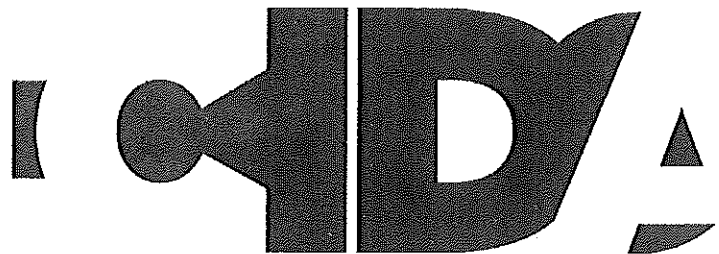


Accreditation Report

Indiana State University



Council  
for Interior  
Design  
Accreditation

## **Summary of Accreditation Decision**

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At a meeting in Grand Rapids, Michigan, on July 26-27, 2013 the Accreditation Commission of the Council for Interior Design Accreditation (CIDA) voted to award accreditation to the interior design program at Indiana State University. Accreditation is for a term of six years effective July 2013.

Award of CIDA accreditation provides assurance that students graduating from the interior design program are adequately prepared for entry-level interior design practice. Program quality is assessed primarily through the evaluation of student learning outcomes evidenced in student work. To determine accreditation status, the Accreditation Commission carefully considers information provided in the program self-study and information obtained by the visiting team during the on-site review of the program.

The Accreditation Report provides a record of findings that led to the decision on accreditation status. The Reader's Guide on the following page further explains CIDA's process for evaluating interior design programs using Standards and expectations as performance criteria.

This Accreditation Report represents CIDA's evaluation of the interior design program leading to the Bachelor of Science in Interior Design degree using Professional Standards 2011. No other programs at Indiana State University are included in this evaluation.

## Reader's Guide

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The probationary visit was conducted in order to monitor program progress toward improvement in areas found to be weak during the last CIDA accreditation review. The intent of the probationary visit was to verify information presented in the program's Progress Report, which serves as an important reference for understanding the evaluation presented in this report. The Indiana State University Progress Report accompanies this document.

The probationary visit focused specifically on the improvement of CIDA Standards 1-14:

- Standard 1. Mission Goals, and Curriculum
- Standard 2. Global Perspective for Design
- Standard 3. Human Behavior
- Standard 4. Design Process
- Standard 5. Collaboration
- Standard 6. Communication
- Standard 7. Professionalism and Business Practice
- Standard 8. History
- Standard 9. Space and Form
- Standard 10. Color
- Standard 11. Furniture, Fixtures, Equipment and Finish Materials
- Standard 12. Environmental System and Controls
- Standard 13. Interior Construction and Building Systems
- Standard 14. Regulations

Standards are in bold type, followed by expectations. For instance:

**Standard→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.**

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

Each expectation is evaluated based on evidence presented in the program self-study and during the on-site review. CIDA's evaluation of each expectation is signified by a check mark following the expectation. Program expectations may be checked yes or no; student learning expectations may be checked insufficient evidence; awareness; understanding; or ability/application. The check mark options for the student learning expectations correspond with the expected learning levels within these expectations.

The Visiting Team Report addresses program improvement evident during the probationary visit related to program expectations that were marked "no" and student learning expectations that were marked below the required learning level in the last Accreditation Report.

## **Introductory Team Comments about the Site Visit**

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### **Program Analysis Report**

- 1) Overall, was the Program Analysis Report well organized, complete, and accurate?

Yes

No

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

The Progress Report was clear, concise, and complete.

### **Site Visit Arrangements**

- 1) Were overall site visit arrangements (lodging, meeting space, meals, site visit schedule) conducive to the team's review?

Yes

No

- 2) Was the site visit impacted by any unexpected events or circumstances?

Yes

No

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

The visiting team would like to thank the program chair, faculty, and administration for their efforts to support the team's work on-site.

### **Student Work Display**

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

20 hours

- 2) Overall, was the display of student work well organized and complete?

Yes

No

## Introductory Team Comments about the Site Visit

- 3) If the team requested additional evidence for any expectation, please describe or list those areas and comment on whether or not the program responded to the team's request.

Request	Date Requested	Did the Program Respond? (Yes/No)
Syllabus for Interior Design Studio I (IAD 251) - weekly break down	4/27	Yes
4d - Synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements	4/28	Yes
4e - Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts	4/28	Yes
6c - Use sketches as a design and communication tool (ideation sketches)	4/28	Yes
12e - Thermal comfort	4/28	Yes
12f - Thermal impact on interior design solutions	4/28	Yes
13f - Vertical circulation systems from senior projects	4/27	Yes
14c - Compartmentalization / fire separation / smoke containment	4/28	Yes
Faculty red lines for Interior Design Studio I (IAD 251)	4/28	Yes
Matrix - student and faculty	4/28	Yes
Where is ADA taught - primary	4/28	Yes
Guest speaker list	4/28	Yes
List of adjunct professors / adjunct lecturers	4/28	Yes
Webinar (IAD 261) - learning outcomes	4/28	Yes
List of Advisory Board members	4/28	Yes

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

Student work was displayed in chronological order in a studio space, and courses were labeled on tables. Projects were coordinated with the color-coding system that was also used in the curriculum matrix within the PAR. Along with the projects, the program provided textbooks and course binders with relevant course information.

