR411F11 | applying color and light to a local site on proposed Greensboro Greenway

d) Students apply color effectively in all aspects of visual communication (presentations, models, etc.)
   - Color IAR222F11
   - Sephora IAR411F11
   - Carceral Project IAR202S10
   - Luminescence IAR101F10
   - Integrated Center for New North Carolinians IAR302S12
Analysis of the Program’s Compliance with CIDA Standards


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

Materials, Methods, and Technologies I (IAR332) is the primary course in which students are introduced to finish materials. Exam questions on various tests reflect their understanding of the range of materials and processes related to their manufacture, installation, and use. Protocol Sheets are used by various faculty as tools for students to investigate the sustainable qualities and life cycle analysis of various materials that they may specify in particular projects, while students in IAR332 are required to develop Protocol Sheets for 2 material samples they acquire for inclusion in the Materials Library.

In studio, students generate matrices with product and material specifications, create FF&E charts, and represent their selections in presentation drawings (Foods Lab, 444 North Elm). The challenge is to incorporate this kind of decision-making from the outset of the design process as opposed to students’ tendency to “shop” for furnishings, fixtures, and equipment nearing the end of the project. This approach often can terminate in FF&E that are convenient rather than informed choices.

Student Learning Expectation

a) Students have awareness of a broad range of materials and products.
   • Exam questions IAR332S12 | test 2
   • Personal Project IAR202S12
   • Protocol Sheets IAR332S12, IAR201F09, IAR301F10
   • Exploring Materials and Value IAR112S12 | students draw materials at full-scale to learn their properties

b) Students have awareness of typical fabrication and installation methods, and maintenance requirements.
   • Protocol Sheets IAR332S12, IAR201F09, IAR301F10
   • Exam questions IAR332S12 | test 3: #10, 11, 18, 19, 21, 22
   • Various design/build projects
     o Salvation Army Select IAR301/411F09
     o Greensboro Children’s Museum IAR560/565S12

c) Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life cycle cost.
   • Protocol Sheets IAR332S12, IAR201F09, IAR301F10
   • Exam questions IAR332S12 | test 3: #4, 7-10, 13, 17-20
   • Sephora IAR411F11
   • Pittsboro High School IAR411F11
   • [Re]Visioning Southeastern Building IAR412S12

d) Students are able to layout and specify furniture, fixtures, and equipment.
   • Foods Lab IAR201F09
   • Celebrity Kitchen Project IAR201F09
   • 444 North Elm Street IAR412S10
Analysis of the Program’s Compliance with CIDA Standards

Standard 12. Environmental Systems and Controls

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

Materials, Methods, and Technologies II (IAR333) is the primary course in which students study environmental systems and controls although their understanding and application of various building systems is documented throughout the curriculum in a mixture of learning opportunities ranging from models, specifications, and construction documentation to design visualization and examination. Students’ understanding of natural and electrical lighting design, for example, begins in 1st year as they design light fixtures (Vertical Moments of Light), but soon extends to analysis and selection of lighting (Albemarle/Revitalization of Old Belk Building Cooper Lighting Submission), and results in photometric analysis, reflected ceiling plans, rendered photorealistic perspectives, and specifications, along with continued investigations in daylight time sampling and lighting effects (Lighting Design of My Sister Susan’s house, Lighting Sketchbooks, Durham County South Regional Library). Students’ understanding of the design and impact of acoustical systems, thermal design, and principles of indoor air quality is tested through examinations presented in IAR333 and also evaluated in students’ building analysis assignments.

Although the technical aspects of environmental systems and controls are not difficult to teach or understand, providing valuable learning experiences in which students can apply these principles is challenging. Thermal conditions are generally planned by engineers and indoor air quality can certainly be predicted by careful selection of materials and natural ventilation, but application in an academic setting is difficult. But because lighting and acoustics are clearly two environmental systems that lie largely in the hands of interior designers, we have recently (effective fall 2012) developed a 3rd systems course (in addition to IAR332 and 333) that will focus on light and sound in interior environments (IAR334). Our intention is to expand the amount of information available to our students regarding light and sound and seek meaningful ways of teaching them the technical aspects as well as the impacts of lighting and acoustics on human behavior and development.

Student Learning Expectations

a) Students understand the principles of natural and electrical lighting design.
   - Lighting Sketchbooks IAR333F09, F11 | documented daylight across a day, types of lighting, and the effects of lighting type on materials
   - Exam questions IAR333F10 | final: Section 2 Lighting
   - Lighting Design for My Sister Susan’s House IAR333F09 | wherein students conducted photometric analysis, developed reflected ceiling plans, and rendered photorealistic perspectives, and specifications
   - Vertical Moments of Light IAR302S10 | designed, constructed, and installed fixtures that would utilize daylight to create light in the studio
   - Daylighting IAR302S10
   - Exam questions IAR333F11 | test 1: #18, 1-19
   - Exam questions IAR333F11 | test 2: #1-15
   - Exam questions IAR333F11 | test 3: #1-19

b) Students competently select and apply luminaries and light sources.
   - Lighting Design for My Sister Susan’s House IAR333F09 | selected and provided specification for luminaries based on analysis
   - Albemarle/Revitalization of Old Belk Building Cooper Lighting Submission IAR302S10 | designed elaborate lighting plans and submitted to Cooper Lighting Contest
   - Durham County South Regional Library IAR333F11 | reflected ceiling plan
   - Exam question IAR333F11 | test 3: #19
   - Assignment 2.0 dd+cd IAR333F11 | reflected ceiling plan

c) Students understand the principles of acoustical design.
   - Building Analysis IAR333F10 | identified acoustical systems in selected buildings
   - Gatewood Building Systems Analysis IAR333F11 | acoustical analysis of the architecture, finishes, and furnishings of the building
Analysis of the Program's Compliance with CIDA Standards

Standard 12. Environmental Systems and Controls
Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

- **Exam questions** IAR332S12 | test 1: #4-6, 12-28, 31

**d)** Students understand appropriate strategies for acoustical control.
- **Global Studio in Ghana** IAR411S11 | construction documents and models
- Building Analysis IAR333F10 | identified acoustical systems in selected buildings
- **Exam questions** IAR333F11 | test 6: #11, 21-24 Acoustics, Fire Safety, and Structural
- **Exam questions** IAR332S12 | test 1: #4-6, 12-20, 22-27, 31
- **Gatewood Building Systems Analysis** IAR333F11 | after acoustic environment

**e)** Students understand the principles of thermal design.
- Building Analysis IAR333F10 | identified thermal systems for heating and cooling
- **Exam questions** IAR333F11 | test 5: #1-13
- **Gatewood Building Systems Analysis** IAR333F11 | identified thermal systems
- **Exam questions** IAR332S10 | final: #11,13,14

**f)** Students understand how thermal systems impact interior design solutions.
- **Exam questions** IAR333F10 | final: #23-34
- **Exam questions** IAR333F11 | test 5: #1-13
- **Gatewood Building Systems Analysis** IAR333F11 | thermal systems and interior space
- **Collective Effects** IAR331F11 | descriptions of comfort levels and occupant experiences

**g)** Students understand the principles of indoor air quality.
- **Exam questions** IAR333F10 | final: #36-39
- Building Analysis IAR333F10 | identify use of low or no VOC products and finishes
- **Exam questions** IAR333F11 | test 5: #14-17
- **Exam questions** IAR332S12 | test 1: #2,30

**h)** Students understand how the selection and application of products and systems impact indoor air quality.
- **Exam questions** IAR333F10 | final: #38,39
- Building Analysis IAR333F10 | assess effect of products and finishes
- **Gatewood Building Systems Analysis** IAR333F11 | air changes and exhaust systems
- **Exam questions** IAR333F11 | test 5: #14-17
Analysis of the Program’s Compliance with CIDA Standards

Standard 13. Interior Construction and Building Systems
Entry-level interior designers have knowledge of interior construction and building systems.

Materials, Methods, and Technologies I & II (IAR332 and 333) are the primary support courses that provide a basic understanding and design knowledge of building structures and systems. The foundation provided students in these courses prepares them not to be experts, but to engage in informed conversations with design professionals such as architects, engineers, and contractors. Importantly, the various design-build projects in the department such as Urban Studio II: My Sister Susan’s House, Salvation Army Select, and Global Studio in Ghana exceed the usual expectations of knowledge of interior construction and building systems in interiors programs by providing an opportunity for students to experience the construction process. This experience compels students to recognize and understand the interface of design solutions with both structural and nonstructural systems as well as (vertical) circulation, wayfinding, and egress (see Standard 14). Students’ ability to read and interpret construction drawings and documents is not only evident in these projects, but also in un-built projects (the Never Ending Section and the Durham County South Regional Library) or student design projects constructed by others (Integrated Center for New North Carolinians).

Power, mechanical, HVAC, data/voice telecommunications, plumbing, energy, security, and building control systems—the less glamorous side of interior space—also is less effective at engaging students, although critical to the ability of the space to function. Analyses of existing buildings in which students spend significant amounts of time such as the Gatewood Building hold students’ attention as they consider the existing systems (e.g., processed air) but are asked to speculate about alternative systems (such as natural ventilation to accompany the large expanses of glass). Collaborative work during design development of projects in other studios provides for a meaningful contribution from students working with building systems regarding their analyses that will affect and advance the design of the Solar Decathlon project, for example.

