Woodbury University
7500 Glenoaks Blvd
Burbank, CA 91510

President
Kenneth Nielsen, Ed.D

Dean, School of Media, Culture, and Design
Edward Clift, Ph.D.

Institutional Representative, School of Media, Culture, and Design
Carolee Toon

Progress Report

September 1, 2009
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Woodbury University Progress Report

The Commission Action Report granted Woodbury University NASAD membership, December 15, 2008, and requested a progress report on three items that had been noted in the original commission report and in our response. Our continuing progress in these areas is noted below, along with adjustments in our program governing structure.

The current university catalog can be located at the following url: http://www.woodbury.edu/s/131/index.aspx?pgid=1103


After an extensive search, the Fashion Design Search Committee appointed Louise Coffee-Webb, the Curator of the Tamkin Fashion Collection, as the new department chair.

The Fashion Design Department is continuing its search for a full-time faculty member. During the Academic Year 2009-2010, a national search will be undertaken to fill the position on a permanent basis. The search committee will be in place in fall, 2009, with a plan to find a successful candidate before the end of Spring 2010. A full-time visiting faculty professor, Melinda Webber Kerstein, has been appointed for the fall and spring terms of 2009-2010.

The Interior Architecture Search Committee conducted an extensive search, but could not locate a candidate that possessed all of the required experiences desired by the department. The committee decided to continue the search in the fall of 2009 in hopes of attracting a more suitable range of applicants. The position will continue to be filled full-time with the visiting professorship of Nina Briggs.

Attachment 1A Fashion Design Prospectus for Full-time Faculty Search
Attachment 1B Interior Architecture Prospectus for Full-time Faculty Search
Attachment 1C Resume of the visiting faculty for Fashion Design
Attachment 1D Resume of the visiting faculty for Interior Architecture
2. "The Commission appreciates the institution’s efforts to accommodate part-time faculty with offices and meeting spaces, and requests a report detailing the results of current efforts to create a policy to address this issue (see Response to Commission Action Report, page 17, Visitors’ report, page 5; Optional Response, page 7; NASAD Handbook 2007-2008, Second Edition, item II.F.2.d.).

The Faculty Offices were moved into a completely renovated building in spring, 2009. The School of Media Culture and Design and the School of Architecture maintain private offices for all full-time faculty and visiting professors. In a large corner office, there are four assigned desks and storage files for participating adjuncts that advise students. Another large office space has four unassigned desks for other participating adjuncts and regular adjuncts to share. Unused storage lockers from the Design Center will be moved to this shared office space to provide secure storage for the adjunct faculty. Storage cabinets are provided in the Design Center classrooms for design faculty adjuncts to keep supplies and instructional materials.

Attachment 2A Current Participating Adjunct Office Space Plan and Shared Adjunct Office Plan


Kirby Hall is used by the Student Development office for various programs, and in Academic Affairs for general classroom needs. The Interior Architecture studios previously located there have been moved to a large studio space in the Design Center that was the student weight room facility. While Kirby Hall is no longer used for dedicated studio classes by the design departments, modifications have been implemented to improve circulation and air quality for general use. Eight new operable windows have been installed in each structural bay and new flooring, with carpet in the classrooms and rubber flooring in the studio and new fitness center, have been installed.

Adequate storage for departmental archival projects continues to be a concern. Efforts to resolve the space needs for each department are making progress as renovations of existing spaces are completed. There is new storage space in the Design Center for archived student design projects where the nurse's station offices were (the nurse is now located in the newly renovated Student Development Offices
in what was the previous faculty office building). A plan for storage and archive space will be completed by the end of the 2010 academic year.

Although not specifically addressed in the NASAD report, funds have been approved to renovate the Cabrini Meeting Room in Cabrini Hall as a dedicated gallery space for departmental exhibitions. The construction work was begun in summer, 2009, and is expected to be complete by the fall, 2009, term.

Estimates and specifications for improving acoustics and lighting in the Design Center have been submitted and approved for budget review of construction cost, with a projected date for construction during winter or spring break, or, for more extensive work in summer, 2010.

Plans for improving the HVAC system are still under review. Additional surveys are needed to try to preserve the sustainable aspect of the original design of the building.

### Attachment 3A
Detail of Space Plan for IA Studio, Design Center, D3

### Attachment 3B
Space Plan for Design Center showing D3 and New Storage Area

### Attachment 3C
Estimates for Improvements of Cabrini and the Design Center Lighting and Acoustics.

### 4. Governing Structure of the School of Media, Culture & Design

The original intent for the self-governing structure of MCD was to have a rotating director and co-director selected by the design departments from the Council of Chairs to serve in office for a total of two years. However, after a three year test period, it has been determined that this method does not provide a cohesive continuity and direction necessary for effective planning and implementation of the school’s objectives. It is also difficult for those fulfilling the role of Director and Associate Director of MCD to effectively administer their individual departments.

The schools of Architecture and Business have changed their leadership positions to a dean, and the MCD Council believes that to maintain a parity of leadership within the university we are better served by appointing a dean and associate dean for the leadership of our school.

The current director, Edward Clift, Chair of Communication, and the associate director, Sue Vessella, Chair of Graphic Design, have assumed the interim roles of dean and associate dean. An interim chair for Communication, Bruce R. Cook, and assistant chair for Graphic Design, Behnoush McKay (resumes attached), have been appointed to assist in the administration of their departments. At an indeterminate time, there will be a search for a permanent dean and associate dean. The qualifications and responsibilities that we as a school require for the appointment of a dean are in an attached document. These requirements are consistent with
maintaining the guidelines established in our NASAD review for accreditation, and have been approved by the Senior Vice President, David Rosen, and the university administration.

Attachment 4A Qualifications and Responsibilities for Dean of School of Media, Culture & Design
Attachment 4B Diagram of Governing Structure for School of Media, Culture & Design
Attachment 4C Resumes of interim chairs for Communication and Graphic Design.

5. Change in School location of Interior Architecture.

The Interior Architecture Department has, after much consideration, decided to move its governing structure to the School of Architecture. It will maintain its current chair leadership as a separate department within the School of Architecture. The responsibilities and the direction of the program remain with the Interior Architecture Chair, and the organization and curriculum will continue to maintain the accreditation standards of NASAD and CIDA.

Attachment 5A Interior Architecture rationale for re-locating to School of Architecture
Attachment 5B Diagram of School of Architecture Governance Structure
### Attachments for Section 1

<table>
<thead>
<tr>
<th>Attachment 1A</th>
<th>Fashion Design Prospectus for Full-time Faculty Search</th>
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<td>Attachment 1B</td>
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</table>
FULL-TIME FACULTY, FASHION DESIGN DEPARTMENT

DATE: 5/07/2009

Founded in 1884, Woodbury University is an independent, coeducational non-profit, nonsectarian, partially residential institution of 1,500 students accredited by the Western Association of Schools and Colleges. The academic programs offer bachelor's and master's degrees from the Schools of Business and Architecture, and bachelor's degrees from the School of Media, Culture & Design (MCD) and the Institute for Transdisciplinary Studies. Additional information about the university is available at our web site _ http://www.woodbury.edu._

The Department of Fashion Design arose in the 1930's with the evolution of Hollywood. Students have included designers Bill Travilla and Michael Novarese. The Costume Design Minor offers career options to students interested in costuming for film and television. The annual Fashion Show presents graduating student couture, career-wear, swimwear, experimental and costume design. "... the creation of the material image of the self, simultaneously engages problem solving, collaboration, and sensitivity for human needs, in a balance between artistic, practical and intellectual skill sets." (From the Mission) More information is available at _http://mcd.woodbury.edu/fashiondesign/_

OVERALL RESPONSIBILITIES:

This position requires teaching two classes per semester, advising students, and departmental and committee involvement. It also includes stewardship of the Fashion Study Collection, a 7,000-piece collection ranging from the 18th through the 21st centuries, that actively supports the fashion and costume curriculum, students, and faculty. S/he will supervise the part-time Collections Manager, various student workers and interns. Additionally s/he curates small exhibitions each semester. S/he reports to the Chair of the Department.