## Introductory Team Comments about the Site Visit

### Interviews

- 1) How many faculty members and instructional personnel were interviewed and approximately how much time did the team spend conducting these interviews?

3 full-time faculty for 1.5 hours

- 2) Approximately how many students were interviewed and how much time did the team spend conducting these interviews?

6 students for 45 minutes, including 2 freshmen, 2 sophomores, and 2 seniors

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

Because it was finals week, no classes were in session. However, after the student interviews, short presentations were given by one freshman, one sophomore, and one senior. The three presentations were given over a period of 15 minutes.

- 4) Approximately how much time did the team spend interviewing program/unit administrators?

The visiting team spent 30 minutes interviewing the interior design program coordinator and 30 minutes interviewing two administrators including the dean and the associate dean and interim program chair.

- 5) Did the team conduct an exit interview with program faculty?

Yes

No

- 6) Did the team conduct an exit interview with institutional administration?

Yes

No

- 7) Additional comments about interviews:

The visiting team would like to thank the faculty, administration, and students for sharing information that enabled them to develop a clear understanding of the program and the institution.

## Introductory Team Comments about the Site Visit

### **Notable Aspects of the Program**

- 1) Notable and/or innovative aspects of the program's circumstances:

Indiana State University is located in a suburban area and attracts the majority of its students locally and regionally. The institution is located one hour from a metropolitan area, and this proximity provides students in the interior design program with access to a variety of real-life projects and case studies as well as buildings of historic significance. Along with the qualified full-time faculty, the program engages members of the local practitioner community as mentors, model clients, and critics to students.

## Standard 1. Mission, Goals, and Curriculum

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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.

- Compliance  
 Partial Compliance  
 Non-Compliance
- 

### Executive summary of evidence supporting the assessment:

The interior design program's mission statement clearly describes the scope and purpose of the program, which is to "prepare future leaders and innovators in the global design community." This statement aligns with the institution's mission in regard to preparing productive citizens for Indiana and the world. Program goals connect to the mission and address the content and student learning outcomes for entry-level interior design practice. The curriculum emphasizes professional preparation by integrating complex, aesthetic, technical, and theoretical aspects into commercial and residential design.

Overall, the curriculum was well sequenced with regard to increasing levels of student learning. Studio projects increased in complexity and scope. For example, students began with small-scale projects in Interior Design Studio I (IAD 251), such as the bathroom project (175 SF) and affordable housing project (350 SF). Projects in subsequent studio courses increased in scale, as noted in the 8,300 SF restaurant project from Interior Design II (IAD 351) and the 13,200 SF historic preservation project from Interior Design II (IAD 351). The birthing center project from Interior Design IV (IAD 451) was 15,000 SF, and thesis projects from Interior Design V (IAD 452) were 20,000 SF or more.

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

Program Expectations	No	Yes
a) The program mission statement clearly identifies intent and purpose of the interior design program.	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b) The program mission statement appropriately reflects institutional context and requirements for entry-level interior design practice.	<input type="checkbox"/>	<input checked="" type="checkbox"/>
c) Program goals are appropriate to the mission and adequately address the content and student learning required for entry-level interior design practice.	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d) The curriculum follows a logical sequence and achieves the program mission and goals.	<input type="checkbox"/>	<input checked="" type="checkbox"/>



## Standard 2. Global Perspective for Design

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

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### Executive summary of evidence supporting the assessment:

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

The concepts of sustainability and ecological responsibility are introduced early in the curriculum, and students developed the ability to apply these concepts to their design projects. One of the required textbooks for Materials and Finishes of Interior Design (IAD 250) was *Cradle to Cradle* by William McDonough. Course assignments required students to discuss and reference sustainable aspects gleaned from this reading material. Responses to exam questions revealed an understanding of William McDonough's Hanover Principles. There was evidence in the practicum assignment that students were able to select and apply sustainable materials to their designs for the Indiana Landmarks building. This ability continued with the affordable house project in Interior Design Studio I (IAD 251). Students' projects incorporated sustainable materials and concepts, such as clerestory windows for natural light penetration and energy-saving shingles with low heat absorption. This is a program strength.

Students understood the implications of conducting the practice of design within a world context. Student notes from Materials and Finishes of Interior Design (IAD 250) addressed the issues of global sourcing, such as the energy consumed to ship materials from greater than 500-mile radius and specifying local materials. In Interior Design Studio II (IAD 351), students researched the concept of globalization in the restaurant project. They produced research reports on various countries and cultures such as France, South Africa, Mennonite, and French Canadian.

