**Annual Assessment Report for 2020-2021 AY**

Department/Program: Art and Design-Interior Design; Degree: BA Interior Design Assessment Coordinator: Silvana Polgar, Interior Design Assistant Professor

1. Please list the learning outcomes you assessed this year.

SLO 1.6: Experiment and communicate in three-dimensions and organize three dimensional elements of line, shapes and plane, mass, space, texture and kinetic form. SLO 2.6: Apply knowledge to create projects that support the cultural and social needs, consider human and user centered design, and present a solution for cultural and social problems.

**2.** What assignment or survey did you use to assess the outcomes and what method (criteria or rubric) did you use to evaluate the assignment? **Please describe the assignment and the criteria or rubric used to evaluate the assignment in detail and, if possible, include copies of the assignment and criteria/rubric at the end of this report.**

ID 112: Design Studio III is a 4 unit class, the third studio class in the Interior Design Program. Students study spatial 2-D and 3-D relationships, explore forms, shapes, and volumes, and communicate design concepts through rough 3-D models made by hand, hand sketches, hand drawings, and digital 3-D graphics. Students are required to apply

AutoCAD, which skills are learned contemporaneously in another class, and Sketch-Up, which skills are self-learned.

A lecture at the beginning of each class challenges students to apply new skills and design theory and advance knowledge and research. Daily, students receive project feedback from faculty, and discuss projects with their teams and with other students. Scheduled pin-ups and critiques allow students to share design statements, concepts, ideas, and graphics with other students while they also receive input from faculty and other students.

The course requires the completion of three projects for which students apply research and analysis. Through iteration and an explorative process during the projects, they develop a variety of skills. In the first project, a cultural art pavilion design, students communicate the design concepts through the exploration of forms, shapes, materials, and volumes. The functional, flexible, and aesthetic design supports socio-cultural expressions and the needs of the users of the space. In the second project, small teams of Interior Design and Construction Management students collaborate to design different shelter typologies forming a village for people experiencing homelessness. Interior Design students present digital models and graphics to address the diverse needs of homeless people. For the third project, small teams of students work on a Service Learning project for the preservation, restoration, renovation and beautification of the

reception, entry/lobby areas, and gift shop area of the Forestiere Underground Garden, a Fresno landmark.

The assignment used to assess the outcomes is the first project, a cultural art pavilion design. The students receive a list of areas and rooms to be used for the project. The pavilion totals 1,506 square feet. A team of two students chose a culture as an inspiration for the design of the pavilion. Throughout the project, right up to the final presentation, a framework of research, case studies, analysis, diagrams, a matrix, and extemporary design concepts in 2-D and 3-D and application of the design development process supports the project. The design of the project provides for a group’s cultural and social needs, considers human-centered solutions, and increases awareness about the social group. Students work on the project’s 3-D model at a scale of 1’=1/4”, which is accompanied by an 11”x17” color-poster, where a design statement, materials, color scheme, and graphics support the conceptual and visual communication of the proposed design. At the beginning of the project, the student teams construct and explore quick extemporary 3-D concepts made out of paper. After various form and volume explorations and presentation of multiple design concepts, a finalized 3-D model, made out of foam-core or balsa, allows the viewer to visually experience the lines, shapes, volumes and materials of the exterior and the interior that can be viewed by temporarily removing the roof. Students select shapes, volumes, colors, textures, and materials that synergistically reflect the culture, a referenced design metaphor, or symbolism related to the culture and its history. During the project’s development, students enrich their learning by discussing their projects with other students and participating in scheduled pin-ups and critiques. The project culminates in a final presentation to the class. Students are required to use professional terms to present their projects.

3. What did you learn from your analysis of the data? Please include sample size (how many students were evaluated) and indicate how many students (number or percentage instead of a median or mean) were designated as proficient.