QUALIFICATIONS:

Candidates should hold a minimum of a master's degree from an accredited institution and have teaching and curating experience. Faculty rank is commensurate with teaching experience, professional experience, and degrees held. Woodbury University does not offer tenure. Skills required include knowledge of fashion history and exhibition, basic preservation skills and familiarity with collection databases. Skills may also include period costume design and construction, apparel design, textile design and embellishment, LASER fabrication, and CAD programs. Experience in and connection with the fashion and costume industries, as well as administrative experience, donor liaison, are also desired, along with knowledge of new sustainability practices. Now part of the new School of Media, Culture & Design, the Fashion Design Department welcomes an interdisciplinary approach to learning and resources.
APPLICATION:

The search begins immediately with the position remaining open until filled. Interested persons should send letter of application outlining your teaching philosophy and professional interests, curriculum vitae and three letters of recommendation to:

Human Resources Office
Woodbury University
7500 Glenoaks Blvd.
Burbank, CA 91510-7846
marta.carrollg@woodbury.edu

Woodbury University is an EEO/AA institution committed to multicultural diversity in its people and programs.
DEPARTMENT OF INTERIOR ARCHITECTURE
Assistant Professor

Woodbury University invites applications for one full-time faculty position in the Department of Interior Architecture commencing August 2010. Qualified candidates should have a terminal degree, or equivalent, in Interior Design, Architecture or Fine Arts, and must have significant course work or professional experience in interior design or interior architecture. A strong professional portfolio of design projects indicating scholarly research, and educational experience is important. Ideal candidates should be able to focus on one or more of the following tracks in the curriculum: history and theory, behavioral aspects of space, or technology. Demonstrating how one or more of these tracks could be critically applied to upper division design studios is important. This is a non-tenure track position with faculty rank commensurate with teaching and professional experience and degrees held.

Responsibilities: Teach and advise undergraduate interior architecture students, mentor independent studies and internships; participate in curriculum development; participate in accreditation processes, serve on department and university committees; maintain active professional development through production of personal or commercial design through development of scholarly research, and involvement in regional and national professional organizations, and other duties as assigned by the chair.

Qualifications: Candidates should have a strong understanding of architectural design as it focuses on the interior environment. They should also have an awareness of current digital representation and production requirements, relationship of the human body to the built interior environment, experiential qualities of interior spaces such color, light and materiality. Understanding of CIDA standards and guidelines and ideas on how these standards are critically introduced into the curriculum is important.

The University: Woodbury is a small, private university (1,500 students) founded in 1884 with a strong history in design, architecture, and business, accredited by the Western Association of Schools & Colleges and nestled in the Verdugo Mountains near the center of Los Angeles.

The Program: The interior architecture department is a studio based design curriculum that strives to meld aesthetic, social and technical concerns of interior design. It is accredited by the Council for Interior Design Accreditation. Enrollment is between 75 and 90 students and currently has two and a half full-time faculty members.

Application: Review of applications begins immediately and will remain open until December 15, 2008. Send letter of application, statement of teaching philosophy, curriculum vitae & three letters of recommendation to:

Randall Stauffer, Chair, Interior Architecture
c/o Human Resources
Woodbury University
7500 Glenoaks Boulevard
Burbank, CA 91510-7846

Email: marta.carroll@woodbury.edu

Woodbury University is an EEO/AA institution committed to multicultural diversity in its people and programs.
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EDUCATION

Master of Arts Fashion and Textile Studies: History, Theory, Museum Practice (5/01),
S. U. N. Y., Fashion Institute of Technology – New York, NY (3.94GPA)
Student Exhibition Curator: Work in Uniform: Dressed for Detail (March 20 – April 17, 2001)

Bachelor of Individual Concentration/Fashion Studies and Journalism (5/95)
University of Massachusetts – Amherst, MA
Courses included: Avant Garde Film, Costume History (graduate level overview), Twentieth Century
Costume, Behavioral Aspects of Dress, Textiles, Contemporary Fashion Analysis, The History of Art, The
Apparel Industry, Journalism and Writing courses

PROFESSIONAL EXPERIENCE

Interim Curator, Woodbury University – Burbank, CA (4/09 – present)
• Interim curator of the Fashion Study Collection, the collection includes approximately 6,000 objects
ranging from the 18th century to present

Consultant
• "Dressed in Color," The Academy of Motion Pictures Arts and Sciences, 2008
• 18th Century Costume Installation, Los Angeles County Museum of Art, two rotations 9/2008 and 3/2009

Collections Manager/Archivist, Madonna Archives – Los Angeles, CA (1/08 – 7/09)
• Catalogue, research and house collection of over 5,000 garments, accessories, photographs, magazines,
and ephemera

Adjunct Professor, Academy of Couture Art, Spring 2008
• Taught Costume History II

Curatorial Assistant, Costume and Textiles/Los Angeles County Museum of Art – Los Angeles, CA (8/06 –
12/07)
• Responsible for new acquisitions, including donations and purchases
• Responsible for museum-wide C&T rotations, incoming and outgoing loans, etc.
• Catalogue and research objects coming into the collection
• Maintain the Costume and Textiles database (MIMSY)
• Dress and catalogue major acquisition of European fashion and accessories of over 500 pieces (18th –
early 20th century)
• Teach all classes coming into the Doris Stein Research Center (class subject matter ranges from 17th –
21st century fashion to world textiles)
• Give exhibition tours, manage exhibition checklist and maintain department’s exhibition files
• Keep current with new collections, designers, auctions, and exhibitions and give reports to curators. Make
recommendations for purchases.
• Give input and suggestions for exhibition ideas
• Conduct donor visits and field all calls regarding potential donations
• Supervise departmental interns
Seeing History through Clothes/Workshop – taught by Elizabeth Ewing (2002)
Bank Street College of Education – New York, NY

Costume History/Continuing Education – taught by Richard Martin (1997)
The School of Visual Arts – New York, NY

Fashion and Early Modern Society in France – taught by Michelle Major (1997)

The Culture of Fashion in the Work of Ingres/Continuing Education – lecture by Eileen Ribiero (1997)
Bard Graduate Center – New York, NY

Nineteenth Century Costume History/Graduate Course – taught by Dr. Patricia Warner (Spring 1996)
University of Massachusetts – Amherst, MA

Fashion Journalism, Visual Merchandising, Fashion Show Production (Summer 1994)
The American College in London – London, England

Independent Study – Neoclassicism in Early Nineteenth Century Dress, researched in London and Athens (Summer 1994)

AFFILIATIONS

• Costume Society of America
  Board Member, Western Region, 2005 - Present
  Student Awards Chair, 2006 - present
• Textile Society of America

SKILLS

• Basic knowledge of Spanish
• Proficient in both Macintosh and PC platforms: Excel, Lotus, Access, Word Perfect, Microsoft Word, Microsoft Outlook, RLM, Claris, Appleworks, Photoshop, TMS (The Museum System), MIMSY
• Sewing Skills and basic knowledge of conservation stitching
• Extensive knowledge of storage techniques, materials and organization
• Exhibition Preparation (dressing, mount making, ethafoam and buckram, set-up/spiking)
• Editorial – writing labels, wall text, brochures, articles and research papers
• Extensive knowledge of storage and museum theory

REFERENCES AVAILABLE UPON REQUEST
**nina briggs**  
3507 McNally Avenue, Altadena, California 91001  
310.699.8084, 626.798.2864  
ninabriggs@sbcglobal.net, www.nbadesignstudio.com

### Education

<table>
<thead>
<tr>
<th>Year</th>
<th>Institution</th>
<th>Location</th>
<th>Degree/Program</th>
</tr>
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<tbody>
<tr>
<td>1985</td>
<td>University of Southern California Architecture</td>
<td>Los Angeles, CA</td>
<td>BArch</td>
</tr>
<tr>
<td>2011</td>
<td>Academy of Art University Interior Design</td>
<td>San Francisco, CA</td>
<td>MFA Candidate</td>
</tr>
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### Professional Experience