Students first gained an understanding of how design needs may vary for a range of socio-economic stakeholders in Introduction to Interior Design (IAD 150). A course assignment required them to research and write a short paper about designing for clients from various socio-economic backgrounds. The preservation project from Interior Design Studio III (IAD 352) included mixed-use occupancies based on the building history and socio-economic concerns, which were documented in students' project booklets. In Interior Design Studio V (IAD 452), students' research addressed specific requirements related to designing for children.

## Standard 2. Global Perspective for Design

The program provides exposure to contemporary issues, a variety of business and organizational structures, and opportunities for developing knowledge of other cultures. In Materials and Finishes of Interior Design (IAD 250), students questioned and sought evidence supporting sustainable and green characteristics of specified materials. Students are also required to attend the annual Indianapolis CSI Trade Show to meet and interact with manufacturers. In Interior Lighting and Color Theory (IAD 355), students studied such contemporary lighting issues as the energy efficiency of compact fluorescent and LED lamps and use of natural light. In Introduction to Interior Design (IAD 150), students participated in field trips to MMS/AE – an architectural and interior design firm, and to Chicago Merchandise Mart with guided visits of the showrooms. In Introduction to Interior Design (IAD 150), students participated in discussions focused on different cultural references with respect to color, construction methods, and architectural monuments; and in Interior Design Studio II (IAD 351), students conducted research on a selected culture as a required component of the restaurant project.

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Student work demonstrates <i>understanding</i> of:				
a) the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Students <i>understand</i> :				
b) the implications of conducting the practice of design within a world context.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
c) how design needs may vary for a range of socio-economic stakeholders.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Program Expectations</b>	<b>No</b>	<b>Yes</b>		
The interior design program provides:				
d) exposure to contemporary issues <sup>1</sup> affecting interior design.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
e) exposure to a variety of business, organizational, and familial structures. <sup>2a 2b</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
f) opportunities for developing knowledge of other cultures. <sup>3</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		

### Standard 3. Human Behavior

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

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

#### **Executive summary of evidence supporting the assessment:**

Students have an understanding of human behavior and apply theories of human behavior and human factors into their projects.

Students demonstrated understanding of social and cultural norms through projects that involved various clients. For example, students designed a birth center in Interior Design Studio IV (IAD 451), and for the senior thesis project from Interior Design Studio V (IAD 452), one student focused on children in the design of a children's museum and another student focused on older adults with dementia.

Student work demonstrated the ability to appropriately apply theories of human behavior as well as the ability to select, interpret, and apply appropriate anthropometric data. Human factors theory was introduced in Interior Design Studio I (IAD 251), where students researched and described the role anthropometrics plays in design and the risk factors with poor ergonomics. For the boutique hotel/restaurant project from Interior Design Studio II (IAD 351), students researched and applied theories of Hall's distance zones as they considered appropriate space for each zonal type in the project. Hall's distance zones were also identified and applied in senior thesis projects from Interior Design Studio V (IAD 452). For example, within the MMCH Memory Care Center project, the student identified anthropometric data for the elderly as well as for those with arthritis and used the data to place fixtures and shelving at acceptable heights and for ease of movement. In the Children's Museum thesis project, the student researched Maslow's hierarchy of needs, Hall's distance zones, and anthropometrics in relation to children and applied them to the design solution.

Student work demonstrated the ability to apply universal design concepts. For the affordable housing project from Interior Design Studio I (IAD 251), students selected handles for cabinetry and lever handles for doors to make them easier to manipulate for someone with limited dexterity. For the kitchen competition project from Interior Design Studio II (IAD 351), students provided safety and access to people of various abilities by selecting a cooktop with automatic shut-off for safety of all users, a pullout rack under the cooktop for easy access to pots and pans for someone who is short or in a wheelchair, and a removable base cabinet under the sink to provide toe and knee clearance for a wheelchair user. Universal design concepts were also applied in several projects from Interior Design Studio V (IAD 452). For example, in the MMCH Memory Care Center, students used different types of communication for wayfinding that included braille, legible signage, and contrasting colors. For the children's museum project, examples of universal design application included zero-step entrances or ramps and interactive exhibits that did not discriminate but allowed all children the opportunity to participate.

### Standard 3. Human Behavior

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
a) Students <i>understand</i> that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Student work demonstrates:				
b) the <i>ability</i> to appropriately <i>apply</i> theories of human behavior. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
c) the <i>ability</i> to select, interpret, and <i>apply</i> appropriate anthropometric data.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d) the <i>ability</i> to appropriately <i>apply</i> universal design concepts. <sup>2</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## 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.**

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### Executive summary of evidence supporting the assessment:

Students apply aspects of the design process and generate creative design solutions to a variety of simple to complex problems.