Student Learning Expectations
a) Student work demonstrates understanding that design solutions affect and are impacted by structural systems and methods,
   - Durham County South Regional Library IAR311S12 | metal
   - Design/build projects including
     o Global Studio, Ghana IAR411F10
     o Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412 S09, S10
     o Salvation Army Select IAR301/411F09
   - Exam questions IAR332S10 | final: #3-5,7
   - Exam questions IAR333F10 | final: #1
   - Never Ending Section IAR332S10 | wood framing
   - Gatewood Building Systems Analysis IAR333F11 | structural systems
b) non-structural systems including ceilings, flooring, and interior walls
   - Exam question IAR332S10 | final: #2,19
   - Global Studio, Ghana IAR411F10
   - Urban Studio II: My Sister Susan’s House IAR301/411F09, 302/412 S09, S10
c) distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing
   - Exam questions IAR332S10 | final: #10,11,13,14,16
   - Exam questions IAR333F10 | final: #6,14-35
   - Exam questions IAR333F11 | test 4: #1-9
   - Parrish Street IAR301F10 | power and communication, plumbing
   - Durham County South Regional Library IAR311S12 | data communication
   - Gatewood Building Systems Analysis IAR333F11
   - Code Journal IAR301F11 | vertical circulation, plumbing, ventilation
   - Assignment 2.0 dd+cd IAR311F11 | power, data communication
Standard 13. Interior Construction and Building Systems
Entry-level Interior designers have knowledge of interior construction and building systems.

d) energy, security, and building controls systems
   • Ecotect IAR333F11 | thermal analysis of Solar Decathlon 2013
   • Assignment 2.0 dd+cd IAR311F11 | security plan
   • PAVE Retail Design Competition: controls + security system IAR411F11


e) interface of furniture with distribution and construction systems
   • Integrated Center for New North Carolinians IAR302S12
   • Learning Place IAR302S12
   • Sephora Pop-Up Retail Competition IAR411F11


f) vertical circulation systems.
   • Sk[m]less space IAR201F11
   • Albemarle Project IAR302S10


g) Students are able to read and interpret construction drawings and documents.
   • Durham County South Regional Library IAR311S12
   • Integrated Center for New North Carolinians IAR302S12
Analysis of the Program's Compliance with CIDA Standards

Standard 14. Regulations
Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

The framework for design in the department involves quality of life and the health, safety, and welfare of the public. As a consequence, students are aware early on that laws, codes, standards, and guidelines are necessary in their design work. Students’ understanding ranges from paradigms (MBDC: Cradle to Cradle certification) to guidelines (North Carolina Public Schools Facilities Guidelines) to standards (Secretary of Interior Standards for Rehabilitation) to building codes and laws (NC Building Code). Students demonstrate their proficiency in exams (IAR332 and 333), Code Journals, and (Albemarle) Project Documents, and apply their understanding in their design work (Durham County South Regional Library, [Re]visioning the Southeastern Building). Further and differently than HVAC and mechanical systems, concerns around fire and life safety resonate with students and they are diligent in considering these conditions in their design work.

Student Learning Expectations
a) Students have an awareness of sustainability guidelines.
   - Protocol Sheets IAR201/F09, IAR301/F10 | e.g., Green Label Certification, C2C, Green Seal, EcoLogo, EnergyStar, GreenGuard, Carpet and Rug Institute, MBDC (Cradle to Cradle Certification)
   - Solar Decathlon IAR301/F12 | Solar Decathlon Guidebook, Precedents in Zero Energy Design
   - Exam questions IAR333/F11 | test 6: #26,30

b) Students have awareness of industry specific regulations.
   - Exam questions IAR332/S10 | final: #8
   - Exam questions IAR332/S12 | test 1: #1,2,3,26,27,29,30
   - Exam questions IAR332/S12 | test 2: #36,37
   - Exam questions IAR333/F11 | test 6: #20,22,24,33
     - Exam questions IAR333/F11 | test 3: #5,10,16
     - Exam questions IAR333/F11 | test 4: #7,8
     - Central Regional Hospital IAR301/F10 | Design Guide for the Built Environment of Behavioral Health Facilities by the National Association of Psychiatric Health Systems
     - Pittsboro High School IAR301/F11 | North Carolina Public Schools Facilities Guidelines 2010
     - Albemarle Project IAR302/S10 |
       - Secretary of Interior’s Standards for Rehabilitation
       - Secretary of the Interior’s Standards for the Treatment of Historic Buildings
     - Integrated Center for New North Carolinians IAR302/S12 | North Carolina State Construction Manual, Department of Insurance

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

c) compartmentalization: fire separation and smoke containment.
   - Exam questions IAR332/S12 | test 1: #11
   - Exam questions IAR333/F11 | test 6: #26
   - Urban Studio II: My Sister Susan’s House IAR301/411/F09, 302/412 S09, S10
   - [Re]visioning the Southeastern Building IAR412/S12
   - Oneida Mills IAR412/S10
   - Gateway Building Systems Analysis IAR333/F11

d) movement: access to the means of egress including stairways, corridors, exitways.
   - Exam questions IAR333/F11 | test 6: #26,27,28
   - Illustrating Codes IAR212/S12 | interpretation of NCBuilding Code
Analysis of the Program's Compliance with CIDA Standards

Standard 14. Regulations
Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

- diagrammed means of egress, placed exit signs
  - Oneida Mills IAR412S10
  - [Re]visioning 614-618 S. Elm St IAR412S11
  - [Re]visioning the Southeastern Building IAR412S12
- Signage System IAR211F11 | ADA compliant signage
- Assignment 2.0 dd+cd IAR311F11 | life safety plan
- Gatewood Building Systems Analysis IAR333F11 | egress detection: devices that alert occupants including smoke/heat detectors and alarm systems.
  - Exam questions IAR333S12 | test 1: #21,28,32,36
  - [Re]visioning the Southeastern Building IAR412S12
  - Gatewood Building Systems Analysis IAR333F11
- Suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.
  - Exam questions IAR333S12 | test 1: #3,8,9
  - Exam questions IAR333F11 | test 6: #29,31,32,35
- sprinkler systems
  - [Re]visioning Southeastern Building IAR412S12
  - [Re]visioning 614-618 S. Elm St IAR412S11
  - Gatewood Building Systems Analysis IAR333F11
- Building Analysis IAR333F10 | analysis of fire safety systems

Students apply appropriate federal, state/provincial, and local codes.

- Integrated Center for New North Carolinians IAR302S12 | UNC System Standards for Building Construction
- Assignment 2.0 dd+cd IAR311F11
- Urban Studio II: My Sister Susan's House IAR301/411F09, 302/412 S09, S10
- Code Journal IAR301F11 | fireplaces, plumbing
- Albemarle Project IAR302S10 | egress, signage, fire protection, electrical, ADA

Students apply appropriate standards.

- Exam questions IAR332S12 | test 1: essay
- Albemarle Project IAR302S10
  - Secretary of the Interior’s Standards for Rehabilitation
  - Secretary of the Interior’s Standards for the Treatment of Historic Buildings
- Durham County South Regional Library IAR311S12 | compartmentalization, life safety
- Signage Systems IAR211F11 | ADA

Students apply appropriate accessibility guidelines.

- Solar Decathlon IAR301F12
- Industries of the Blind IAR301F11
- Urban Studio II: My Sister Susan's House IAR301/411F09, 302/412 S09, S10
- Integrated Center for New North Carolinians IAR302S12
Analysis of the Program’s Compliance with CIDA Standards

Standard 15. Assessment and Accountability
The interior design program engages in systematic program assessment contributing to ongoing program improvement. Additionally, the program must provide clear, consistent, and reliable information about its mission and requirements to the public.

Our department has been thoroughly reviewed in a series of successive evaluations: 2009 (CIDA interim visit), 2010 (restructuring), 2011 (transition into the College of Arts and Sciences; student learning objectives in Compliance Assist for SACS accreditation), and 2012 (results of Academic Program review; CIDA reaccreditation). All of the information related to these reviews is public with the exception of CIDA. The university’s requirement to adhere to new branding guidelines resulted in a new website design (August 2012) which includes updated written and visual information about the department. The challenge for us in the near future is to maintain this level of scrutiny.

Program Expectations

a) The program regularly monitors the placement of graduates and uses the information for program assessment.
We send a newsletter, the [I]news, each month during the academic year to our alums and friends of the department. This includes information about recent graduates and other alums that encourages others to send updates to us. In addition, each time a faculty or staff member hears from an alum we send the contact info to Patty Rowland, one of our administrative assistants who keeps a database of IARc graduates.

b) Effective and regular methods are in place to gather internal and external feedback from a variety of groups in assessing program goals.
We have an active Advisory Board that meets on campus twice a year and holds regular conference calls. Though we do not ask for a formal assessment, we use our interactions with this group of practitioners and others from the design industry to stay current with professional conditions and to receive comments, feedback, and ideas that they believe will advance the work of the department.

Because of the intensity of restructuring and academic program review, the Provost temporarily suspended external reviews at UNCG that generally occur every 5 years. We will soon be asked to conduct an external review of the department. The university also is in the midst of a SACS reaccreditation and the Office of Assessment and Accreditation (OAA) will be contacting IARc regarding various departmental measures. In that regard, we enter data regarding student learning outcomes into Compliance Assist, a university-wide assessment tool used by OAA in its reporting to SACS.

Internally, we hold faculty retreats at the beginning and end of each academic year and ‘mini-retreats’ as necessary to discuss particular issues and initiatives. We also survey our first year students to better understand where they are from, why they are interested in interiors, and how they came to know about and choose our department.

c) Program assessment results are reflected in program improvement.
Feedback, comments, and the consequences of various levels of review result in changes in the program including:
- Change the BS to a BFA
- Change from a 4 ½ yr, 142 hr program to 4yr, 127 hr program
- Increase the number of general education courses from 1 (IAR221) to 3 (IAR321 and IAR222)
- Revise the materials sequence to include a 3rd course (effective fall 2012) focused on light and sound (IAR334) while revising IAR332 to focus on materials and IAR333 to focus on building systems

d) The institution and program publish clear and consistent information about student achievement as a result of program assessment, admission policies, program philosophy, mission, goals, and course of study.
The primary advance we have made in this regard is a new website (live August 2012) that includes the revised vision statement, mission, core values, objectives, and strategies. A new tab, “Gallery,” hosts images of students, student work, and winning designs in various competitions.

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Analysis of the Program’s Compliance with CIDA Standards

Standard 16. Support and Resources

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

Program Expectations

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

In Interior Architecture, the consequences of budget cuts in 2010-2011 included the loss of a tenure-track faculty position, an academic professional assistant professor, the Supervisor of the Woodshop, and our Digital Director. These cuts coincided with our transition in the College of Arts and Sciences. Fortunately, our new dean, Dr. Timothy Johnston, worked very closely with the department to restore the position for the Supervisor of the Woodshop. We have formed a shared Digital Director position with the Art Department with whom we also share the Gatewood Building. Dean Johnston also provided funds for us to hire a full-time lecturer to assist with the workload that was apparent after the loss of the tenure-track position. He also recently authorized a search this fall 2012 for a tenure-track faculty position.