#### Private Practice Experience

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<tr>
<th>Year</th>
<th>Experience Description</th>
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</table>
| 1987 to present | Zonal Design Studio  
Santa Monica/Altadena, CA  
Principal  
Custom residential and small commercial design and renovation; Space planning, interiors and furnishings design;  
Specialization in energy-efficiency, and sustainable materials; Intensive management of all design, production and  
construction aspects of projects with budgets from $200,000.00 to $3,000,000.00; Construction & installation  
management of architectural and interiors projects; Performance & feasibility studies for scope, goals, needs &  
innovative product development; Extensive research and application of inventive finish materials and traditional building  
materials for innovative uses; Assistance with commercial clients in problem solving and marketing strategies;  
Overseeing all phases of project estimating, bidding, proposals & contract negotiation; Specification writing, extensive  
drawings, coordination, installation and scheduling; Management of all design and production employees and  
consultants; Negotiation of all necessary approvals from City and Governmental Agencies |

<table>
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<tr>
<th>Year</th>
<th>Experience Description</th>
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</thead>
</table>
| 1994 to 2002 | Design & Import partnership with H. Daridan  
Los Angeles, CA/France  
Designer/Importer  
Coordination with architects, designers, artists and purveyors for import and exchange of works of art, ideas, projects,  
arhitectural artifacts and building materials |