The design process is introduced in Interior Design Studio I (IAD 251), where students are required to develop performance criteria and establish goals and objectives. The program builds upon these foundational assignments with more complex studio assignments in Interior Design Studio III (IAD 352), where students are required to develop a program for the preservation project, and in Interior Design Studio IV (IAD 451), where students are required to develop a program for a birthing center.

In Interior Design Studio V (IAD 452), students conducted pre-design research and incorporated evidence-based design findings in their thesis visual defense. For example, students researched materials, sustainability, indoor air quality, user needs, and human factors. Sources included textbooks, journal articles, Internet, interviews, and observations of occupants. Student work also demonstrated the ability to generate multiple design solutions and develop creative and original visual sketches throughout the thesis studio sequence. Multiple sketches were found for the children's museum and MMCH Memory Care Center thesis projects as well as for the Twelve Points State Bank Rehabilitation project from Interior Design Studio III (IAD 352).

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## Standard 4. Design Process

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Students are <i>able</i> to:				
a) identify and define relevant aspects of a design problem (goals, objectives, performance criteria).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b) gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
c) synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d) demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Program Expectations</b>	<b>No</b>	<b>Yes</b>		
The interior design program includes:				
e) opportunities to solve simple to complex design problems.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
f) exposure to a range of design research and problem solving methods.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
g) opportunities for innovation and creative thinking.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
h) opportunities to develop critical listening skills. <sup>1</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		

## Standard 5. Collaboration

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

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

#### **Executive summary of evidence supporting the assessment:**

Teamwork is required in projects at different levels of the program, and students demonstrated a thorough understanding of teamwork structures and dynamics.

Working within teamwork structures began as early as Design Fundamentals 3-D (IAD 151), where students were required to research, design, and construct a full-size cardboard chair. In Interior Design Studio I (IAD 251), students worked in teams on the affordable housing project, and in Interior Design Studio II (IAD 351), teams were formed on the basis of the Meyers Briggs personality style. This culture of teamwork was perpetuated in both Interior Design Studio III (IAD 352) and Interior Lighting and Color Theory (IAD 355) through the restaurant project. Team projects allowed students to engage in consensus building, leadership, and teamwork and enabled them to develop a sophisticated understanding of and ability to effectively work within teamwork structures and dynamics. This is a program strength.

In addition, the program fosters a rich integration of student and professional mentorship. Throughout the curriculum, students are introduced to, evaluated by, and work with professionals from a variety of fields. It was clear to the visiting team that the richness of this process provides graduating students with professional attributes.

Students understood the nature and value of integrated design practices. This was addressed in the affordable housing project from Interior Design Studio I (IAD 251), through which students learned about LEED and the multiple disciplines that LEED incorporates. The kitchen competition project from Interior Design Studio II (IAD 351) served as an opportunity for students to work closely with kitchen design specialists. An advisory board member with CKD credentials advised and assisted with design critiques. In Interior Design Studio III (IAD 352), industry professionals served as mentors to students by providing consultation, review, and relevant information for the Twelve Points State Bank rehabilitation project. For example, Tommy Kleckner, Director Indiana Landmarks, Western Regional Office was invited as a guest speaker. This is a program strength.

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## Standard 5. Collaboration

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Students have <i>awareness</i> of:				
a) team work structures and dynamics.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b) the nature and value of integrated design practices. <sup>1</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>Program Expectations</b>	<b>No</b>	<b>Yes</b>		
The interior design program includes learning experiences that engage students in:				
c) collaboration, consensus building, leadership, and team work.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
d) interaction with multiple disciplines representing a variety of points of view and perspectives. <sup>2</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		



## Standard 6. Communication

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### Entry-level interior designers are effective communicators.

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

#### Executive summary of evidence supporting the assessment:

In general, students demonstrated the ability to communicate their proposed design solutions through a variety of techniques and media; however, examples of competent rendered perspective delineations are limited.

Throughout the curriculum, students developed the ability to communicate their design solutions through a variety of media, including ideation concept sketches, renderings, and 3-dimensional models.

Student presentation boards and finish presentation renderings were competent across the curriculum; however, renderings tended to be flat and lifeless and lacked sophistication.

Students were introduced to construction documents in Interior Design Graphics I (IAD 152) and were required to produce a set of technical, hand-generated drawings for a small residence. The work lacked industry standard lettering, line weights, dimensioning, and conventional drawing technique. In Construction and Detailing (IAD 260), student work demonstrated understanding of construction drawing documentation, yet similar inconsistency in industry drafting standards, such as dimensioning and tolerances, was apparent. However, significant improvement was found in Interior Design Studio V (IAD 452), where students were required to produce a set of construction drawings, and their work demonstrated the ability to produce a set of competent documents.