There were 18 students in the class. Attendance was excellent, learning sustained a high level of proficiency and at the end of the course, students demonstrated increased critical thinking skills and problem solving skills, by comparison to the skills attributed to the previous freshman studio class. Student learning and newly acquired and applied skills brought them to a higher level of academic maturity, necessary for the next studio class. Some of the students exhibited skills higher than their sophomore year status. Due to family reasons, one of the students withdrew from the class late and received a W grade. Most of the students exceeded expectations or met expectations. Only one student’s work was below expectations. Although the Interior Design students presented remarkable work for the second project, a collaborative work with the Construction Management students, two of the Interior Design students showed frustration and disappointment caused by the low participation of a Construction Management student who was part of their team. Other Interior Design and Construction Management teams

supported and complimented each other. The AutoCAD and Sketch-Up skills, applied in the projects, will be practiced and brought to higher standards in future studio classes.

Following is the analysis of the data:

Of the 18 students, 77% of their work exceeded expectations and demonstrated an excellent proficiency by fully adhering to the required rigorous research and analysis, extraordinary 3-D work and graphics, and excellent class collaboration. Students adhered to the rubric. They showed the iteration of the projects and the steps of the design process. The 3-D models were expressions of the culture that each student team selected. Students used history, metaphors of design and ancient symbols to refer to shapes, volumes, colors and textures. They appropriately selected furniture and lighting and skillfully planned interior and exterior spaces, justifying the design of each main area. As soon as they acquired the new AutoCAD and Sketch-Up skills, students applied them to generating graphics for posters and working drawings. Posters showed order and organization and were visually pleasing. The scope and objectives of the projects were clearly expressed in the design statements. For many students the quality of the work exceeded expectations for freshmen.

Of the 18 students, 11% of their work met expectations and demonstrated a good proficiency by adhering to the required rigorous work, good teamwork, and good class collaboration. Research, analysis, and other parts of the pre-project phase supported the projects. Exploration, development, and execution of 3-D models and graphics demonstrated competence. Students applied new AutoCAD and Sketch-Up skills. The posters were well organized. The scope and objectives of the projects were clearly stated in the design statement. Quality of the work was good.

Of the 18 students, 6% of their work (one student) was below expectations and demonstrated extremely low proficiency. The student’s work was not completed and lacked any effort. Research and analysis did not support the projects. There was almost no collaboration with the teams.

Of the 18 students, 6% of students’ work (one student) was not available for grading. 4. What changes, if any, do you recommend based on the assessment data?

Based on data and calculations, the majority of students met or exceeded expectations and demonstrated a good level of proficiency. One student did not meet expectations and demonstrated an extremely low proficiency level, due to low attendance and participation. The class offered a successful bridge between the previous studio class (ID 7) and next studio class (ID 138).

For the fall 2020 semester, ID 112 needs to be revised to meet the needs of virtual teaching.

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5. If you recommended any changes in your response to Question 4 in last year’s assessment report, what progress have you made in implementing these changes? If you did not recommend making any changes in last year’s report please write N/A as your answer to this question.

ID 112 is under revision to meet the needs of virtual teaching.

6. What assessment activities will you be conducting during the next academic year?

Next year’s assessment activities will be related to the ID 138 course:

PLO 1 – SLO 4: Identify concept of color theory and their applications to a variety of environments in relationship to the human response.

PLO 2 – SLO 3: Demonstrate critical thinking by applying all the phases (specific steps) of the design process and present a design solution.

Direct Measures:

1) Design/Project

2) Presentation (2-D and 3-D graphics and 3-D models)

3) Team work

Indirect Measures:

1) Assignment of grades

Evaluation Method:

Rubric

7. Identify and discuss any major issues identified during your last Program Review and in what ways these issues have or have not been addressed.

A new Action Plan was submitted in spring 2019 and presented to the University in spring 2020. The following are the new plan’s updates and related progress:

1. Tenure-Track Search and Faculty Hiring:

The search of fall 2019-spring 2020 for a Tenure-Track Interior Design Assistant Professor culminated with no hiring. There is currently a new search for the same position.

2. Curriculum Revisions and Changes:

• In fall 2019, ID 149 was revised to ID 149S (Service-Learning class)

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• 3 New 132 T courses have been created in 2019 and 2020

• Several Interior Design classes are currently under revision

3. Student Recruitment:

Student enrollments have approximately increased 40% in 2019-2020 from 2018-2019

4. CIDA (Council for Interior Design Accreditation) Reaccreditation:

Interior Design is preparing for the 2023 CIDA reaccreditation.