#### Consulting and Employment Experience

<table>
<thead>
<tr>
<th>Year</th>
<th>Experience Description</th>
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</thead>
</table>
| 2005 to present | RipBang Studios, Inc.  
Los Angeles, CA  
Consultant  
Consultation in all phases of interiors, including analysis, selection and application of materials and finishes for The Ray  
Charles Museum and other cultural institutions and commercial projects |
| 2004 to 2007 | The Charles White Archives  
Altadena, CA/Pomona, NY  
Representative  
Coordination of exhibitions and art loan processes to develop and maintain the Collection as a resource of national  
significance; To ensure the preservation and safe keeping of the Collection; To broaden knowledge and appreciation of  
the Collection through programs of documentation, interpretation and display; To maximize accessibility to the Collection;  
To heighten the public profile of the Collection leading to greater community awareness, involvement and support |
| 2002 to 2003 | Boardwalk Builders, Inc.  
Culver City, CA  
Consultant  
Consultation in all phases of tenant-improvement and residential construction projects including bidding, change orders,  
subcontractor coordination, project estimating, scheduling and job organization |
| 2002 to 2003 | Duvivier Architects  
Venice, CA  
Expeditor  
Single family residence design and execution and negotiation of complex approvals with City and Governmental  
Agencies |
| 1989, 1995 to 1997 | Andrew Sussman, Architect  
Studio City, CA  
Project Designer  
Single family residence design and production |
| 1990 to 1991 | Georgia Kajer, Architect  
Pasadena, CA  
Project Designer  
Custom single family residence design and production |
| 1989 to 1991 | Randy Washington Company  
Santa Monica, CA  
Project Designer  
Multi and single family tract housing design |
| 1986 to 1987 | Paul Essick and Associates  
Los Angeles, CA  
Project Designer  
Multi and single family housing design |
| 1985 to 1986 | Waldo’s Designs  
West Hollywood, CA  
Designer  
Designer, Production Associate and Construction Administrator of custom & celebrity luxury residence design; Interiors  
and furniture design. Supervision of furniture development, installation and all aspects of construction |
| 1985 | Daniel Dworsky and Associates  
Los Angeles, CA  
Draftsperson  
Production and Presentation Team Member for the Santa Clara Jail Project |
| 1983 to 1985 | Gregory Bloomfield, Architect  
Santa Monica, CA  
Draftsperson  
Residential, commercial and graphic Design |
| 1980 to 1981 | Vito Cetta, Architect  
Santa Monica, CA  
Draftsperson  
Draftsperson and Presentation Staff Member; Coordination and rendering of multifamily housing presentation drawings |
<table>
<thead>
<tr>
<th>Year</th>
<th>Project Description</th>
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<tbody>
<tr>
<td>2008</td>
<td>Built 2008 Karadjian, P. Residence Renovation Los Angeles, CA  Designer 800 SF addition to Mid-Century Modern house, cantilevered over hillside to capture panoramic views</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Maurath, L &amp; C Residence Renovation Altadena, CA  Designer 2,000 SF remodel and addition to 1925 Tudor/Craftsman house to restore aesthetic character</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Barrois Residence Addition Los Angeles, CA  Designer Historic preservation; portico addition to 1915 Italianate/New Orleans villa in La Fayette Square, and landscape design; custom detailing of historically accurate architectural elements</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Campus El Segundo Sales Office El Segundo, CA  Materials Consultant Collaboration with RipBang, Inc. and Thomas Properties Group communicating a brand image for a commercial leasing office and exhibit space; materials studies and proposals to redefine the corporate leasing experience; Concept includes a hospitality approach to working in a park-like environment, with LEED certified materials and a casual/creative atmosphere</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Kohn, D. Condo Interiors Sherman Oaks, CA  Designer Transformation of 1970’s Americana condo to modern and sustainable living...flea market chic/eclectic</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Melandri Residence Interiors Sherman Oaks, CA  Designer Creation of a Moroccan den with Asian and East Indian details to exhibit eclectic art collection</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Peter, L. Residence Renovation Venice, CA  Designer 2,500 SF addition and remodel of a 1941 bungalow to become a modern, eclectic “Dwell”ing</td>
</tr>
<tr>
<td>2008</td>
<td>Built 2008 Valentine/Axtell Residence Renovation Hollywood, CA  Designer Feasibility study to determine governmental and construction cost parameters for addition to 1922 Spanish hillside house; research of Hillside Ordinance, Hollywoodland Specific Plan, Bureau of Engineering for lot line adjustment, setbacks, height limit, lot coverage, easements, etc.</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 Baker, P. Residence Interiors Mount Washington, CA  Designer Furniture and finishes selections to remodel a 1948 cabin/chalet to become a modern “Dwell”ing</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 El Cerrito Apartments Renovation Hollywood, CA  Designer Interior remodel and 500 SF addition to 3 units of a 1941 Hollywood Regency apartment building, including City negotiations for a density bonus, parking requirements, multi-family zoning restriction waivers, and mitigation of non-conforming units per housing authority requirements</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 Kofman, A &amp; G Residence Interiors Brentwood, CA  Designer Transformation of a 1950 home, resolving the contrast of an existing traditional exterior and a new modern interior</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 Tarkian, A &amp; A Residence Renovation Los Angeles, CA  Designer 2,500 SF 2-story addition to a Mid-Century Modern house; addition at perimeter to minimize impact on existing spaces</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 White, C.J. Residence Renovation Altadena, CA  Designer Interior remodel of Mid-Century Modern 1960 house; cost efficient finish materials study</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 Asplund, S &amp; N Residence Renovation Altadena, CA  Designer 500 SF addition to, and interior remodel of 1960 traditional home to engage canyon views</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 Jadestone Residence Renovation Interiors Sherman Oaks, CA  Designer Interior remodel and transformation of 1970 traditional home to a Spanish/Moroccan villa</td>
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<tr>
<td>2007</td>
<td>Built 2007 Rhone, N. Residence Renovation Hollywood, CA  Designer Interior remodel of Mid-Century Modern 1960 house; sustainable and period finish materials study</td>
</tr>
<tr>
<td>2007</td>
<td>Built 2007 Brown, M. Residence Interiors Hollywood, CA  Designer Interiors for new steel-framed modern house, creating a free-standing loft lifestyle; Furnishings and casework design</td>
</tr>
<tr>
<td>2006</td>
<td>Built 2006 Bridwell, M &amp; D Residence Renovation Altadena, CA  Designer Interior remodel of, and 200 SF addition to Mid-Century Modern 1960 house; finish materials selected to illustrate the surrounding canyon colors and textures</td>
</tr>
<tr>
<td>2006</td>
<td>Built 2006 Patrick, M &amp; M Residence Renovation Hollywood, CA  Designer 500 SF addition to, and complete interior remodel of 1962 Mid-Century Modern house to restore original architectural character and details, and to weave in client’s traditional Japanese lifestyle requirements; materials study to blend and/or replace traditional Japanese finishes with new, practical finishes; culture and blended lifestyle analysis</td>
</tr>
<tr>
<td>2006</td>
<td>Built 2006 Scion/Airstream Interiors Los Angeles, CA  Materials Consultant Collaboration with RipBang, Inc. for Scion Automobiles to trick-out an Airstream trailer as an example of available Scion interiors; materials studies to illustrate types of car buyers and their preferred finishes/driving experience</td>
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<tr>
<td>Year</td>
<td>Project Description</td>
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<tr>
<td>2006</td>
<td><strong>LACMA RFP Food Service Proposal</strong> Los Angeles, CA Concept Team Member Collaboration with Ralph Gentile Architects and Jackson Somerset Catering for LACMA Food Service RFP. Concept as aligned with design by Renzo Piano; analysis of LACMA’s goals: To guide the museum into the future, re-creating the institution as the premier cultural center for arts and education in the region; To enhance the public’s access to great art for generations to come; …art that represents the highest levels of achievement from all historical periods of culture; To enable visitors to intuitively travel through new gardens, galleries, and piazzas and explore the museum’s collections and exhibitions in more meaningful and expressive ways; To commit to excellence in the development of innovative community-based initiatives in the arts to provide education, information, communication and personal enjoyment to the public; To elevate the experience of supporting the arts; Research of Mid-Century Modern architecture and museums; Concept development sessions; Word game strategies; Touchstones identification; Food concept, dining experience &amp; menu research; Unifying concepts resulted in the following touchstones: ART: Creativity, expression, color, light, form, beauty, emotions, painting, sculpture, history, mannerisms and style; PARK: Nature, organic, trees, lawns, benches, paths, edges, water, wind, sunlight, living things; MUSIC: Performance, expression, rhythm, jazz, classical, melody, harmony, syncopation, beat, solo, group, improvisation; EXPERIENCE: Memorable, moving, real, authentic, unique, universal, sensitive, impressive, timely, seasonal, family, group, personal, remarkable, enriching, satisfying; Materials studies to illustrate look and feel as aligned with concept &amp; touchstones.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>Built 2005</strong> Pierson, M &amp; M Residence Renovation Malibu, CA Designer 1,500 SF addition to, and 2,500 SF remodel and complete interior design of permanent Paradise Cove mobile home, transforming to Cape Cod style; Negotiation with County and Department of Housing and Community development for permits to construct.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>Built 2005</strong> Hill Residence Renovation Santa Monica, CA Designer Use change of existing garage of 1942 house to studio.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>Built 2005</strong> Ziker, P &amp; D Vacation Residence Renovation Lake Tahoe, NV Designer Remodel of, and 1,000 SF addition to 1965 mountain sky cabin as secondary residence.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>2005</strong> Ray Charles Museum Los Angeles, CA Materials Consultant Collaboration with RipBang, Inc. to illustrate concept through materials application for interior remodel of the 1960’s existing headquarters (former recording studio); Programming of small museum experience based upon “Arrangement: Choreography of movement through space” concept, translating Mr. Charles’ music composition/arrangement process, chord progression and rhythm visualization; Translation of the Blues as notes ADE or BEF &amp; integrating the tempos, added fills, melody, pauses, key changes, fades, and his vocal phrasing/stutter into experiential space.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>Built 2005</strong> Charles White Museum/Rockland County Pomona, NY Designer Feasibility study and preliminary design for funding of The Charles White Museum and Rockland County African Diaspora Heritage Center; Research on the art of Charles White and its influences, traditional African architecture and its symbolism, African Diaspora &amp; migration to New York, cultural nuances surrounding descendants of slavery and art expression, museums and cultural centers, history of Rockland County; Site analysis &amp; governmental approvals/funding resources; Research of scattered/collected works belonging to The Charles White Archives; Programming, including spaces for permanent &amp; transitory exhibits/collections, heritage library, artist-in-residence, assembly/lectures/education, media &amp; archives, bookstore &amp; lounge and support/storage spaces; Research and study of material quality as related to a celebration and preservation of culture, employing a language of black discourse.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>2005 to present</strong> Beach House Hotel Interiors Venice, CA Designer Interior and exterior remodel of boutique hotel to convey the classic Hollywood Art Deco Era.</td>
</tr>
<tr>
<td>2005</td>
<td><strong>2005 to present</strong> Rikess/Halperin Residence Renovation Hollywood, CA Designer Complete remodel of, and 1,500 SF addition to 1962 post and beam 1,500 SF hillside house; Extensive negotiations with City and DRB for approvals of variances and Hollywoodland Specific Plan Exception.</td>
</tr>
<tr>
<td>2004</td>
<td><strong>Built 2004</strong> Venice Suites Hotel Interiors Venice, CA Designer Interior remodel of manager’s office and guest rooms of long-term-stay boutique hotel; Work on new concept development of hotel’s image, style, logo, product labels, etc.</td>
</tr>
<tr>
<td>2004</td>
<td><strong>Built 2004</strong> Pinkney, R. Residence Renovation West Hollywood, CA Designer Complete interior remodel of 2,000 SF 1945 house.</td>
</tr>
</tbody>
</table>
| 2004   | **Built 2004** James, T & T Residence Renovation Santa Monica, CA Designer Complete interior remodel of, and 200 SF addition to 3,000 SF – 1922 Spanish Hacienda to restore accurate architectural detail, provide all new finishes, casework, furniture, etc.
<table>
<thead>
<tr>
<th>Year</th>
<th>Project Name</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>Avalon Hotel Renovation</td>
<td>Avalon, Catalina CA</td>
<td>Designer Restoration a of 1920 3-story abandoned building to a new boutique hotel. Interior design of lobby and guest rooms illustrating Craftsman style and details, integration and design of tile patterns inspired by the original Catalina Island kiln works</td>
</tr>
<tr>
<td>2004</td>
<td>Windows Restaurant Interiors</td>
<td>Los Angeles, CA</td>
<td>Designer Feasibility study to remodel restaurant atop TransAmerica Building, soliciting construction/installation bid packages</td>
</tr>
<tr>
<td>2004</td>
<td>Venice Horizon Hotel Renovation</td>
<td>Venice, CA</td>
<td>Designer Design studies to transform the exterior of a boutique hotel to distinguish its character and image as unique, incorporating Venice graffiti &amp; history, local artist' murals, beach lifestyle and the creation of a Marquee as signage</td>
</tr>
<tr>
<td>2004</td>
<td>Santa Ynez Recreation Center</td>
<td>Pacific Palisades, CA</td>
<td>Designer Feasibility study/proposal to remodel building and grounds of community center in the Palisades Highlands to expand pool &amp; shower areas, redefine entry &amp; egress via secured access, provide covered pool desk spaces/structures, new lifeguard stations, update areas for ADA standards, remodel all landscaping and hardscaping, and complete remodel of community building exploring transformation from traditional to Craftsman or Asian style</td>
</tr>
<tr>
<td>2004</td>
<td>Peter, J. Residence Renovation</td>
<td>Santa Monica, CA</td>
<td>Designer Interior remodel of, and 1,600 SF second story addition to 1922 2,000 SF Spanish house</td>
</tr>
<tr>
<td>2003</td>
<td>Snyder, W. Residence Renovation</td>
<td>Topanga, CA</td>
<td>Designer 500 SF addition to, and 500 SF remodel and interior design of permanent Topanga Canyon mobile home; negotiation with County and Department of Housing and Community development for permits to construct</td>
</tr>
<tr>
<td>2003</td>
<td>McCauley/Pecora Residence Renovation</td>
<td>Los Angeles, CA</td>
<td>Designer Interior remodel of 1975 2,200 SF house</td>
</tr>
<tr>
<td>2003</td>
<td>Koppel, L &amp; D Residence Renovation</td>
<td>Westchester, CA</td>
<td>Designer Complete remodel of, and 1,200 SF second story addition to 1,500 SF 1952 house</td>
</tr>
<tr>
<td>2003</td>
<td>Carver Exercise Studio</td>
<td>Santa Monica, CA</td>
<td>Designer Use change of former carport to exercise studio in Rustic Canyon</td>
</tr>
<tr>
<td>2003</td>
<td>Maile, B &amp; J Residence Renovation</td>
<td>Santa Monica, CA</td>
<td>Designer Complete interior remodel of 3,200 SF house</td>
</tr>
<tr>
<td>2002</td>
<td>Louks, J &amp; J Residence Renovation</td>
<td>Pacific Palisades, CA</td>
<td>Designer Complete interior remodel of, and 1,000 SF addition to 2,900 SF house</td>
</tr>
<tr>
<td>2002</td>
<td>Kertisz Gallery/Residence Renovation</td>
<td>Venice, CA</td>
<td>Designer Complete interior remodel of art gallery and artist’s residence</td>
</tr>
<tr>
<td>2002</td>
<td>Bjornson, T Residence Renovation</td>
<td>Pacific Palisades, CA</td>
<td>Designer Complete interior remodel of 3,000 SF house</td>
</tr>
<tr>
<td>2001</td>
<td>Augerson, P &amp; E Residence Renovation</td>
<td>Brentwood, CA</td>
<td>Designer 600 SF addition to, and interior remodel of 500 SF of 2,400 SF house for new sculptor’s studio</td>
</tr>
<tr>
<td>2001</td>
<td>Menemsha Restaurant Interiors</td>
<td>Venice, CA</td>
<td>Designer Menemsha: an island at Martha’s Vineyard in Massachusetts; Complete interior remodel of new restaurant for Edgartown native owner to create a modernized version of 19th century clap-board fishing village architecture for the casually elegant Venice diners. Work included research of Venice, CA and Menemsha cultural histories &amp; lifestyles; Materials studies to select economical finishes to convey rustic, yet polished nautical symbology, recalling and reflecting beachside life; Design and/or selection of all indoor and outdoor spaces, equipment, materials, casework, furnishings, lighting, accessories, etc.</td>
</tr>
<tr>
<td>2000</td>
<td>Newton, C &amp; A Residence Interiors</td>
<td>Santa Monica, CA</td>
<td>Designer Interior remodel of a 3,500 SF house, including design and selection of Mid-Century Modern finishes and furnishings to coordinate with the client's appreciation for, and growing collection of Eames &amp; Nelson pieces</td>
</tr>
<tr>
<td>1999</td>
<td>Queens Road Residence Renovation</td>
<td>Hollywood, CA</td>
<td>Designer Complete remodel of, and second story addition to 1,500 SF 1965 house to accommodate the client’s entertainment industry and South of France lifestyle and tastes</td>
</tr>
<tr>
<td>1998</td>
<td>Trinity Ministerial Residence</td>
<td>Manhattan Beach, CA</td>
<td>Designer Interior remodel of minister’s residence on church site</td>
</tr>
<tr>
<td>1996</td>
<td>Holmes Residence Renovation</td>
<td>Culver City, CA</td>
<td>Designer 1,000 SF addition to, and remodel of 1,200 SF house</td>
</tr>
<tr>
<td>1995</td>
<td>McCarthy, K Residence Renovation</td>
<td>Los Angeles, CA</td>
<td>Designer Interior remodel of traditional Holmby Hills 1923 house</td>
</tr>
<tr>
<td>1995</td>
<td>Newsom, S &amp; P Residence Renovation</td>
<td>Chicago, IL</td>
<td>Designer Interior remodel of 4,500 SF 1915 traditional house overlooking Lake Michigan</td>
</tr>
</tbody>
</table>
The focus of this course was on documenting and analyzing architectural projects to understand many of the principles and organizing concepts that underlie architectural design. The studio’s workflow concluded in the further development of 2d and 3d representational skills begun in studio 1, as well as introducing students to the graphic computer programs Adobe Photoshop and Adobe Illustrator. Assignments given were meant to emphasize three-dimensional visualization while introducing the graphic tools and conventions used to communicate design intent and analytical drawings and diagramming. Descriptive geometry, orthographic projection, axonometrics, and perspectives were developed from skills learned in IA 105 studio 1. Model building techniques and introduction of computer graphics were developed.