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## Standard 6. Communication

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
a) Students <i>apply</i> a variety of communication techniques and technologies appropriate to a range of purposes and audiences.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Students are <i>able</i> to:				
b) express ideas clearly in oral and written communication.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
c) use sketches as a design and communication tool (ideation drawings).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d) produce competent presentation drawings across a range of appropriate media.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
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.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
f) integrate oral and visual material to present ideas clearly.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## **Standard 7. Professionalism and Business Practice**

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**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.**

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### **Executive summary of evidence supporting the assessment:**

Students use ethical and accepted standards of practice, are committed to professional development and the industry, and have a strong sense of giving back to the community.

Students understood the contributions of interior design to contemporary society, which is introduced in Introduction to Interior Design I (IAD 150) through PowerPoint presentations. In Professional Practice and Procedures (IAD 458), students responded to essay questions related to the issues of licensing and title and practice acts

Students understood the various types of design practices and elements of business practice. This was evident in responses to test questions on business types, project management, contracts, design fees, financial management, professional organizations, and legal issues in Professional Practice and Procedures (IAD 458).

The elements of project management are emphasized in Professional Practice and Procedures (IAD 458). For example, students prepared a professional fees and services document for their project from Interior Design Studio V (IAD 452) that outlined the scope of basic services to the client. Students also prepared a client agreement with the associated fees prescribed and explained. Also, for the thesis project, students developed project schedules and completed timesheets that emulated the design field. This is a program strength.

In Professional Practice and Procedures (IAD 458), students interviewed a design professional to gain insight and advice on ethical issues and then documented what they had learned in a written paper. Students also completed an exercise that addressed various ethical scenarios and required them to use the ethical standards of ASID, IIDA, and NKBA to provide a rationale for their responses.

In Introduction to Interior Design (IAD 150), students researched eleven professional organizations that impact the interior design profession and then compiled information on levels of membership, cost, services to members, and the benefits of each organization.

During interviews, it was clear that students understood life-long learning. They began by describing it as CEUs and continued to explain that one is always learning something new every day, and with the rapid change in society, interior designers must keep up with those changes. One example cited was the rapid change in technology.

## Standard 7. Professionalism and Business Practice

In Professional Practice and Procedures (IAD 458), students responded to an essay question about ways of giving back to the profession. In Interior Construction and Detailing (IAD 260), students were required to provide 15 hours of community service for a Habitat for Humanity house. Students then completed a post-occupancy evaluation, which provided data for a Habitat for Humanity house project in Interior Design Studio I (IAD 251).

Field trips and various projects throughout the curriculum expose students to a variety of client types and market sectors as well as licensing and registration.

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
<b>Students <i>understand</i>:</b>				
a) the contributions of interior design to contemporary society.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
b) various types of design practices. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
c) the elements of business practice (business development, financial management, strategic planning, and various forms of collaboration and integration of disciplines).	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d) the elements of project management, project communication, and project delivery methods.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
e) professional ethics.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
<b>Program Expectations</b>				
f) The interior design program provides exposure to various market sectors and client types. <sup>2</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
The interior design program provides exposure to the role and value of:				
g) legal recognition for the profession.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
h) professional organizations.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
i) life-long learning.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		
j) public and community service.	<input type="checkbox"/>	<input checked="" type="checkbox"/>		

## Standard 8. History

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

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### **Executive summary of evidence supporting the assessment:**

Students have knowledge of the history of interiors, architecture, art, and the decorative arts; however, they were not able to apply this knowledge in contemporary design solutions.

Students are required to take at least four history courses (three in the interior design program and one from the art history program) that introduce an extensive range of historical and cultural perspectives on interiors, architecture, art, and decorative elements. These courses also address the economic, social, and political implications in relation to interiors and architecture of each period or era. Completed tests from the history courses demonstrated students' ability to identify the movements and periods in interior design, furniture, architecture, and art. Within the interior design history courses, students completed a project for which they chose a particular component of architecture, interiors, or furniture (such as beds, ceilings, color palettes, storage, etc.), researched the particular component throughout the historical periods being studied, and produced a written report and visuals to demonstrate its evolution.

Students did not apply historical precedent to inform design solutions. For a historic restoration project in Interior Design Studio III (IAD 352), students researched the style of Hotel Deming and identified it as NeoClassical. Their visual design solutions did not indicate how this style would be incorporated. Students also researched the Twelve Points State Bank for a rehabilitation project and identified it as NeoClassical Revival; however, the style was not identifiable in color renderings. Additionally, students selected contemporary materials, furnishings, and decorative elements rather than those appropriate to the NeoClassical Revival for a historic restoration project. Thus, students did not apply historical precedent to inform design solutions. This is a program weakness.

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## Standard 8. History

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
a) Students <i>understand</i> the social, political, and physical influences affecting historical changes in design of the built environment.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Students <i>understand</i> :				
b) movements and periods in interior design and furniture.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
c) movements and traditions in architecture.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d) stylistic movements and periods of art.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
e) Students <i>apply</i> historical precedent to inform design solutions.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

## Standard 9. Space and Form

---

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

- Compliance  
 Partial Compliance  
 Non-Compliance
- 

### Executive summary of evidence supporting the assessment:

Students are introduced to the principles, elements, and theories of 2- and 3-dimensional design in Introduction to Interior Design (IAD 150) and Design Fundamentals (IAD 151), respectively. The program builds upon foundational understanding of the principles and elements of design and requires application in studio assignments.