5. Professional Development of Faculty:

One Interior Design faculty passed two of the three NCIDQ (National Council for Interior Design Qualification) exams and has registered to take the third exam in October 2020 (the April NCIDQ was cancelled, amid COVID 19).

One Interior Design faculty has registered to take the first NCIDQ exam in October 2020 (the April NCIDQ was cancelled, amid COVID 19).

6. Spaces

Any remodel and acquisition of spaces are on hold, amid COVID 19 crisis.

See Rubric on pages 6

See Assignment on page 7-8

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**Rubric for Project 1:**

The following are the criteria for the project’s grading rubric:

1) Project supports the cultural and social needs of the users

Points 0-20 points

2) Project considers human centered design and presents a solution to solve cultural and social needs and issues

Points 0-20

3) Project communicates concept(s) in 3-D models and drawings, including hand drawings

Points 0-20

4) Project design process is complete (all the phases of the design process are on paper) Points 0-20

5) Annotated bibliography: Required notes and related annotated bibliographies support project, class presentation, and class interaction.

Points 0-20

6) Pre-project: Research, analysis, case studies, diagrams, matrix, and extemporary design concepts in 2-D and 3-D are solid framework for the schematic and development phases of the project. There is available graphic evidence.

Points 0-20

7) Project: Evident quality of work. Presented with good architectural graphics. Shows clarity of intention. Graphic evidence is available for all required deliverables. Good design statement. Board is well organized. Sufficient number of appropriately selected materials, furniture, finishes, light fixtures, and color scheme are shown on the board.

Points 0-20

8) 3-D representation and/or model: Communicates the main design concept, and supports socio-cultural needs

Points 0-20

Total points: 160

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**ID 112: Studio III**

**Project 1**

**Cultural Art Pavilion Assignment**

You are asked to design a cultural art pavilion that may be built on different sites in towns of California for public enjoyment. Desirable sites would include University Campuses and recreational parks. Volunteers run the small pavilion. You will choose the culture that will inspire your design and what type of art will be exposed in the gallery (for example: Sculptures, paintings, textiles, etc.). You may consider a metaphor of design, or a symbol that may relate to the selected culture and its history. Explore shapes, volumes, colors, textures, etc. and consider their relationship between the interior and the exterior.

The pavilion consists of an outside covered open area and an enclosed structure. The function of the outside open area of the pavilion should be conceived for a flexible use: small theatre for plays, concerts, civic gatherings, film viewing, etc. A foldable/portable stage is kept in the storage room, part of the enclosed structure, and used for various events. Chairs and tables are rented to accommodate the needs of each event. Additional portable bathrooms are rented whenever necessary or are available in the park.

The enclosed structure includes a gallery for small cultural temporary exhibits, an office, a restroom for all genders, a storage space, and a janitor’s closet.

**Program/Areas and Rooms**

Gallery 400 Sq/Ft Office for two people 140 Sq/Ft This office will also be used for small conferences

Restroom for all genders (door swings out) 35 Sq/Ft Storage room 96 Sq/Ft Janitors closet 45 Sq/Ft

Open area 750 Sq/Ft Corridor 40 Sq/Ft Total 1,506 Sq/Ft

Notes:

• The 2 exits doors swing out

• Bathroom door swings out. I will provide you with a rough schematic with dimensions

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• Draw furniture in the office

• Draw benches in the gallery

• You may play with the height of the ceilings

• Consider 18” for the plenum space

• Although ceilings may be 9’ high, except in the gallery and outdoor covered space where ceilings should be higher, the shapes and volumes of the building may suggest the ceiling height in each room or area

Considerations: wind direction, cardinal directions (N, S W, E), and protection of the art pieces from the sun.

**Requirements:**

• Form a team of two students

• Chose a culture as an inspiration for the design of the pavilion.

• Work on research, case studies, analysis, diagrams, matrix, and extemporary design concepts in 2-D and 3-D

• Work on all phases of the design development process

• Present a mock 3-D model using paper; scale 1’=1/4”

• Present a 3-D model using foam-core or balsa, scale 1’=1/4”

• Poster related to the 3-D model: 11”x17” (include design statement, materials, color scheme, and graphics)

At the beginning of each week you will receive instructions for the project.

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