**university teaching experience**

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course</th>
<th>Title</th>
<th>Location</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester SP08</td>
<td>IA 106</td>
<td>Design Studio 2</td>
<td>Burbank, CA</td>
<td>Participating Adjunct</td>
</tr>
<tr>
<td>Semester FA07</td>
<td>IA 451</td>
<td>Professional Practice</td>
<td>(2 units)</td>
<td>Participating Adjunct</td>
</tr>
<tr>
<td>Semester FA07</td>
<td>IA 2703</td>
<td>Material Mapping</td>
<td>(2 units)</td>
<td>Adjunct Faculty Member</td>
</tr>
<tr>
<td>Semester SU07</td>
<td>IA 1881</td>
<td>Open Design Studio</td>
<td>(3 units)</td>
<td>Adjunct Faculty Member</td>
</tr>
<tr>
<td>Semester SP07</td>
<td>IA 282</td>
<td>Design Studio 4: Retail Design</td>
<td>(4 units)</td>
<td>Adjunct Faculty Member</td>
</tr>
</tbody>
</table>

Design theory and process are applied to the problem of an institutional program with an emphasis on materiality. The Retail design studio provided an opportunity for the development of interior build out and environmental graphics. Students were assigned a 3,000 – 10,000 SF institutional program and site (limited to all or part of an existing structure[s], with a roof[s], which could contain at least two levels or partial levels). Projects were required to maintain a minimum of 80% of the existing envelope (roof and...
Students further developed their space planning and conceptual skills acquired in the previous semesters’ studios, IA 207 and IA 252. Formal, conceptual, and programmatic solutions were studied through a specific design strategy/process, i.e. mapping and diagramming as assigned by the instructor. Although assigned, the program was conceived as something invented as much as given and students are encouraged to look for new possibilities in both the program and contextual relationships.