Until the new tenure track line is filled, we currently have 8 tenured or tenure track faculty members (2 full professors, 3 associate professors, 3 assistant professors), and 3 full-time non-tenure track faculty (1 assistant professor academic professional, 2 lecturers).

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

b) earned a degree in interior design.

4 faculty with degrees in interior design: MFA (Mendoza), MA (Lucas), MS (Marshall-Baker), BS (Brooker)

2 faculty with degrees in interior architecture: MS (Brooker & McGee)

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

3: Hicks, Lucas, Sarawgi

The program coordinator:

d) full-time faculty member qualified by education & experience to administer an interior design program

Anna Marshall-Baker is a full-time faculty member with an MS in interior design and a PhD in developmental psychology. She is a Past-President of IDEC (2004), a full professor (2010), and has 20 years of combined teaching experience in Interiors from Va Tech and UNCG.

e) participates in the recruitment, evaluation, & retention of program faculty & instructional personnel

All full-time appointments in IARc involve national searches that generate from faculty and staff discussions in the department. Temporary appointments such as the lecturer positions are managed by the department chair. Each untenured junior faculty member is provided a faculty mentor from among the tenured faculty in the department. They meet regularly throughout the year and with the department chair as needed. Professor Marshall-Baker meets with each individual faculty member at the end of every academic year and also requests one-on-one meetings throughout the year as opportunities to hear the unique perspectives of faculty. She has an open door policy and is available at most times to talk with faculty and staff.

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

The diversity among the faculty enables the department to connect individual expertise with particular course content. For example, faculty teaching upper level studio are generally NCIDQ certificate holders or licensed architects (Hicks, Leimenstoll, Lucas, Sarawgi). Lower level studios are taught by faculty with a range of degrees and expertise which exposes beginning students to a wide variety of viewpoints (Lambeth, Mendoza, Lucas, Brooker, Burrowes, Anderson). Faculty also are assigned to teach support courses that take advantage of their individual areas of expertise such as history (Lucas and Mendoza), social and behavioral aspects of interiors (Marshall-Baker), the graphics sequence (Anderson, Hicks, Brooker, Sarawgi, Burrowes), professional practice (Hicks), and materials and systems courses (Mendoza,
Analysis of the Program's Compliance with CIDA Standards

Standard 16. Support and Resources

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

The faculty are each active in their chosen fields as shown on the Faculty Data Forms which include brief overviews of scholarly activity. Faculty also remain current in their fields through membership in professional organizations (e.g., IDEC, AIA, ACADIA, IIDA, EDRA, and ACSA).

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

The organizational structure in the department includes three committees: the Undergraduate Committee led by Undergraduate Coordinator Tommy Lambeth, the Graduate Committee led by Director of Graduate Studies Tina Sarawgi, and the Steering Committee which consists of the chair, Undergraduate Coordinator, and Director of Graduate Studies. Issues, ideas, or concerns regarding the undergraduate program may be generated from any source internal or external to the program, but whatever the origin, the Undergraduate Committee is asked to consider all options and bring them to a department meeting for a discussion among all the faculty and staff in the department. Usually decisions are reached through consensus although the chair is authorized to make decisions on behalf of the department.

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

Our dean, Dr. Timothy Johnston, and all his staff in the Dean’s Office have been welcoming and supportive of the department since very early, tentative conversations regarding a move into the College of Arts and Sciences. Dean Johnston meets regularly for a full year on an individual basis with new chairs or in our case, with the chair of a department new to the College. The Administrative Council of the College of Arts and Sciences meets every other week throughout the academic year and Dean Johnston and his staff are consistently available as needs arise.

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

Because of the fit between our own departmental interests and the broader context of the College, program and College goals coincide. The university uses Compliance Assist, a software package for setting and tracking goals, objectives, strategies, and measures related to student learning. Departments work with Associate Dean Denise Baker to establish particular instructional goals that align with the interests of the College. We are not asked to insert a College interest into our own, but rather to demonstrate that our department goals are in the best interests of the College and that they advance work that is meaningful and productive.

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

In addition to continuous access to the Dean and his staff, the associate deans in the college communicate regularly with the faculty particularly in regards to workshops (grant writing, software, +), funding opportunities, guests to campus (presenters, Board members, +), and awards. Some events and activities are coordinated in the College itself but notifications are of all relevant opportunities coordinated by the College or UNCG or beyond the campus.

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

Each faculty member has an individual office, telephone, and computer to support their work. Each office is large enough to support meetings among 3-4 people. Faculty also have specialized equipment or software as needed to support their work. The department office provides work space and a faculty lounge area includes a table, chairs, microwave, and refrigerator.
Analysis of the Program’s Compliance with CIDA Standards

Standard 16. Support and Resources

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

i) Instructional facilities and work spaces (classrooms, offices, exhibition and critique space, etc.) are adequate to support program objectives and course goals. Our department moved into the Maud Gatewood Building in 2007. We share the building with the Art Department and were instrumental in the design of space that supports Interior Architecture. Open studio space not only provides individual work spaces for the students but also larger tables and wall space for class discussions, pin-ups, and critiques. Room 401 (currently dedicated to the CIDA Site Visit) is our critique space and also supports some regularly scheduled classes, meetings with the Advisory Board, e.g., receptions, and displays of student or faculty work. The Woodshop on the ground level is a shared facility between Art and Interior Architecture, and our CAMstudio is currently in a leased space off-campus though we are working with the Space Management Office to bring this facility at least to campus and ideally into the Gatewood Building. The Digital Lab provides classroom, work space, and computers to support instructional needs as well as students’ individual work. A Rendering Lab, also shared with the Art Department, is a new digital facility in an adjacent building that will open in the fall of 2012.

m) Equipment is available and appropriate to support program objectives and course goals. Equipment necessary for the department involves various levels of support and sources of funding ranging from the university and Information Technology Services to the College (one time funding requests) to department decisions regarding expenditures of state funds to support education and technology. Collectively these levels of support provide for a Digital Lab with 30 workstations plus peripherals (plotters, scanners, printers, digital cameras, +) and a fully functional Woodshop with hand and power tools as well as table saw, planer, +. Our CAMstudio has equipment typical of schools of architecture or design and we believe we are the only stand alone interiors program to have a laser cutter, computer numerically controlled router, 3d printer, 3d scanner, +. We are currently developing a Soft Lab and now have table and floor looms, commercial sewing machine, spinning wheel, and dyes for textiles. All of this equipment and technology is fundamental to the departmental interest regarding designing and making.

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

We developed an IARc Library when we moved into the Gatewood Building that includes print and sample materials catalogued by staff in Jackson Library, the main university library. In addition to an extensive collection of print materials regarding design housed in Jackson Library, our own IARc Library includes more than 800 books, nearly 70 periodicals, and graduate and undergraduate theses. We have titles that are quite rare in the international database of library materials including Architectural Preservation in Japan by Knut Einar Larsen (1994), a book found on the east coast only in our library and at Harvard, and Frank Lloyd Wright/Steelcase, a small pamphlet of furniture Frank Lloyd Wright designed for Steelcase which is only catalogued by nine other libraries.

We discarded our sample room when we moved into Gatewood and developed a Materials Library instead. Our department faculty also made a decision that no materials would come into the library that were not green or sustainable in some way. We used the Construction Specifications Institute (CSI) MasterFormat to organize or catalog products and materials, and developed Protocol Sheets that students use to assess the sustainable qualities of materials. Students contact sales representatives from the various companies and secure their own samples for presentations.
Conclusions

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

Graduates of our program possess a number of strengths that prepare them to enter professional practice.

- Design Fundamentals: Students begin immediately upon entering the program to establish a knowledge base of design that is grounded in elements and principles. They build confidence around their ability to take an idea and transform it into 2- or 3-dimensional form. Projects in first year are often abstract, but second year is less experimental and students begin to apply what they know to the design of interior space.
- Theoretical Foundation. Students’ work also is grounded in history, theory, and precedent. IAR221, IAR222, and IAR331 particularly expose to students to historical and theoretical approaches that they then use to frame their work.
- Designing and making. Accompanying knowledge and confidence about designing are experiences in making with a variety of materials, tools, and equipment including those in the Woodshop, Digital Lab, and CAMstudio.
- Studio Environment. The availability of workspace and facilities provides a constant studio environment and the opportunity for students to learn to work collaboratively or in consultation with their peers.
- Complexity. Students’ studio experiences become increasingly more complex during the 3rd and 4th years either because of the scale of the project such as a renovation in an old textile mill, or because of the specific needs of the population such as individuals who are elderly or others who may have been affected by a natural disaster.
- Holistic approach to design. Students study human and environmental relationships characterized by person to person, person to object, and person to space interactions within the existing architectural context.
- Community Engagement. Students are provided a range of opportunities in which they apply what they know to improve quality of life. Working with community partners to do so is a hallmark of our program.
- Communication Skills. Speaking and writing intensive expectations established by the university are complemented by departmental expectations that also include digital and visual skills.
- General Education. The general education requirements of the university broaden and strengthen students’ knowledge base, thereby increasing the intellectual content of their design work.
- National Reputations. Students and faculty regularly receive recognition for their work through student design competition awards, faculty publications and presentations, exhibits and shows, and collaborative ventures with other professional and educational institutions.
- Internationalization. Our hope is that each of our students will travel abroad. Currently, about 10% of our students study abroad but those who do not benefit from international and cultural experiences that faculty introduce in their courses.
- External Support. Students benefit from interaction with design professionals as guest speakers, jurors, mentors, and members of our Advisory Board. The Human Environmental Sciences Foundation continues to provide significant funding for students earning scholarships and awards. Our Dean in the College of Arts and Sciences has provided funding to support student field trips to Faillingwater, Monticello, NYC, Chicago, and Atlanta.
- Internal Support. Students benefit from the efforts of 9 full-time faculty plus the department Chair; from the work of Graduate Assistants and Graduate Teaching Assistants; and 4 full-time permanent staff including the Woodshop Supervisor, Digital Director, and 2 Administrative Assistants.