Student work demonstrated the ability to effectively apply design elements and principles in 3-dimensional design solutions throughout the curriculum. In Design Fundamentals (IAD 151), students explored space through the principles and elements of design. For the restaurant project from Interior Design Studio II (IAD 351), students developed a series of 3-dimensional perspective drawings and renderings documenting their design solution. For the Children's Museum thesis project from Interior Design Studio V (IAD 452), the student applied the principles and elements of design fluently within her schematic design phase through the production of study models and 3-dimensional rendered perspectives.

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Students effectively <i>apply</i> the elements and principles of design to:				
a) two-dimensional design solutions. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b) three-dimensional design solutions. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
c) Students are <i>able</i> to evaluate and communicate theories or concepts of spatial definition and organization. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## Standard 10. Color

---

### Entry-level interior designers apply color principles and theories.

- Compliance  
 Partial Compliance  
 Non-Compliance
- 

#### Executive summary of evidence supporting the assessment:

Student work demonstrated understanding of the principles and theories of color and its impact on design solutions, and students were able to apply and communicate color successfully.

Introduction to Interior Design (IAD 150) introduces the theories and principles of color through foundational "color problem" and "color scheme" exercises that require students to explore multiple color schemes including monochromatic, complementary, and analogous.

Student understanding of color's impact on interior environments was evident in responses to exam questions in Light and Color (IAD 355). For the restaurant project from Interior Design Studio III (IAD 351) and the birthing center project from Interior Design Studio IV (IAD 451), students were required to select and apply appropriate coordinated color schemes including light, color, materials, and textures based on end user research. Overall, student work demonstrated the ability to effectively apply color within proposed design solutions.

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Student work demonstrates <i>understanding</i> of:				
a) color principles, theories, and systems.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
b) the interaction of color with materials, texture, light, and form, and the impact on interior environments.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Students:				
c) appropriately select and <i>apply</i> color with regard to its multiple purposes. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d) <i>apply</i> color effectively in all aspects of visual communication (presentations, models, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>



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

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

- Compliance
  - Partial-Compliance
  - Non-Compliance
- 

### **Executive summary of evidence supporting the assessment:**

Students selected furniture, fixtures, equipment, and finish materials in interior spaces based on their properties and performance criteria. Students also produced specifications for selected furniture, fixtures, equipment, and finish materials.

In Materials and Finishes of Interior Design (IAD 250), students accumulated material, product, and manufacturer information for a wide range of products. Completed tests from this course demonstrated student awareness of typical installation and fabrication methods and maintenance requirements. In subsequent courses, students selected and applied appropriate materials based on their properties and performance criteria, including finishes, fire safety, environmental attributes, and life cycle cost. In several courses, students' written specifications for materials addressed performance criteria. Examples were found in the healthcare project from Interior Design Studio IV (IAD 451) and in thesis projects from Interior Design Studio V (IAD 452), such as the City Center Apartments, Children's Museum, and MMCH Memory Care Center. For example, performance criteria for wall covering included flame spread (ASTM E-84), Type II for commercial serviceability, and smoke development (450 or less). Performance criteria for carpet tiles included soil resistance and anti-microbial. Paints and adhesives were specified as low or no VOC products, and where applicable, LEED points were indicated. Also installation and/or fabrication requirements were included in the written specifications where appropriate.

Students demonstrated the ability to layout and specify furniture, fixtures, and equipment for the birthing center project from Interior Design Studio IV (IAD 451). For the thesis project from Interior Design Studio V (IAD 452), students developed the layout of furniture, fixtures, and equipment in furniture plans and produced furniture specification packages as well. These were found with construction documents and presentation boards along with a legend that identified each piece.

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

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Students have <i>awareness</i> of:				
a) a broad range of materials and products.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) typical fabrication and installation methods, and maintenance requirements.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Students:				
c) select and <i>apply</i> appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life cycle cost.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
d) are <i>able</i> to layout and specify furniture, fixtures, and equipment.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## 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.**

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### Executive summary of evidence supporting the assessment:

Student work demonstrated understanding of the principles of artificial and natural light and acoustics, and students appropriately applied luminaires and light sources.

Interior Color and Light (IAD 355) introduces the principles of natural and artificial lighting design, and students' responses to essay and exam questions demonstrated understanding. Students appropriately selected and applied luminaires throughout the design studio sequence. For example, reflected ceiling plans for the restaurant project from Interior Design Studio II (IAD 351) and the historic preservation project from Interior Design Studio III (IAD 352) visually represented appropriate lighting fixtures.