<table>
<thead>
<tr>
<th>University of California Extension Arc_ID Program</th>
<th>Los Angeles, CA</th>
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</thead>
<tbody>
<tr>
<td>Quarter WI06 X 430A Interior Design Studio II (6 units) Instructor</td>
<td></td>
</tr>
<tr>
<td>This studio course introduced students to the process of linking spaces by architectural promenades. The defining of public vs. private space is examined as a principle means of spatial organization. Students designed a live/work space within a real 3-story loft, with full code compliance; investigated project needs including function, special requirements, adjacencies, objectives and trends; and learned to create environments that relate the atmospheric, contextual qualities of individual rooms to an overall concept of movement through space.</td>
<td></td>
</tr>
<tr>
<td>Quarter WI05 X 438 Fundamentals of Interior Design (4 units) Instructor</td>
<td></td>
</tr>
<tr>
<td>This course was an introduction to the process of commercial and residential interior design. Lectures and projects introduced students to design theory, principles of design, design vocabulary, design psychology, methods of programming, and the history of design in Los Angeles and Southern California. Students learned about the human element in design, sustainable design, the materials used in interior design, and the process of design as practiced in professional offices. Guest lecturers include some of LA’s most distinguished architects and interior designers.</td>
<td></td>
</tr>
<tr>
<td>Quarter WI05 X 430A Interior Design Studio II (6 units) Instructor</td>
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<tr>
<td>See course description above.</td>
<td></td>
</tr>
<tr>
<td>Quarter WI05 X 427.7 Surface Materials (4 units) Instructor</td>
<td></td>
</tr>
<tr>
<td>An introduction to surface materials for interior designers, this course covered the selection and use of textiles, wall coverings, hard and soft surfaces, floor coverings, rugs, ceramic and vinyl tile, woods, and plastics. Instruction included illustrated lectures, demonstrations, guest speakers, field trips, research assignments, and presentation techniques. The objectives of this course was to familiarize students with surface materials and finishes as follows: History &amp; Origin of the Material; Material's Properties &amp; Characteristics; Performance Effects on the Material, including Durability and Maintenance; Interior Applications of the Material; Material's Finishes &amp; Treatments; Joinery &amp; Details of the Material; Resources required for Installation of the Material; Material's Ecological Capabilities &amp; Capacities; and Sources from which to obtain the Material.</td>
<td></td>
</tr>
<tr>
<td>Quarter WI04 X 430A Interior Design Studio II (6 units) Instructor</td>
<td></td>
</tr>
<tr>
<td>See course description above.</td>
<td></td>
</tr>
<tr>
<td>Quarter WI04 X 427.7 Surface Materials (4 units) Instructor</td>
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<td>See course description above.</td>
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<tr>
<td>Quarter FA04 X 430A Interior Design Studio II (6 units) Instructor</td>
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<tr>
<td>Quarter FA04 X 427.7 Surface Materials (4 units) Instructor</td>
<td></td>
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<td>Quarter SU04 X 430A Interior Design Studio II (6 units) Instructor</td>
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<tr>
<td>Quarter SU04 X 427.7 Surface Materials (4 units) Instructor</td>
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<td>Quarter SP04 X 430A Interior Design Studio II (6 units) Instructor</td>
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<tr>
<td>See course description above.</td>
<td></td>
</tr>
<tr>
<td>Quarter WI03 X 466E Design Communication II (6 units) Instructor</td>
<td></td>
</tr>
<tr>
<td>The objectives of this course were to familiarize students with basic drafting techniques as well as basic blueprint reading and drawing coordination. The students were also introduced to paraline drawings, parallel projections, axonometric and perspective techniques. The vehicle for this understanding was basic design, with an introduction to design grids, other design techniques and concepts. This course further introduced the student to the use of line drawings as a medium for communicating design concepts. Beginning with the connections of architectural plan, section, and elevation, the course proceeded to explore the full range of...</td>
<td></td>
</tr>
</tbody>
</table>
constructed line drawings, including axonometric, one-point perspective, and model-making. Two conceptual design projects were used to develop skills in communicating design ideas.

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Code</th>
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<th>Units</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>WI03</td>
<td>X 427.7</td>
<td>Surface Materials</td>
<td>4</td>
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<td></td>
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<tr>
<td>FA03</td>
<td>X 430A</td>
<td>Interior Design Studio II</td>
<td>6</td>
<td>Instructor</td>
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<td></td>
<td></td>
<td>See course description above.</td>
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<tr>
<td>SU03</td>
<td>X 427.7</td>
<td>Surface Materials</td>
<td>4</td>
<td>Instructor</td>
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<td></td>
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<tr>
<td>SU03</td>
<td>X 430A</td>
<td>Interior Design Studio II</td>
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<td>Surface Materials</td>
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<td>Instructor</td>
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<tr>
<td>SP03</td>
<td>X 430A</td>
<td>Interior Design Studio II</td>
<td>6</td>
<td>Instructor</td>
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<tr>
<td>FA02</td>
<td>X 430A</td>
<td>Interior Design Studio II</td>
<td>6</td>
<td>Instructor</td>
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<td></td>
<td>See course description above.</td>
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</tr>
<tr>
<td></td>
<td>X 466E</td>
<td>Design Communication II</td>
<td>6</td>
<td>Instructor</td>
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<td>See course description above.</td>
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</tr>
<tr>
<td>SP03</td>
<td>X 427.7</td>
<td>Surface Materials</td>
<td>4</td>
<td>Instructor</td>
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<td>SP03</td>
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<td>Interior Design Studio II</td>
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</tbody>
</table>

This beginning course focused on basic freehand drawing and drafting. All the components essential to good drawing were presented and discussed. Working almost exclusively in black-and-white, students embarked on a series of exercises that introduced important visual concepts—composition and design, contour and line, proportion and scale, plan and section, form and space, tone and shadows—plus the ability to create drawings that are rich in both information and psychological content. Media covered included a variety of sketching and drafting tools.

**Art Institute of California - Interior Design Department**

**Quarter WI04**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Name</th>
<th>Units</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ID134 (A)</td>
<td>Space Planning</td>
<td>3</td>
<td>Instructor</td>
</tr>
<tr>
<td></td>
<td>See course description above.</td>
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</tr>
</tbody>
</table>

This course explored the issues related to preliminary space planning with special emphasis on human factors and their impact on design. Students developed skill and judgment in organizing space in traffic patterns and the ability to graphically represent their ideas through conceptual drawings and other supporting graphic material.

**Quarter WI04**

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<thead>
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</thead>
<tbody>
<tr>
<td>ID133 (A)</td>
<td>Advanced Drafting</td>
<td>3</td>
<td>Instructor</td>
</tr>
<tr>
<td></td>
<td>See course description above.</td>
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</tbody>
</table>

This course built upon the knowledge of basic drafting skills, stressing isometric and oblique representations, sections and auxiliary views. The objectives of this course were to familiarize students with drafting techniques as well as blueprint reading and drawing coordination. The students were also introduced to paraline drawings, parallel projections, and axonometrics. The vehicle for this understanding was basic design, with an introduction to design grids, other design techniques and concepts such as drawing standards (line weight and definition), stages of design communication, identifying program and schematic design criteria and organizational tools for producing sets of drawings for construction and installation.

**Quarter FA04**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Name</th>
<th>Units</th>
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</tr>
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<tbody>
<tr>
<td>ID1113 (A)</td>
<td>Space Planning</td>
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</table>

**Quarter SU04**

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</tr>
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<tbody>
<tr>
<td>ID134</td>
<td>Space Planning</td>
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**Quarter SP04**

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<th>Code</th>
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<th>Units</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ID213</td>
<td>Design Programming</td>
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**Quarter SP04**

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<tr>
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<td>ID134</td>
<td>Space Planning</td>
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<td>Instructor</td>
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</table>

**Art Institute of California - Graphic Design Department**

**Quarter FA03**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Name</th>
<th>Units</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>F103</td>
<td>Fundamentals of Design</td>
<td>3</td>
<td>Instructor</td>
</tr>
<tr>
<td></td>
<td>See course description above.</td>
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</tbody>
</table>

This course provided the basic elements and principles of graphic design. The student developed working skills with layout and organization of design elements for a variety of visual effects via several graphic design projects.
California State University, Northridge – Visual Arts Department, Northridge, CA

Semester SP00  Art 329  Interior Design Presentation Techniques (3.9 WTU)  Professor
Emphasis upon the media, subject matter rendering, problems and presentation techniques which are specific to the field. Six hours laboratory.

Semester SP00  Art 447A  Advanced Interior Design (3.9 WTU)  Professor
Advanced studies in interior design emphasizing commercial and contract interiors. Primary focus on public needs rather than individual requirements. Continued use of contemporary media including computer assisted drawing. Nine hours laboratory.

Semester FA99  Art 320, 321 & 321 Computer Drafting for Interior Design (3.9 WTU)  Professor
Emphasis on the use of MiniCAD to generate plotter drawings. Application of computer drafting skills to studio courses. Three hours laboratory.

Semester FA99  Art 329  Interior Design Presentation Techniques (3.9 WTU)  Professor
See course description above.

Semester SP99  Art 447A  Advanced Interior Design (3.9 WTU)  Professor
See course description above.

Semester SP99  Art 329  Interior Design Presentation Techniques (3.9 WTU)  Professor
See course description above.

Semester FA98  Art 329  Interior Design Presentation Techniques (3.9 WTU)  Professor
See course description above.