Areas that could be strengthened include:

- Additional instruction and experience regarding lighting.
- More practical applications regarding areas such as data/voice telecommunications, energy, security, and building control systems.
Conclusions

- Exchange programs with families and students in other countries.
- Additional exposure to social and behavioral sciences including research methods.

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

We learned late last spring semester that our request for additional space to support our students' digital skills had been granted and that we would be forming a new "Rendering Lab" in collaboration with the Art Department. The new lab is located in the Ferguson Building, directly across the street from the Gatewood Building, and will have 20 workstations plus peripherals as well as a hot press, vinyl cutter, and space in which students can assemble their projects.

During 2011-2012 we advanced through the various levels of review at UNCG, a proposal for a new course in the materials sequence, IAR334 Light and Sound. This is in reaction to a decision in 2008 to combine the lighting course with IAR333, the building systems course. This combination has proved to be less than satisfactory and we are instead teaching the new required course, Light and Sound, to current 3rd year students (fall 2012). This course addition to the Materials, Methods, and Technologies sequence has adjusted content in the existing courses to now be IAR332 Interior Architecture Materials and IAR333 Interior Architecture Construction and Building Systems.

We also have been approved recently (September 2012) by the General Administration of the UNC System to establish an MFA degree in our graduate program. This new degree will replace the current Masters of Science degree and will now complement the BFA that we instated in spring 2011. We believe offering a BFA and an MFA will provide more opportunities for integration of coursework and experiences that will engage our graduate and undergraduate students in unique and interesting ways.

This fall (2012) we also are changing student experiences in 2nd year studio to incorporate making in a more systematic way. Although the Woodshop has existed for many years, we found that some faculty were assigning studio projects that required some sophisticated means of working with wood, means that were beyond the faculty member's expertise. This created a strain on the Supervisor of the Woodshop. Coinciding with this condition was another in which our newer facility, CAMstudio (available for student use for the first time in 2010), was accessible for students working with a particular faculty member. The consequence was that students not in those particular studio sections did not receive any instruction regarding the software and equipment in the Computer Aided Making studio. Effective Fall 2012 all the 2nd year students will be working with the Supervisor of the Woodshop and the faculty member who directs CAMstudio to better understand how to use and build with this equipment. Our intention is to provide all students with a strong foundation in fabrication that they can use throughout their successive years in the program.

Faculty and staff meet twice each month in regularly scheduled department meetings as well as in 1-2 day retreats at the beginning and end of each academic year to discuss all aspects of the program and to make necessary and important changes. Faculty are divided between service to either the Undergraduate or the Graduate Committee and the charge to each of these groups is to develop strategies or approaches to ideas or concerns generated internally by the committees or in response to an external driver. It is the responsibility of the committees to guide the conversation, the responsibility of the faculty to determine the right course of action, and the responsibility of the committee members and/or all the faculty and staff to implement the appropriate changes to the program. In this way we strive to stay current and flexible with changing conditions. Fundamentally, these challenges will likely revolve around issues of declining resources, environmental degradation, and globalization.

34
Standard 2. Global Perspective for Design - Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

<table>
<thead>
<tr>
<th>Student Learning Expectations</th>
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<td></td>
<td>2a</td>
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<tr>
<td>The concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.</td>
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<td>Students understand:</td>
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<td>The implications of conducting the practice of design within a world context.</td>
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<tr>
<td>How design needs may vary for a range of socio-economic stakeholders.</td>
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</tbody>
</table>

| Program Expectations |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|----------------------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| The interior design program provides: |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Exposure to contemporary issues affecting interior design. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Exposure to a variety of business, organizational, and familial structures. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| Opportunities for developing knowledge of other cultures. |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |

F and S appear together when different projects offered in different years serve either as primary or reinforcing evidence.
### Curriculum Matrix - Institution Name

<table>
<thead>
<tr>
<th>Course Code</th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fall</td>
<td>Spring</td>
<td>Fall</td>
<td>Spring</td>
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</tbody>
</table>

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

### Standard 3. Human Behavior - The work of interior designers is informed by knowledge of behavioral science and human factors.

#### Student Learning Expectations

- Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.
- Student work demonstrates:
  - the ability to appropriately apply theories of human behavior.
  - the ability to select, interpret, and apply appropriate anthropometric data.
  - the ability to appropriately apply universal design concepts.

#### Notes:
Standard 4. Design Process - Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

<table>
<thead>
<tr>
<th>Student Learning Expectations</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students are able to:</td>
<td></td>
</tr>
<tr>
<td>identify and define relevant aspects of a design problem (goals, objectives, performance criteria);</td>
<td></td>
</tr>
<tr>
<td>gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (site-design investigation);</td>
<td></td>
</tr>
<tr>
<td>synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements;</td>
<td></td>
</tr>
<tr>
<td>demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.</td>
<td></td>
</tr>
</tbody>
</table>

Program Expectations
The interior design program includes:
opportunities to solve simple to complex design problems,
exposure to a range of design research and problem solving methods,
opportunities for innovation and creative thinking,
opportunities to develop critical thinking skills.

Notes:
### Curriculum Matrix - Institution Name

**P - Primary evidence. Limit: 2 'P's per expectation. 1 'P' per expectation is mandatory unless the program does not address the expectation in the curriculum.**

**S - Secondary evidence. Limit: 4 'S's per expectation.**

<table>
<thead>
<tr>
<th></th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Fall</td>
<td>Spring</td>
<td>Fall</td>
<td>Spring</td>
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</tbody>
</table>


**Student Learning Expectations**

Students have awareness of:

- team work structures and dynamics
- the nature and value of integrated design practices

**Program Expectations**

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

- collaboration, consensus building, leadership, and team work
- interaction with multiple disciplines representing a variety of points of view and perspectives

**Notes:**
Standard 6. Communications - Entry-level interior designers are effective communicators.

<table>
<thead>
<tr>
<th>Student Learning Expectations</th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.</td>
<td>(a)</td>
<td>(a)</td>
<td>(a)</td>
<td>(a)</td>
</tr>
<tr>
<td>Students are able to:</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>express ideas clearly in oral and written communication.</td>
<td>(b)</td>
<td>(b)</td>
<td>(b)</td>
<td>(b)</td>
</tr>
<tr>
<td>use sketches as a design and communication tool (ideation drawings).</td>
<td>(c)</td>
<td>(c)</td>
<td>(c)</td>
<td>(c)</td>
</tr>
<tr>
<td>produce competent presentation drawings across a range of appropriate media.</td>
<td>(d)</td>
<td>(d)</td>
<td>(d)</td>
<td>(d)</td>
</tr>
<tr>
<td>produce competent contract documents including coordinated drawings, schedules, and specifications appropriate to project size and scope and sufficiently extensive to show how design solutions and interior construction are related.</td>
<td>(e)</td>
<td>(e)</td>
<td>(e)</td>
<td>(e)</td>
</tr>
<tr>
<td>integrate oral and visual material to present ideas clearly.</td>
<td>(f)</td>
<td>(f)</td>
<td>(f)</td>
<td>(f)</td>
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</table>

Notes:
### Standard 7. Professionalism and Business Practice - Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

#### Student Learning Expectations

**Students understand:**

- the contributions of interior design to contemporary society.
- various types of design practices.
- the elements of business practice (business development, financial management, strategic planning, and various forms of collaboration and integration of disciplines).
- the elements of project management, project communication, and project delivery methods.
- professional ethics.

**Program Expectations**

- The interior design program provides exposure to various market sectors and client types.

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

- legal recognition for the profession.
- professional organizations.
- professional liability.
- lifelong learning.
- public and community service.

---

Notes:
## Curriculum Matrix - Institution Name

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

S - Secondary evidence. Limit: 4 'S's per expectation.

| Standard 8. History - Entry-level interior designers apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Student Learning Expectations** | **Fall** | **Spring** | **Fall** | **Spring** | **Fall** | **Spring** | **Fall** | **Spring** | **Fall** | **Spring** | **Fall** | **Spring** |
| Students understand the social, political, and physical influences affecting historical changes in design of the built environment. | | | | | | | | | | | | |
| Students understand: movements and periods in interior design and furniture. | | | | | | | | | | | | |
| movements and traditions in architecture. | | | | | | | | | | | | |
| stylistic movements and periods of art. | | | | | | | | | | | | |
| Students apply historical precedent to inform design solutions. | | | | | | | | | | | | |

Art 100 is required of all IARc majors and serves as an introduction to design that accompanies 1st yr IARc courses and provides a foundation for IAR221 and 222. History and Theory of Design.
**Curriculum Matrix - Institution Name**

<table>
<thead>
<tr>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
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<tbody>
<tr>
<td>Fall</td>
<td>Spring</td>
<td>Fall</td>
<td>Spring</td>
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</tbody>
</table>

**Standard 9. Space and Form** - Entry-level interior designers apply elements and principles of two- and three-dimensional design.

**Student Learning Expectations**

- Students effectively apply the elements and principles of design to:
  - two-dimensional design solutions.
  - three-dimensional design solutions.
  - Students are able to evaluate and communicate theories or concepts of spatial definition and organization.

**Notes:**

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

| Student Learning Expectations |  |
|-------------------------------|  |
| **Student work demonstrates understanding of:** |  |
| color principles, theories, and systems |  |
| the interaction of color with materials, texture, light, form and the impact on interior environments |  |
| **Students:** |  |
| appropriately select and apply color with regard to its multiple purposes |  |
| apply color effectively in all aspects of visual communication (presentations, models, etc.) |  |

### Notes:
### Curriculum Matrix - Institution Name

<table>
<thead>
<tr>
<th>First Year</th>
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<td>Fall</td>
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</table>

**P - Primary evidence:** Limit 3 "P"s per expectation. 1 "P" per expectation is mandatory unless the program does not address the expectation in the curriculum.

**S - Secondary evidence:** Limit 4 "S"s per expectation.

---

**Standard 11. Furniture, Fixtures, Equipment, and Finish Materials - Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.**

**Student Learning Expectations**

1. Students have awareness of:
   - a broad range of materials and products.
   - typical fabrication and installation methods, and maintenance requirements.
   - Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life cycle cost.
   - Students are able to layout and specify furniture, fixtures, and equipment.