Student work demonstrated understanding of appropriate strategies for acoustical control through the selection of sound dampening materials in Materials and Finishes of Interior Design (IAD 250) and in wall details/sections completed in Interior Construction and Detailing (IAD 260).

Students discussed thermal design during interviews with the visiting team, confirming their understanding of both the principles and its impact on interior environments.

The principles of indoor air quality and appropriate selection of products that impact interior environments and occupant health are extensively addressed in Materials and Finishes of Interior Design (IAD 250). Students, while specifying appropriate materials based on VOC content, also noted third-party verification within the body of research text.

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## Standard 12. Environmental Systems and Controls

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Students:				
a) <i>understand</i> the principles of natural and electrical lighting design. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
b) competently select and <i>apply</i> luminaires and light sources.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Students <i>understand</i> :				
c) the principles of acoustical design. <sup>2</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d) appropriate strategies for acoustical control. <sup>3</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
e) the principles of thermal design. <sup>4</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
f) how thermal systems impact interior design solutions.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
g) the principles of indoor air quality. <sup>5</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
h) how the selection and application of products and systems impact indoor air quality.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

## **Standard 13. Interior Construction and Building Systems**

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

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### **Executive summary of evidence supporting the assessment:**

Students have an understanding of interior construction and building systems.

Student work demonstrated understanding that design solutions affect and are impacted by structural systems and non-structural systems including ceilings, flooring, and interior walls. Evidence was found in completed tests from Interior Design Graphics (IAD 152) and Interior Design Studio I (IAD 251).

Lower-level student work demonstrated understanding that design solutions affect and are impacted by power, mechanical, HVAC, data/voice telecommunications, and plumbing systems. Students also created a mechanical plan for the bathroom and kitchen projects from Interior Design Studio I and II (IAD 251, (IAD 351), respectively. In Interior Construction and Detailing (IAD 260), students furthered their understanding through the production of a floor plan, reflected ceiling plan, and power and communication plan. However, inconsistencies were noted in all of these projects. For example, in the bathroom project from Interior Design Studio I (IAD 251), one student project showed a switch, outlet, and wall sconce in the shower. Another project had the ventilation fan and a recessed light fixture on the same switch. However, significant improvement was evident in projects from Interior Design Studio V (IAD 452). Both the children's museum and the Memory Care Center projects demonstrated further understanding of distribution systems.

Student work evidenced understanding of energy, security, and building controls systems, the interface of furniture with distribution and construction systems, and vertical circulation. Floor plans for the restaurant project from Interior Design Studio II (IAD 351) included a lighting control system at the host desk. The healthcare project from Interior Design Studio IV (IAD 451) showed security systems for emergencies and patient safety. Student plans for the Twelve Points State Bank rehabilitation project from Interior Design Studio III (IAD 352) demonstrated understanding of the interface of furniture with distribution and construction systems. This was further emphasized in the power and communication plans for Interior Design Studio IV (IAD 451) and Interior Design Studio V (IAD 452). While all of these projects showed that students were addressing these issues, the visiting team agreed that there was inconsistency within the work. For example, the placement of the banquet tables in the Twelve Points Sate Bank rehabilitation project made movement around the structural columns difficult, and the location of the projection screen provided limited visual access to the majority of the guests. Other examples existed in Interior Design Studio IV (IAD 451). For example, the student project titled "Exorbita" specified operable windows in a birth center without consideration of external contaminants. While air supplies and return air supplies were indicated on the majority of the upper-level projects, the placement was inconsistent and at times in conflict.

## Standard 13. Interior Construction and Building Systems

Students were able to read and interpret construction drawings and documents. This skill is developed early in Interior Design Graphics I (IAD 152), which provides students with a set of plans that must be redrawn to a larger scale. Interior Design Studio II (IAD 351) provides drawings and documents for students for the kitchen competition and the restaurant project. In Interior Design Studio III (IAD 352), students are given hard copies of the most recent floor plans for the building used in the historic preservation project. In both Interior Design Studio IV and V (IAD 451, IAD 452) students based their projects on a set of construction drawings provided by the building owners.

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
Student work demonstrates <i>understanding</i> that design solutions affect and are impacted by:				
a) structural systems and methods. <sup>1</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
b) non-structural systems including ceilings, flooring, and interior walls.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
c) distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d) energy, security, and building controls systems. <sup>2</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
e) the interface of furniture with distribution and construction systems.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
f) vertical circulation systems. <sup>3</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
g) Students are <i>able</i> to read and interpret construction drawings and documents.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## Standard 14. Regulations

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

- Compliance
  - Partial Compliance
  - Non-Compliance
- 

### Executive summary of evidence supporting the assessment:

Students use the laws, codes, standards, and guidelines that impact the design of interior spaces.

Materials and Finishes of Interior Design (IAD 250) introduces the concepts of sustainability through readings from *Cradle to Cradle*, and student learning was evident in responses to exam questions. Student work demonstrated the ability to apply sustainability guidelines. For instance, students used the LEED points checklist to design the LEED for Homes project from Interior Design Studio I (IAD 251) and the restoration project from Interior Design Studio III (IAD 352). This is a program strength.