Semester SP98  Art 320, 321 & 321 Computer Drafting for Interior Design (3.0 WTU)  Professor
See course description above.

Semester SP98  Art 329  Interior Design Presentation Techniques (3.9 WTU)  Professor
See course description above.

Semester SP98  Art 113  Architectural Drafting (3.9 WTU)  Professor
Developing skills in documenting architectural concepts through the use of models, designs, plans, and symbols. Developing an awareness of current concepts and conventions in architecture through practice, discussion, and direct observation. Media include pencil, ink, ozylite and computer assisted drafting. Emphasis is on working drawings, models. Class met six hours per week.

Semester FA97  Art 113  Architectural Drafting (3.9 WTU)  Professor
See course description above.

Semester FA97  Art 320, 321 & 321 Computer Drafting for Interior Design (3.0 WTU)  Professor
See course description above.

Semester SP97  Art 113  Architectural Drafting (3.9 WTU)  Professor
See course description above.

Semester SP97  Art 329  Interior Design Presentation Techniques (3.9 WTU)  Professor
See course description above.

primary school teaching experience

SP97 to SP00  Crossroads School for Arts & Sciences Santa Monica, CA  Teacher
Creation, development and teaching of architectural fundamentals curriculum for eighth grade students

FA97  Palisades Elementary School Pacific Palisades, CA  Teacher
Creation, development and teaching of architectural fundamentals curriculum for first through fifth grade students

FA95  112th Street Elementary School Los Angeles, CA  Teacher
Creation, development and teaching of architectural fundamentals curriculum for third and fourth grade students

community teaching experience

December 1996  Brentwood Art Center Santa Monica, CA  Teacher
Creation, development and teaching of holiday workshop architectural fundamentals curriculum for children ages six to eight

1996 to 2002  NBA Design Studio Santa Monica, CA  Teacher
Creation, development and teaching of architectural fundamentals and three dimensional thinking curriculum for groups of children ages five through twelve

1995 to 1997  Watts Towers Arts Center Los Angeles, CA  Teacher
Creation, development and teaching of architectural fundamentals and three dimensional thinking curriculum for groups of children ages seven through twelve
### Lectures, Exhibits, Presentations and Critiques

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Location</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 2008</td>
<td>Film &amp; Human Behavior Mapping Project</td>
<td>Los Angeles, CA</td>
<td>Creator</td>
</tr>
<tr>
<td></td>
<td>A filmography experiment inspired by William Whyte’s <em>The Social Life of Small Urban Spaces</em> to observe, time-lapse photograph, film, map, analyze and document human behavior and proxemics in public and private interior spaces, as related to the psychological responses to the form, color, texture and quality of materials and finishes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 2008</td>
<td>Designers and Educators-SOIAS at Woodbury</td>
<td>Burbank, CA</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>A Lecture Series presented by Society of Interior Architecture Students Featuring Nina Briggs &amp; Ingalill Wahlroos-Ritter published projects; (Lecture and PowerPoint Presentation)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>January 2007</td>
<td>Legacy: Homage to an American Master, Charles WhiteMorris County, and NJ</td>
<td>Curator</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art in the Atrium Inc., 15th Anniversary Celebration Exhibition; management and coordination of collection selection and exhibition; negotiation of all contracts; supervision of all reproductions and publicity; administrative direction of all logistics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 2005</td>
<td>Arts Day LA- UCLA Extension</td>
<td>Los Angeles, CA</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Designing Your Dream Home (Lecture and PowerPoint Presentation)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2004 to present</td>
<td>Regularly invited juror to the following Design ProgramsLos Angeles, CA</td>
<td>Juror</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art Center, Woodbury University, UCLA Arc_ID</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 2004</td>
<td>The Definition of Interior Design</td>
<td>Los Angeles, CA</td>
<td>Lecturer</td>
</tr>
<tr>
<td></td>
<td>Presentation to the Art Institute of California – Los Angeles Faculty (Lecture, 3-minute movie and PowerPoint Presentation) illustrating the design process by which an interior designer works and the professional qualification process.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>February 2000</td>
<td>Eighth Grade Architecture Exhibit</td>
<td>Santa Monica, CA</td>
<td>Curator/Teacher</td>
</tr>
<tr>
<td></td>
<td>Exhibit of eighth grade students’ work in the Sam Francis Gallery at CrossRoads School for Arts &amp; Sciences</td>
<td></td>
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</tr>
</tbody>
</table>

### Published Projects

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Custom residence featured</td>
</tr>
<tr>
<td></td>
<td>Custom residence featured</td>
</tr>
<tr>
<td>1989</td>
<td>Sun Coast Magazine</td>
</tr>
<tr>
<td></td>
<td>Custom residence featured</td>
</tr>
</tbody>
</table>

### Professional Involvement and Service

<table>
<thead>
<tr>
<th>Year</th>
<th>Organization</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>Cambridge Who’s Who</td>
<td>Candidate/Member</td>
</tr>
<tr>
<td></td>
<td>Acknowledgement of professional accomplishments</td>
<td></td>
</tr>
<tr>
<td>2006 to 2007</td>
<td>Writers At Work</td>
<td>Workshop Writer</td>
</tr>
<tr>
<td></td>
<td>Weekly workshops for writers to strengthen their craft, produce new work, fulfill their goals and build a community for their work, founded by author, editor and writing instructor Terry Wolverton; Public reading events</td>
<td></td>
</tr>
<tr>
<td>1995 to present</td>
<td>Association for Women in Architecture</td>
<td>Auctioneer/Emcee</td>
</tr>
<tr>
<td></td>
<td>Conduction of live auction of notable art, artifacts and designer furnishings for annual scholarship fundraiser, raising funds up to $10,000.00</td>
<td></td>
</tr>
<tr>
<td>2002</td>
<td>Southern California Institute of Architecture Alumni Association</td>
<td>Auctioneer</td>
</tr>
<tr>
<td></td>
<td>Conduction of live auction of notable art, artifacts and designer furnishings for scholarship fundraiser, raising funds up to $50,000.00</td>
<td></td>
</tr>
<tr>
<td>2003 to 2006</td>
<td>Association for Women in Architecture</td>
<td>Scholarship Chair</td>
</tr>
<tr>
<td></td>
<td>Fund raising, administration, coordination of logistical application, review and interview process for awarding California university women students of architecture and related fields.</td>
<td></td>
</tr>
<tr>
<td>2002 to 2003</td>
<td>Woodbury University Architecture Department</td>
<td>Consultancy Member</td>
</tr>
<tr>
<td></td>
<td>Provision of consultation with a blend of pedagogy and professional theory for practical application to the academics of architecture, representing the Association for Women in Architecture</td>
<td></td>
</tr>
<tr>
<td>2002 to 2006</td>
<td>Association for Women in Architecture</td>
<td>Historian &amp; Board Member</td>
</tr>
<tr>
<td></td>
<td>Archivist of the year’s information of historical value to the Association, and provision of previous, traditional policy information to the board</td>
<td></td>
</tr>
<tr>
<td>Year</td>
<td>Organization</td>
<td>Title</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>2001 to 2002</td>
<td>Association for Women in Architecture</td>
<td>President</td>
</tr>
<tr>
<td>1999 to 2001</td>
<td>Association for Women in Architecture</td>
<td>Vice President</td>
</tr>
<tr>
<td>1996 to 1997</td>
<td>AIA LA Architecture in Education Committee</td>
<td>Committee Member</td>
</tr>
<tr>
<td>1996</td>
<td>Pamphlet</td>
<td>Author</td>
</tr>
<tr>
<td>1994 to 1997</td>
<td>AIA LA</td>
<td>Associate Member</td>
</tr>
<tr>
<td>1990 to 1997</td>
<td>Association for Women in Architecture</td>
<td>Scholarship Co-Chair</td>
</tr>
<tr>
<td>1988 to 1989</td>
<td>Palisades Ministerial Association</td>
<td>Member</td>
</tr>
<tr>
<td>1984 and 1985</td>
<td>AIA CC</td>
<td>Student Representative</td>
</tr>
<tr>
<td>1984 to 1984</td>
<td>USCSC</td>
<td>President</td>
</tr>
<tr>
<td>1981 to 1984</td>
<td>AIAS</td>
<td>Delegate</td>
</tr>
</tbody>
</table>