---

**Notes:**
### Standard 12. Environmental Systems and Controls - Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

#### Student Learning Expectations

<table>
<thead>
<tr>
<th>Students:</th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>understand the principles of natural and electrical lighting design.</td>
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<tr>
<td>competently select and apply luminaries and light sources.</td>
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<tr>
<td>Students understand:</td>
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<tr>
<td>the principles of acoustical design.</td>
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<tr>
<td>appropriate strategies for acoustical control.</td>
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<tr>
<td>Students understand:</td>
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<tr>
<td>the principles of thermal design.</td>
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<tr>
<td>how thermal systems impact interior design solutions.</td>
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<tr>
<td>Students understand:</td>
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<td></td>
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<tr>
<td>the principles of indoor air quality.</td>
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<td></td>
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<tr>
<td>how the selection and application of products and systems impact indoor air quality.</td>
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</table>

#### Notes:
### Curriculum Matrix - Institution Name

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

S - Secondary evidence. Limit: 3 'S's per expectation.

| Standard 13. Interior Construction and Building Systems - Entry-level interior designers have knowledge of interior construction and building systems. |

<table>
<thead>
<tr>
<th>Student Learning Expectations</th>
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<table>
<thead>
<tr>
<th>Expectation Description</th>
<th>First Year</th>
<th>Second Year</th>
<th>Third Year</th>
<th>Fourth Year</th>
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<tbody>
<tr>
<td>Structural systems and methods</td>
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<tr>
<td>non-structural systems including ceilings, flooring, and interior walls</td>
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<tr>
<td>distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing</td>
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<tr>
<td>energy, security, and building controls systems</td>
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<tr>
<td>the interface of furniture with distribution and construction systems</td>
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<tr>
<td>vertical circulation systems</td>
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<tr>
<td>Students are able to read and interpret construction drawings and documents</td>
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</table>

### Notes:
### Curriculum Matrix - Institution Name

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

S - Secondary evidence. Limit: 4 S's per expectation.

<table>
<thead>
<tr>
<th>Standard 14. Regulations - Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Student Learning Expectations</strong></td>
</tr>
<tr>
<td>Students have awareness of:</td>
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<tr>
<td>sustainability guidelines.</td>
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<tr>
<td>industry-specific regulations.</td>
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<tr>
<td>Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including:</td>
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<tr>
<td>compartmentalization: fire separation and smoke containment.</td>
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<tr>
<td>movement: access to the means of egress including stairwells, corridors, exitways.</td>
</tr>
<tr>
<td>detection: active devices that alert occupants including smoke/heat detectors and alarm systems.</td>
</tr>
<tr>
<td>suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.</td>
</tr>
<tr>
<td>Students apply appropriate:</td>
</tr>
<tr>
<td>federal, state/provincial, and local codes.</td>
</tr>
<tr>
<td>standards.</td>
</tr>
<tr>
<td>accessibility guidelines.</td>
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</tbody>
</table>
Typical Curriculum Sequence
Bachelor of Science in Interior Architecture

**FALL**

<table>
<thead>
<tr>
<th>First Year</th>
<th>Spring</th>
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</thead>
<tbody>
<tr>
<td>IAR 101 Basic Environmental Design I</td>
<td>IAR 102 Basic Environmental Design II</td>
</tr>
<tr>
<td>IAR 110 Design Visualization I</td>
<td>IAR 112 Design Visualization II</td>
</tr>
<tr>
<td>Art 100/101* Art History (GEC)</td>
<td>IAR 221 History and Theory of Design I</td>
</tr>
<tr>
<td>ENG 101* Composition (GEC)</td>
<td>CRS 211</td>
</tr>
<tr>
<td></td>
<td>GEC Course*</td>
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</table>

| 17 hrs.                        |                                             |

| Second Year                    | IAR 201 Basic Environmental Design III      |
| IAR 211 Visual Communication I | IAR 212 Visual Communication II             |
| IAR 222 History and Theory of Design II | IAR 332 Mat, Meth, & Tech. Int. Arch. I |
| GEC Course*                    | GEC Course*                                 |
| GEC Course*                    | GEC Course*                                 |
| 3                              | 3                                           |
| 3                              | 3                                           |
|                                |                                             | 17 hrs.                                    |

| Third Year**                   | IAR 301 Interior Architecture I             |
| IAR 333 Mat., Meth, & Tech. Int. Arch. II | IAR 302 Interior Architecture II     |
| IAR 331 Social and Behavioral Aspects | IAR 311 Computer Aided Design*** |
| GEC Course* (Natural Science w/Lab)* | GEC Course* |
| 3-4                            | 3                                           |
| 15-16 hrs.                     | 15 hrs.                                     |

| Summer (Between Third and Fourth Year) | Fourth Year                                    |
| IAR 452 Internship                  | IAR 411 Interior Architecture III             |
|                                    | IAR 412 Interior Architecture IV              |
|                                    | IAR 451 Professional Practice in Int. Arch.  |
|                                    | IARc Experience                               |
|                                    | GEC Course*                                   |
|                                    |                                             | 4 hrs.                                      |
|                                    |                                             |                                             |
| 15 hrs.                           |                                             |                                             |

**127 Total Semester Hours Minimum**

*Denotes a General Education Curriculum (GEC) course. See the UNCG Undergraduate Bulletin for details and requirements for the General Education Curriculum.

**Students may choose to study abroad sometime during their 3rd and 4th years for a semester or a year. Students planning to study abroad need to consult with the IAR Study Abroad Coordinator to adjust the course sequence.

***IAR 311 may be taken in the Spring, Summer, or Fall of Third or Fourth Year when offered.

(This sequence is intended to represent a typical schedule. Actual schedules will vary from student to student according to prior education, availability of classes, attendance of summer sessions, etc.)
Undergraduate Bulletin 2012-13

Interior Architecture Major (IARC)

Degree: Bachelor of Fine Arts
Required: 127 semester hours, to include at least 36 hours at or above the 300 course level.
AOS Code: US40

The Interior Architecture program is structured around a continuing sequence of studio courses that help the student develop a deepening mastery of the processes of designing architectural interiors.

The first year presents small-scale problems that take the student through the total design process, from problem identification to graphic communication of the solution. Methods of making and craft are emphasized.

Second-year design studios focus on the development of scale and proportioning systems within the context of interior spaces. Communication skills are stressed.

Third- and fourth-year studio courses deal with typical interior environments, with emphasis on institutional and commercial interiors, but also including residential design, historic restoration, adaptive reuse, and interior product design. Attention is also directed toward the environmental needs of special populations.

The major requirement in IARC Experience courses (9 s.h.) offers students opportunities for educational experiences beyond the classroom in the form of study abroad, field study, practicum, design thesis, concentrated electives, or a second internship.

The Interior Architecture Internship provides opportunities for experiential learning in design practice through private design firms, government agencies, or health care facilities.

Accreditation
The Interior Architecture program is accredited by the Council for Interior Design Accreditation (CIDA).

Departmental Admission
Enrollment in the Interior Architecture program is limited. Students are admitted on evidence of scholastic and design potential, motivation, and self-direction. A personal interview or group orientation during a scheduled Open House is required. Students may not enroll in interior architecture courses without formal admission to the Interior Architecture program or written permission of the instructor.

Transfer students applying for advanced studio placement must present a portfolio and transcript evidence of relevant achievement through prior course work or experiences.

Interior Architecture Learning Community
The integrated curriculum and work environment of IARC is recognized by UNCG as a university learning community, affording IARC students opportunities to enhance their experiences through prioritized class registration, access to the New York Times learning partnership, and subsidized field trips during their first year.

Curriculum Policies
The policies of the Undergraduate Program were developed with the best interests of the students in mind. Minimum requirements for overall and studio performance ensure that students understand the rigor of design, and by doing well in an academic setting, will be prepared to enter a competitive work force. Students who fall below these standards in the protected environment of an academic setting where faculty members are invested in each student's success are not likely to do well in competitive professional practice.

- Students are expected to maintain a minimum 2.0 GPA overall, a minimum 2.0 GPA in the IARC major, and a minimum 2.0 in their studio courses.

- Students with less than a 2.0 GPA overall, or in the IARC major, or in any studio course, will be informed in writing by the Department Chair that a probationary period has begun. Students must raise their GPA and studio grades to the required 2.0 during the subsequent semester. Those who do not will be suspended from active status as an Interior Architecture major for a period of one year.

- Students earning a D+, D, D-, or F in a studio (IAR 101, 102, 201, 202, 301, 302, 411, 412) will be required to repeat the course.

- Students on probation twice within a four semester studio sequence will be suspended from active status as an Interior Architecture major for a period of one year. Students in this situation who are enrolled in 4th- and 5th-year courses will meet with the Department Chair to discuss their future in the department.

- Students who have been suspended for a year may then petition the department in writing to enroll in Interior Architecture courses. The Department Chair will determine the conditions of re-enrollment such as completing particular course requirements, and inform the student in writing of the departmental decision.

- To appeal a decision regarding probation or suspension, students may submit a letter to the Department Chair explaining the current situation and the reason for the appeal. After consultation with the IARC Undergraduate Curriculum Committee, the Department Chair will write to the student regarding his/her future in the department.

- Students in Interior Architecture are required to complete all course requirements before advancing to a successive studio course, unless granted an exception in writing by the Department Chair. Students who receive an Incomplete, for example, in a studio course must complete that course no later than the Friday of the first week of classes of the successive studio. The Department of Interior Architecture recognizes that university policy allows a 6 month period to finish an Incomplete course; however, due to the sequential nature of studio courses, students must satisfy the course requirements of each studio before advancing to the next level. Students who do not complete the course requirements from a previous studio within the first week of classes will be dropped from the studio course in which they are enrolled.

- Students are expected to complete their work in accordance with the Academic Integrity Policy at UNCG. The latest version is on the Dean of Students Web site.
Because many learning experiences occur beyond the classroom, the Department of Interior Architecture has an active Speaker Series and often has guests in the department. These events and end of the semester critiques are part of the educational experience, and students are expected to attend. If an absence is necessary, students must inform the faculty member teaching their studio course of the planned absence prior to the event.

Requirements

I General Education Core Requirements (GEC)

See complete GEC requirements and approved course listings for all categories.