Assigned readings from Materials and Finishes of Interior Design (IAD 250) exposed students to industry-specific regulations, and completed tests from this course demonstrated understanding. Additionally, students used NKBA guidelines in the bathroom project from Interior Design Studio I (IAD 251) and the kitchen project from Interior Design Studio II (IAD 351). This is a program strength.

Student work demonstrated application of the laws, codes, standards, and guidelines that impact fire and life safety in terms of compartmentalization, movement, and suppression; however, the applications were inconsistent. Completed tests from Construction and Detailing (IAD 260) substantiated their understanding of codes. Students in Interior Design Studio III (IAD 352) created a summary of *The Codes Guidebook for Interiors* for the historic preservation project, which included multiple tenants and/or multiple occupancies. Faculty interviews revealed that in Interior Design Studio II (IAD 351), students studied compartmentalization and egress for the restaurant project. Access to stairwells, corridors, and exitways were addressed in the circulation patterns on the floor plans. Other examples of student understanding of compartmentalization and movement included the Center City Apartments project from Interior Design Studio IV (IAD 451). These projects also demonstrated understanding of fire suppression. However, there was evidence of code violations in the senior thesis projects from Interior Design Studio V (IAD 452). For example, in the MMCH Memory Care Center project, the recessed light fixtures were consistently placed within inches of the sprinkler heads. The Children's Museum project from Interior Design Studio V (IAD 452) included an egress door with an inappropriate swing into the stairwell. The number and placement of the seats in the theater for the same project were also non-code compliant. However, during interviews, the students identified the correct codes and commented on the value of the feedback from their model clients in spite of the fact that it was given after the project was completed.

## Standard 14. Regulations

Students were able to apply standards to their design solutions. Students were introduced to standards such as ASTM, CRI, and UL through lectures in Materials and Finishes of Interior Design (IAD 250), and student learning was evident in completed exams. Students' research documentation for projects from Interior Design Studio II, III, and IV (IAD 351, IAD 352, IAD 451) referenced standards as they related to materials and products specified for all of the projects. Student interviews revealed that materials selected for projects in Interior Design Studio V (IAD 452) were chosen based on specific standards.

Senior work provided evidence that students were able to apply accessibility guidelines. Interior Design Studio I (IAD 251) introduces accessibility guidelines, which were referenced in students' project binders for the bathroom project. However, there was inconsistency among the projects. These included vessel sinks at incorrect heights, insufficient under counter clearance, and exposed pipes. Other examples were found in the Historic Deming project from Interior Design Studio III (IAD 352). For example, while the standard wheelchair radii were drawn, they were not always included in areas where turnarounds were needed. In addition, there were three-foot radii included in a number of bathrooms, which is not a code. The appropriate counter top heights, under counter clear space, and grab bars were not indicated. However, beginning with Interior Design Studio IV (IAD 451) and continuing into Interior Design Studio V (IAD 452), students consistently applied all accessibility guidelines. Evidence of this was found in the bathroom elevations for the City Center Apartments project and the floor plans for the Children's Museum project.

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

Student Learning Expectations	Insufficient Evidence	Awareness	Understanding	Ability / Application
a) sustainability guidelines. <sup>1</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
b) industry-specific regulations. <sup>2</sup>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Student work demonstrates <i>understanding</i> of laws, codes, standards, and guidelines that impact fire and life safety, including:				
c) compartmentalization: fire separation and smoke containment.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
d) movement: access to the means of egress including stairwells, corridors, exitways.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
e) detection: active devices that alert occupants including smoke/heat detectors and alarm systems.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
f) suppression: devices used to extinguish flames including sprinklers, standpipes, fire hose cabinets, extinguishers, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>



## Standard 14. Regulations

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### Student Learning Expectations

Students *apply* appropriate:

	Insufficient Evidence	Awareness	Understanding	Ability / Application
g) federal, state/provincial, and local codes. <sup>3</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
h) standards. <sup>4</sup>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
i) accessibility guidelines.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

## **Concluding Analysis**

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**Based on the visiting team's evaluation of the program's compliance with CIDA Standards, the following is an analysis of the success of the interior design program at Indiana State University in improving areas found to be weak during the last CIDA accreditation review:**

The program is successfully preparing students for entry into the interior design profession.

The visiting team observed several strengths during the site visit. Students had a strong understanding of the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. Students participated in team projects throughout the curriculum and developed a deep understanding of teamwork structures and dynamics. Students also demonstrated a strong understanding of the nature and value of integrated design practices. Additionally, student work evidenced the ability to apply sustainability guidelines and industry-specific regulations. Lastly, students had a deep understanding of the elements of project management, project communication, and project delivery methods.

The visiting team also identified a weakness during the visit. Students were not able to apply historical precedent to inform design solutions.