Core Category

<table>
<thead>
<tr>
<th>Students may select courses for:</th>
<th>S.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literature (GLT)</td>
<td>3</td>
</tr>
<tr>
<td>Philosophical, Religious, Ethical Principles (GPR)</td>
<td>3</td>
</tr>
<tr>
<td>One additional GLT, GPA, or CPR course</td>
<td>3</td>
</tr>
<tr>
<td>Historical Perspectives on Western Culture (GHP)</td>
<td>3</td>
</tr>
<tr>
<td>Mathematics (GMT)</td>
<td>3</td>
</tr>
<tr>
<td>Natural Sciences (GNS)</td>
<td>5-7</td>
</tr>
<tr>
<td>one must be a laboratory course; each must have a different departmental prefix</td>
<td></td>
</tr>
<tr>
<td>Reasoning and Discourse (GRD)</td>
<td>6</td>
</tr>
<tr>
<td>ENG 101 or FMS 115 or RCO 101, and one additional GRD course</td>
<td></td>
</tr>
<tr>
<td>Social and Behavioral Sciences (GSB)</td>
<td>6</td>
</tr>
</tbody>
</table>

Department specifies courses for:

Fine Arts (GFA)

required: ART 100 or 101

3

II General Education Marker Requirements

See details and courses. It is possible to meet all GE Marker Requirements while completing the GE Core requirements or courses required by the major/concentration.

Students may select courses for:

Global/Global Non-Western Perspectives (GGL/GN)

four (4) courses carrying GGL/GN markers, at least one of which must carry the GN marker

One Speaking Intensive (SI) Course

In addition to this SI Marker requirement, students must also complete a second SI course within the major. All programs have identified at least one course among their major requirements that is taught as Speaking Intensive. IAR 201 satisfies this requirement for IARC majors.

One Writing Intensive (WI) Course

In addition to this WI Marker requirement, students must also complete a second WI course within the major. All programs have identified at least one course among their major requirements that is taught as Writing Intensive. IAR 202 satisfies this requirement for IARC majors.

III Major Requirements

1. Studio courses (44 s.h.): IAR 101, 102, 201, 202, 301, 302, 411, 412
2. Support courses (38 s.h.): IAR 110, 112, 211, 212, 221, 222, 311, 331, 332, 333, 334, 451, 452
3. IARC Experience: 9 s.h. from the following
   a. Study Abroad: IAR 499
   b. Field Study: IAR 432, 527, 531
   c. Practicum: IAR 500
   d. Design Thesis: IAR 501, 502
   e. Concentrated Electives: IAR 536, 540, 541, 542, 543, 545, 547, 548, 552, 555, 560, 565, 578; ART 220, 221, 241, 252, 281, 285, 292, 328, 329, 340, 341, 344, 347, 348, 442, 446, 529; BUS 205, 306; CSt 341; GEO 201, 202, 302; MGT 240, 340; PH 323, 348, 361; IAR 140, 351, 370, 544. Other courses can be negotiated for these credits with the student's advisor and/or department chair.

IV Related Area Requirements

ART 100

*ART 100 satisfies GFA.
General Education Program Requirements

I. General Education Program Category Requirements (36–37 total semester hours required)
Select courses as indicated from the following categories:

<table>
<thead>
<tr>
<th>Category</th>
<th>S.H.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Humanities and Fine Arts</td>
<td>12</td>
</tr>
<tr>
<td>One course from Literature list (GLT)</td>
<td>3</td>
</tr>
<tr>
<td>One course from Fine Arts list (GFA)</td>
<td>3</td>
</tr>
<tr>
<td>One course from Philosophical/Religious/Ethical Perspectives list (GPR)</td>
<td>3</td>
</tr>
<tr>
<td>One additional course from any of the above</td>
<td>3</td>
</tr>
<tr>
<td>Historical Perspectives (GHP)</td>
<td>3</td>
</tr>
<tr>
<td>One course from Historical Perspectives list</td>
<td></td>
</tr>
<tr>
<td>Natural Sciences (GNS)</td>
<td>6–7</td>
</tr>
<tr>
<td>Two courses from Natural Science list as follows:</td>
<td></td>
</tr>
<tr>
<td>One must be a laboratory course.</td>
<td></td>
</tr>
<tr>
<td>Each must have a different departmental prefix.</td>
<td></td>
</tr>
<tr>
<td>Mathematics (GMT)</td>
<td>3</td>
</tr>
<tr>
<td>One course from Mathematics list</td>
<td></td>
</tr>
<tr>
<td>Reasoning and Discourse (GRD)</td>
<td>6</td>
</tr>
<tr>
<td>ENG 101 or FMS 115 or RCO 101</td>
<td>3</td>
</tr>
<tr>
<td>One additional course from Reasoning and Discourse list</td>
<td>3</td>
</tr>
<tr>
<td>Social and Behavioral Science (GSB)</td>
<td>6</td>
</tr>
<tr>
<td>Two courses from Social and Behavioral Science list</td>
<td></td>
</tr>
</tbody>
</table>

II. General Education Marker Requirements
Fulfill the following requirements:

One writing intensive course (indicated in the online Schedule of Courses by marker WI) in any discipline

[In addition to this GE Writing Intensive requirement, students must also complete a second Writing Intensive course within the major. The College of Arts and Sciences requires additional Writing Intensive courses]
One speaking intensive course (indicated in the online Schedule of Courses by marker SI) in any discipline
[In addition to this GE Speaking Intensive requirement, students must also complete a second Speaking Intensive course within the major.]

Four Global Perspectives courses (indicated in semester Schedule of Courses by markers GL or GN)

At least one of the Global Perspectives courses must carry the GN (non-Western course) marker
GL/GN courses may include a maximum of two courses in a foreign language (6 s.h.)
One GL/GN course requirement is waived for each semester completed in a credit-bearing Study Abroad experience, up to a maximum of two course waivers. A summer program abroad counts as a semester.
A foreign language course completed to meet an admission deficiency does not meet a GL or GN requirement.
Courses used to meet the core category requirements (#1 above) also fulfill the marker requirements if the course carries the indicated marker in the online Schedule of Courses. Other marker courses are also available, including courses in the major. It is therefore possible to meet all General Education Program Marker requirements while completing the courses under #1 above and/or courses required for the major.

Waivers of Marker Courses for Transfer Students
For students who initially transfer to UNCG as juniors or seniors, SI and WI courses outside the major requirements and two GL/GN courses are waived. See Writing Intensive Courses for policies that govern WI requirements for students transferring to the College of Arts and Sciences.

III. Work toward Student Learning Goals outside the GEC
The General Education Program provides a foundation for progress toward the UNCG Student Learning Goals. These goals are then reinforced in the major and minor programs that students complete before graduation. In addition to the General Education Program requirements described above, all bachelor's degree programs require:

- At least one additional writing intensive course (WI) in the major
- At least one additional speaking intensive course (SI) in the major
- Proficiency level in technology as required for the major
- Proficiency level in information skills/research as required for the major
Faculty Data Form

Name: Jonathon R. Anderson

Check one:
x full-time  __adjunct  __part-time  ___support
___other (please indicate):

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

If this individual is a full-time faculty member, please indicate:
10 ___% of time spent in administration
60 ___% of time spent in teaching
30 ___% of time spent in research

Check one:
☐ Yes  ☐ No
☐ Yes  ☐ No
☐ Yes  ☐ No

Educational background:

Master of Fine Arts, Furniture Design (2010)
Savannah College of Art & Design, Savannah, Georgia

Bachelor of Arts, Architecture (2007)
Southern Illinois University, Carbondale, IL

Positions held in academic institutions:

UNCG  August 2010 – Present, Assistant Professor
Department of Interior Architecture, College of Arts & Sciences

Courses taught in the past two years:

IAR201: Environmental Design III
IAR211: Visual Communication I
IAR212: Visual Communication II
IAR311: Computer Aided Design for Interior Architecture
IAR565: Advance Materials and Methods
IAR 560: Advance Computers in Interior Architecture

Positions held in design practice:

Principal, sur:FACE studio (2010-present)

Significant publications, creative projects, and/or paper presentations:


Awards, recognitions, grants, competitions:

- 2012 UNCG New Faculty Research Grant
- 2012 UNCG New Faculty Summer Excellence Grant
- 2012 Kohler International Travel Grant
- 2011 UNCG Advancement of Teaching and Learning Grant
- 2011 Teacher of the Year Nominee, College of Arts & Sciences, UNCG
- 2011 Honorable Mention, 10up YAF Design Build Competition, Atlanta, GA
- 2011 Winner, You, Me & the Bus, National Architecture Competition
- 2010 Best Designers Under 30 in America, Loft Life Magazine, New York, NY
- 2010 Honorable Mention, TOGs Competition, AIA, Austin, Texas
- 2010 Special Mention, eVolo Skyscraper Competition

Professional memberships and service:

Member: IDEC, ACADIA, CCADRIA

2011-2013 IDEC Exchange, Editor-in-Chief
2012 – Present International Journal of Interior Architecture + Spatial Design (ii), Editor
2010 – Present, CAMstudio, Director

Professional development:

2012 National Conference on Beginning Design Student
2011 National Conference on Beginning Design Student
2011 International Conference of Computer-Aided Architectural Design Research in Asia (CAADRIA)
2011 IDEC South Regional Conference
2010 Architectural Research Centers Consortium (ARCC) and the European Association for Architectural Education (EAAE) International Conference
Faculty Data Form

Name: Stoel Burrowes

Check one:
- full-time
- adjunct
- part-time
- support

X other (please indicate): Academic Professional

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

If this individual is a full-time faculty member, please indicate:
- 20% of time spent in administration
- 60% of time spent in teaching
- 20% of time spent in research

Educational background:

Master of Arts, Product Design (1994)
North Carolina State University, School of Design, Raleigh, NC

Bachelor of Arts, History of Art (1975)
Yale University, New Haven, CT

Positions held in academic institutions:

UNCG
Associate Professor Academic Professional, 2006 - present
Lecturer, 2003 - 2004
Adjunct, 2000 - 2003
Department of Interior Architecture

Virginia Commonwealth University
Assistant Professor, Collateral, 2004 - 2006
Department of Interior Design, School of the Arts

Maryland Institute College of Art
Lecturer, Spring 2002 and Spring 2004
Department of Continuing Education

Courses taught in the past two years:

IAR101: Environmental Design I
IAR102: Environmental Design II
IAR110: Design Visualization I
IAR112: Design Visualization II
IAR301: Interior Architecture I
IAR302: Interior Architecture II
IAR321: Creativity, Design, & Entrepreneurship
IAR452: Internship in Interior Architecture

Positions held in design practice:

Builder, Hill Country Woodworks, Chapel Hill, NC 1982 – 2001
Designer, Korea Institute of Industrial Design Promotion, Seoul, Republic of Korea, 1995
Faculty Data Form

Significant publications, creative projects, and/or paper presentations:


Awards, recognitions, grants, competitions:

- 2012 A' Design Award and Competition, Awarded for ‘A Back Windsor’ chair design
- 2010 Design Quest Furniture Competition, Chair Design, Accepted and displayed March - July 2010 in Grand Rapids, MI
- 2010 2011 Coleman Fellow
- 2009 HES Technology Grant
- 2008 Recipient of School of Human Environmental Sciences, Mary Francis Stone - Teaching Excellence Award

Professional memberships and service:

Member: IDEC

January 2011

Faculty Data Form
Faculty Data Form

Name: Stephanie Brooker

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

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

If this individual is a full-time faculty member, please indicate:
10 ____ % of time spent in administration
90 ____ % of time spent in teaching
0 ____ % of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):
Master of Science, Interior Architecture (2011)
University of North Carolina Greensboro

Positions held in academic institutions (title of position/rank, year and tenure):
UNCG
Lecturer, 2011 - present
Department of Interior Architecture

Courses taught in the past two years:
IAR110: Design Visualization I
IAR112: Design Visualization II
IAR202: Environmental Design IV
IAR211: Visual Communication I
IAR212: Visual Communication II
IAR411: Interior Architecture III

Positions held in design practice:
Designer/Consultant, Hobbs Architects, 2009 - Present

Significant publications, creative projects, and/or paper presentations:

Awards, recognitions, grants, competitions:
- 2010 Community-Based Research Grant

January 2011  Faculty Data Form
Faculty Data Form

Name: Travis L. Hicks

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

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

If this individual is a full-time faculty member, please indicate:
0% of time spent in administration
60% of time spent in teaching
30% of time spent in research

Educational background:
Master of Architecture (1997)
Princeton University, Princeton, NJ

Bachelor of Science, Architecture, summa cum laude (1995)
Georgia Tech, Atlanta, GA

Positions held in academic institutions:

UNCG
August 2010 – Present, Assistant Professor
Spring 2009, Adjunct Lecturer
Department of Interior Architecture

NCSU
Spring 2001 – Fall 2007, Adjunct Assistant Professor of Architecture
School of Architecture, College of Design, North Carolina State University

Courses taught in the past two years:
IAR211: Visual Communication I
IAR301: Interior Architecture I
IAR302: Interior Architecture II
IAR311: Computer-Aided Design for Interior Architecture
IAR411: Interior Architecture III
IAR412: Interior Architecture IV
IAR451: Professional Practices in Interior Design

Positions held in design practice:

Significant publications, creative projects, and/or paper presentations:


Faculty Data Form


**Awards, recognitions, grants, competitions:**

- 2012 Mary Frances Stone Teaching Excellence Award Winner
- 2012 New Faculty Summer Excellence Research Award
- 2012 New Faculty Grant
- 2011 & 2012 UNCG Undergraduate Research Assistantship Grant
- 2011 – 2012 Scholars Travel Grant
- 2011 – 2012 College of Arts + Sciences Teaching Excellence Award, Nominee
- 2011 – 2012 Faculty Advisor to 1st Place & Honorable Mention Winners IDEC Student Design Competition, South Region
- 2011 Faculty Advisor to Top American Firm winner in Mock Firms International Skyscraper Challenge
- 2010 IDEC South Region Conference, Best Poster Award and Best Round Table Award
- J. Hyatt Hammond Scholarship, North Carolina Architectural Foundation, 2004

**Professional memberships and service:**

NCIDQ Certificate No. 027701  
Member: IIDA, IDEC, EDRA, AIA, ACSA

IDEC South Region Student Design Competition Coordinator, 2011-2012
IDEC South Region Conference Abstract Coordinator, 2012-2013
IDEC National Conference Abstract Reviewer, 2011-2012
IIDA Triangle City Center Steering Committee, Oct. 2008 – Aug. 2010
IIDA UNCG Campus Center, Faculty Liaison, August 2010 – Present
EDRA43 Seattle, Conference Abstract Reviewer, 2011-2012
EDRA43 Seattle, Session Chair, 2012
AIA Triangle Design Awards Committee, Aug. 2008 – Aug. 2010
AIA, National AIA Representative to NAAB Visiting Teams, 2010-2013
AIA Piedmont Executive Board, UNCG Liaison, Jan. 2012 – Present

**Professional development:**

Conferences Attended  
- EDRA43 Seattle, Seattle, WA, May-June 2012  
- 2012 IDEC Annual Conference, Baltimore, MD, March 2012  
- Lilly Conference on College + University Teaching, Greensboro, NC, February 2012  
- NCBDS 28, Penn State University, March 2012  
- Virginia Society AIA Architecture Exchange East, Richmond, VA, November 2011  
- South Region IDEC Conference, Statesboro, GA, October 2011  
- Midwest Region IDEC Conference, Chicago, IL, October 2011  
- 2011 IDEC Annual Conference, Denver, CO, March 2011  
- South Region IDEC Conference, High Point, NC, October 2010

Continuing Education  
- Harvard University, Graduate School of Design, Executive Education  
  - “Re-Thinking the Office: The Business Case for Design” Summer 2008  
  - “The New American Courthouse” Summer 2006
Faculty Data Form

Name: Tommy Lambeth

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

Individual has been responsible for ID studio supervision in past 2 academic years:
- Yes ☐ No ☐

Individual has completed a degree in interior design:
- Yes ☐ No ☐

Individual has passed the complete NCIDQ exam:
- Yes ☐ No ☐

If this individual is a full-time faculty member, please indicate:
- 10% of time spent in administration
- 60% of time spent in teaching
- 30% of time spent in research

Educational background:

Master of Landscape Architecture (1979)
NC State University, Raleigh, NC

Bachelor of Product Design (1975)
NC State University, Raleigh, NC

Positions held in academic institutions:

UNCG
- Department Chair, 1999 - 2009
- Associate Professor, 1994 – present
- Assistant Professor, 1988 – 1984
- Adjunct Instructor, 1986 – 1988
- Department of Interior Architecture

NC A&T
- Adjunct Instructor, 1985 - 1987
- Department of Landscape Architecture

Michigan State University
- Assistant Professor, 1979 – 1984
- Department of Landscape Architecture

Courses taught in the past two years:

IAR 101 Environmental Design I
IAR 102 Environmental Design II
IAR 110 Design Graphics I
IAR 112 Design Graphics II
IAR 302 Interior Architecture III
IAR 333 Materials, Methods, and Technologies of Interior Architecture II

January 2011
Faculty Data Form

Positions held in design practice:
Principal/Owner, Design Works, Greensboro, NC 1988 -- present

Significant publications, creative projects, and/or paper presentations:


Awards, recognitions, grants, competitions:
- 2011 IDEC Award of Excellence, Best Presentation Award (with Tina Sarawgi)
- 2008 IIDA Outstanding Educator Award, Carolinas Chapter

Professional memberships and service:
Member: IDEC

Paper Reviewer, National Conference on the Beginning Design Student, San Antonio, TX 2006
Session Moderator, National Conference on the Beginning Design Student, San Antonio, TX 2006
Juror, 21st Annual ARTS Awards, Dallas, TX 2005
Invited Participant, Design Path Workshop, Kajaani, Finland, 2001

Professional development:
Conferences Attended
- IDEC South Region Annual Conference, 2008, 2009, 2010
Faculty Data Form

Name: Jo Leimenstoll

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

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

If this individual is a full-time faculty member, please indicate:
10 ___% of time spent in administration (service)
60 ___% of time spent in teaching
30 ___% of time spent in research

Educational background:

Participant in the Architectural Conservation International Course (1981)
International Centre for the Conservation and Restoration of Monuments, Rome, Italy

Master of Architecture (1976)
North Carolina State University School of Design, Raleigh, NC

Bachelor of Fine Arts in Studio Art with a minor in Art History (1973)
University of North Carolina at Chapel Hill, NC

Positions held in academic institutions:

UNCG
Full Professor, 2000 – Present
Associate Professor with Tenure, 1988 – 2000
Assistant Professor, 1983 – 1988

Courses taught in the past two years:

IAR501: Advanced Interior Architecture Studio
IAR 602 Advanced Interior Architecture III
IAR/HIS 543 Historic Preservation Principles and Practices
IAR 412 Interior Architecture IV
IAR/HIS 548 Architectural Conservation
IAR 555 Field Methods In Preservation Technology
IAR 690 Internship

Positions held in design practice:

Principal and Owner, Ramsay Leimenstoll, 1983-present
Architect, North Carolina Main Street Program 1981-1983

Significant publications, creative projects, and/or paper presentations:


Faculty Data Form


Design Guidelines for Thomasville Historic Districts. Prepared for the City of Thomasville Historic Preservation Commission and the Thomasville Planning Department, June 2004

Design Guidelines for the Chapel Hill Historic Districts. Prepared for the Chapel Hill Preservation Commission and the Chapel Hill Planning Department, 2002


**Awards, recognitions, grants, competitions:**

- 2010 Ragan Old North State Non-fiction Award, North Carolina Literary and Historical Association
- 2010 UNCG School of Human Environmental Sciences Research Excellence Award
- 2006 Marion Stedman Covington Foundation, $150,000
- 2008 UNCG School of Human Environmental Sciences Outstanding Advisor Award
- 2003 UNCG School of Human Environmental Sciences Outstanding Teaching Award
- 2001 National Trust for Historic Preservation, Preservation Services Fund, $1800 matching grant
- 2000 Save America's Treasures $250,000 matching grant, National Park Service
- 2000 Bridges Program participant

**Professional memberships and service:**

- National Alliance of Preservation Commissions Board of Directors, 2007 to present, Chair, October 2011 to present
- Preservation North Carolina, Board of Directors, 2003 to present, Chair 2010-2011
- North Carolina National Register Advisory Committee, 1996-2002, 2009 to present
- Marion Stedman Covington Foundation Board of Trustees, 2006 to 2010, 2012 to present
- Guilford County Preservation Commission, member 2005 to present
- American Institute of Architects, member, 1982 to present, NCAIA Awards Committee member 2009
- National Trust for Historic Preservation, Forum member
- National Council of Preservation Education, institutional member
- Vernacular Architecture Forum, member

**Professional development:**

- National Alliance of Preservation Commissions Forum 2012, 2010
- Vernacular Architecture Forum Annual Conference 2011
- Southeastern Section of the Society of Architectural Historians conference, 2009
Faculty Data Form

Name: Patrick Lee Lucas

Check one:
_x_ full-time  _ adjunct  _ part-time  _ support

Other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:
☐ Yes  ☐ No

Individual has completed a degree in interior design:
☐ Yes  ☐ No

Individual has passed the complete NCIDQ exam:
☐ Yes  ☐ No

If this individual is a full-time faculty member, please indicate:
_______% of time spent in administration
_______% of time spent in teaching
_______% of time spent in research

Educational background:

Doctor of Philosophy, American Studies (2002)
Michigan State University, Ann Arbor, MI

Master of Arts, Interior Design (1988)
University of Kentucky, Bowling Green, KY

Bachelor of Architecture (1988)
University of Cincinnati, OH

Positions held in academic institutions:

UNCG

- Associate Professor with Tenure, 2008 - present
- Assistant Professor, 2002 - 2008
- Department of Interior Architecture

Courses taught in the past two years:

IAR201: Environmental Design III
IAR202: Environmental Design IV
IAR221: History and Theory of Design I
IAR222: History and Theory of Design II
IAR301: Interior Architecture I
IAR352: History and Theories of Material Culture

Significant publications, creative projects, and/or paper presentations:


Faculty Data Form

Awards, recognitions, grants, competitions:
- 2010 – 2011 Office of Leadership and Service-Learning Fellow
- 2009 – 2012 Chancellor’s Resident Fellow, Lloyd International Honor’s College
- 2008 – 2010 Graham Foundation for Study in the Visual Arts
- 2008 – 2010 Comala Foundation
- 2007 Marion Stedman Covington Foundation

Professional memberships and service:

IDEC
Community by Design Initiative
Greensboro Historical Museum Lobby Initiative, Spring 2011
NCCJ Office Assessment and Planning, Spring 2010
Weatherspoon Art Museum Board of Directors, 2010-present
Preservation Greensboro, Inc. Board of Directors, 2007-2010

Professional development:

Vernacular Architecture Forum, 2010
Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Anna Marshall-Baker

Check one:

_x_ full-time

_adjunct

_part-time

__support

_x_ other (please indicate): department chair

Individual has been responsible for ID studio supervision in past 2 academic years:
☐ Yes ☐ No

Individual has completed a degree in interior design:
☐ Yes ☐ No

Individual has passed the complete NCIDQ exam:
☐ Yes ☐ No

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

_____% of time spent in administration

_____% of time spent in teaching

_____% of time spent in research

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

Ph.D., 1991 Developmental Psychology, Virginia Tech
M.S., 1986 Interior Design, Virginia Tech
B.A., 1977 Art, Longwood College

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

2010-present Full Professor

2001 – 2010 Associate Professor, Interior Architecture, University of North Carolina at Greensboro

1992 - 2001 Assistant/Associate Professor, Interior Design, Department of Near Environments, Virginia Tech

Courses taught in the past two years:

IAR331 (F11, F12)

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

(up to six items):

Awards, recognitions, grants, competitions:

Most Admired Educator of 2011, DesignIntelligence

Best Paper Presentation (2009; South Regional Meeting of IDEC).

Fellow, Interior Design Educators Council (2009).

Finalist, Best Paper Presentation (2009; IDEC Annual Conference).

Founder’s Award (2008; University Committee on Sustainability; UNCG).

Professional memberships and service:

January 2011
Interior Design Educators Council (IDEC)
Corporate Member (1994- )
Associate Member (1992-1994)

Coordinator of Student Design Competition for the South Region (2011)

Co-Chair (with Pamela Evans, Kent State University) Service Collaborative (2010 - 2011)

Second phase of a former task force charged with operationalizing the sustainability resolution that IDEC passed in 2005.

Invited Juror, Student Design Competition (2008)

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


Association for the Advancement of Sustainability in Higher Education. (2008) Raleigh.


Faculty Data Form

Name: Hannah Rose Mendoza

Check one:

x full-time  ____ adjunct  ____ part-time  ____ support

____ other (please indicate):

Individual has been responsible for ID studio supervision in the past 2 academic years:
Yes  No

Individual has completed a degree in interior design:
Yes  No

Individual has passed the complete NCIDQ exam:
Yes  No

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

10% of time spent in administration
Yes  No

60% of time spent in teaching
Yes  No

30% of time spent in research

Educational background:

Florida State University, Tallahassee, FL

Bachelor of Arts, Art History with a minor in Political Science (1998)
Rutgers University, New Brunswick, NJ

Positions held in academic institutions:

UNCG
Assistant Professor, 2009 - present
Department of Interior Architecture

Savannah College of Art & Design
Professor, 2007 – 2009
Head of Decorative Arts Minor 2008 – 2009
Department of Interior Design

West Virginia University
Assistant Professor, 2005 – 2007
Program of Interior Design and Women’s Studies Faculty

Art Institute Online
Adjunct Instructor, 2004 – 2006

Valdosta State University
Adjunct Instructor, Spring 2005

Florida State University
Adjunct Instructor, Spring 2005

Courses taught in the past two years:

IAR202: Environmental Design IV
IAR222: History and Theory of Design II
IAR332: Materials, Methods and Technologies I
IAR411: Interior Architecture III
IAR645: Design Seminar
Faculty Data Form

Positions held in design practice:
Residential Designer, Third Eye Interiors, 2004 – Present
Design Assistant, Landmark Design, 2003 – 2004
Exhibit Designer, The Dickerson Gallery, 2002 – 2003
Design Consultant, EG Carpentry and Home Remodel, 2000 – 2004

Significant publications, creative projects, and/or paper presentations:

Awards, recognitions, grants, competitions:
- 2012 IDEC Community Service Award Winner
- 2012 UNCG International Scholars Travel Grant
- 2012 NomlMary Frances Stone Teaching Excellence Award Nominee
- 2011 Osk Foundation Learning Community Grant
- 2010 UNCG New Faculty Summer Excellence in Research Grant
- 2010 UNCG New Faculty Research Grant

Professional memberships and service:
Member, IDEC, IIDA, The Institute for Figuring, American Association of University Professors
2012 – present, Managing Editor Global Journal of Peace Research and Practice
2009 – present, Director The Global Studio Project
2009 – 2012 Book Reviews Editor, Interiors: Design, Architecture & Culture

Professional Development:
Currently enrolled in Design Research Paradigms course at NC State
2012 - NC State 3-day Grant Writing Workshop

The 6th International Conference on Evil, Ethics & the State
Interior Design Educator’s Council International Conference,
Interior Design Educator’s Council South Region Conference
Annual Conference of International Association for Research in Architecture
European Society for Systematic Innovation in Education
Interior Design/Interior Architecture Educators Association (Australia)
International Conference on Innovation, Research, and Education
National Council on the Beginning Design Student
ART & Design for Social Justice Symposium
Faculty Data Form

Name: Tina Sarawgi

Check one:

x full-time    __adjunct    __part-time    __support

__other (please indicate):

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

☐ Yes  ☐ No

Individual has completed a degree in interior design:

☐ Yes  ☐ No

Individual has passed the complete NCIDQ exam:

☐ Yes  ☐ No

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

☐ 30% of time spent in administration
☐ 50% of time spent in teaching
☐ 20% of time spent in research

Educational background:

Master of Architecture (2001)
Miami University, Oxford, Ohio

Bachelor of Architecture (1998)
School of Planning and Architecture, New Delhi, India

Positions held in academic institutions:

UNCG
Director of Graduate Study, 2010-present
Associate Professor, 2007-present
Assistant Professor, 2001-2007
Department of Interior Architecture

Miami University
Teaching Assistant, 2000-2001
Dept. of Architecture and Interior Design

Courses taught in the past two years:

IAR431: Interior Lighting Design
IAR333: Materials, Methods and Technologies II
IAR311: Computer-Aided Design in Interior Architecture
IAR501: Advanced Interior Architecture Studio
IAR560: Computer-Aided Design Research Seminar
IAR631: Environmental Design Research

Positions held in design practice:

Lighting Intern and consultant, Light Defines Form, Inc., Greensboro, NC (2011-2012)
Intern, Alliance Architecture, Durham, NC (2008)
Intern, BHDP Architecture, Cincinnati, OH (2001)
Faculty Data Form

Significant publications, creative projects, and/or paper presentations:


Awards, recognitions, grants, competitions:

- 2011 IDEC Award of Excellence, Best Presentation Award (with Tommy Lambeth)
- 2010 IDEC Award of Excellence, Best Presentation Award
- 2007 IESNA Teachers of Lighting Workshop Award
- 2006 Graham Foundation for Advanced Studies in the Fine Arts Grant
- 2001/02 Joel Polkey/ Fixtures Furniture/ IIDA Foundation Award

Professional memberships and service:

- NCIDQ Certificate No. 021228
- Member, Interior Design Educators Council (IDEC)
- Registered Architect under the Council of Architecture, India since 1999

Professional Development:

ATTACHMENT 12

An organizational chart of UNCG including the College of Arts and Sciences and the Department of Interior Architecture.

Appendix C
Request for Authorization to Establish a Master of Fine Arts in Interior Architecture
The University of North Carolina at Greensboro
Organizational Chart
February 14, 2012
Prepared by: Human Resource Services

*The Director of the Gateway University Research Park reports to both the Chancellor at UNCG and the Chancellor at NCA&T.

**Dean of Nanoscience and Nanotechnology reports to both the Provost at UNCG and the Provost at NCA&T.