### University Service and Professional Development

- **2008 to present**: Faculty Advisor to Interdisciplinary Studies students, formerly Interior Architecture Students
- **SP08**: Faculty Advisor to Interior Architecture Students

### Recognitions and Awards

- **2004**: Outstanding Instructor of the Year, UCLA Extension Architecture & Interior Design Program
- **1984**: Scholarship Award for Architecture Study in Rome, Italy
- **1982**: John Parkinson Scholarship Award
- **1981**: Tommy Award for Academic Excellence
- **1980**: Art and Architecture Scholarship Award for European Study
Attachments for Section 2

Attachment 2A  Current Participating Adjunct Office Space Plan and Shared Adjunct Office Plan
### Attachments for Section 3

<table>
<thead>
<tr>
<th>Attachment 3A</th>
<th>Detail of Space Plan for IA Studio, Design Center, D3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attachment 3B</td>
<td>Space Plan for Design Center showing D3 and New Storage Area</td>
</tr>
<tr>
<td>Attachment 3C</td>
<td>Estimates for Improvements of Cabrini and the Design Center Lighting and Acoustics.</td>
</tr>
</tbody>
</table>
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"Design Center, First Floor Layout"
Project Proposal

Prepared for: Carolee Toon- Woodbury University
Prepared by: Kristin King ASID, Principal Designer/Owner

April 22, 2009
Proposal number: 008-0213

Project one- Design Center Lighting

- design, detail and specify new lighting throughout gallery/public space and computer lab classrooms as per needs directed by committee/client

- provide manufacturer’s specifications for new lighting with design details in spec book format for use on job site

- provide reflected ceiling plans (base plans provided by Woodbury University electronically)

- consult electrical engineer, approved by client, for potential changes/upgrades to electrical panel (any/all engineering costs billed directly to client)

  1. design and research—6-8 hours estimated to complete design and research (lighting previously specified by lighting analysis may not be suitable to committee, therefore, additional search is required)

  2. detail/working drawings—8-10 hours estimated to complete drawings for project one above

  3. materials specifications—6-10 hours estimated to complete specifications of materials (approx. two [2] materials selections and bids for labor will be provided for client approval included in estimate of time)

  4. project management—4-8 hours estimated to oversee completion of the project one above

Design expense estimates calculated on $75/hour senior design rate. Based on breakdown above, design related expenses not to exceed $2700

Cost of goods will be directly billed to client
project two - Design Center Acoustics

- design, detail and specify new surfaces solutions throughout studio space located on the second floor to cut down on noise transmission to classrooms below as per needs directed by committee/client

- provide additional solutions for noise reduction where required

- provide finish plans, notes and details for new applications (base plans provided by Woodbury University electronically)

- addressing acoustical requirements, design, detail and specify a potential ceiling solution (at client request only, not included in the estimate of hours below)

  1. design and research - 3-4 hours estimated to complete design and research

  2. detail/working drawings - 6-8 hours estimated to complete drawings for project two above

  3. materials specifications - 4-6 hours estimated to complete specifications of materials (approx. two (2) materials selections and bids for labor will be provided for client approval included in estimate of time)

  4. project management - 4-6 hours estimated to oversee completion of the project one above

Design expense estimates calculated on $75/hour senior design rate. Based on breakdown above, design related expenses not to exceed $1800

Cost of goods will be directly billed to client

Cost of goods will be directly billed to client
project three- Cabrini Meeting Room

- design, detail and specify remodel of meeting room to working gallery space as per needs directed by committee/client
- provide window treatment solutions (solar shades)
- provide floor plan including finish plan, reflected ceiling plan, notes and details for remodel (base plans provided by Woodbury University electronically)
- consult fire sprinkler contractor, approved by client, for potential changes/upgrades to fire, life safety system (any/all f,Le costs billed directly to client)

  1. design and research–4-6 hours estimated to complete design and research
  2. detail/working drawings–10-12 hours estimated to complete drawings for project three above
  3. materials specifications–6-8 hours estimated to complete specifications of materials (approx. two (2) materials selections and bids for labor will be provided for client approval included in estimate of time)
  4. project management–4-6 hours estimated to oversee completion of the project one above

Design expense estimates calculated on $75/hour senior design rate. Based on breakdown above, design related expenses not to exceed $2400

Respectfully Submitted by,

Kristin King ASID
Proposal Submitted To
Woodbury University
7500 Glencoe Blvd.
Burbank, CA 91510

Work To Be Performed At
Cabrini Gallery

We hereby propose to furnish all the materials and perform all the labor necessary for the completion of

Demo as per plans and notes 1 thru 7

Rebuild as per plans and general notes A thru F
Except, door will be excluded.

New fire sprinkler included.
New track lighting.
New thermostats.

Woodbury University to demo carpet.

for the sum of Nineteen Thousand Eight Hundred and 00/100. ($19,800.00)
with payments to be made as follows: Progressive

PER: Doug Bruce, Owner

11944 VENETIAN DR.-MORENO VALLEY, CA 92557 (951) 486-9894 (951) 486-0592 FAX
# Attachments for Section 4

<table>
<thead>
<tr>
<th>Attachment 4A</th>
<th>Qualifications and Responsibilities for Dean of School of Media, Culture &amp; Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attachment 4B</td>
<td>Diagram of Governing Structure for School of Media, Culture &amp; Design</td>
</tr>
<tr>
<td>Attachment 4C</td>
<td>Resumes of interim chairs for Communication and Graphic Design.</td>
</tr>
</tbody>
</table>
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**School of Media Culture & Design**

**Duties of the Dean**

The Dean provides enterprising and effective leadership to support the advancement of the school. The person who fills this position is charged with finding synergies across diverse fields of study, cultivating those synergies, and making them visible to outside audiences.

The Dean is both an administrator and member of the faculty. As a faculty member, the Dean must meet all requirements for a faculty member joining the University at the rank of senior associate or full professor and be subject to regular faculty review procedures.

**Five essential roles:**

- Serve as *academic leader* of the School of Media, Culture & Design
- Act as liaison between the School of Media, Culture & Design and University administration.
- Direct advancement efforts on behalf of the School of Media, Culture & Design as its primary representative to people and bodies external to the University.
- Seek to maintain the highest levels of accreditation and academic excellence in all programs in the school.
- Manage those resources dedicated to a school-wide purpose.

**Responsibilities of the Dean include, but are not limited to, the following:**

1. Coordinating the development and implementation of the school’s strategic vision, planning, and curriculum development in alignment with the Master Academic Plan (MAP) and the University’s goals;
2. Developing, leading, and encouraging philanthropic outreach and public service efforts;
3. Developing, leading, supporting, and encouraging advancement efforts for the school;
4. Leading as well as coordinating the governance of the school in accordance with the division’s handbook of policies and procedures;
5. Reviewing and making recommendations for the school’s policies and procedures;
6. Advising and providing recommendations on University policies and procedures, especially in the academic area;
7. Developing a budget for the operation of the school and its component programs, in conjunction with program chairs, as well as managing its fiscal affairs;
8. Supervising, evaluating, and supporting the school in a manner that promotes excellence in instruction, services, and scholarship/research at Woodbury University;
9. Assuring that accreditation standards are continuously met and coordinating the school's accreditation activities;
10. Remaining current in practice and pedagogy appropriate to the programs in the school in order to best perform the duties of Dean;
11. Coordinating the professional development of chairs, administrators, and staff within the school;
12. Evaluating the school’s chairs and administrators in consultation with the school’s faculty or staff;
13. Supervising chair, faculty, administrator and staff selection processes;
14. Making recommendations for retention and promotion of faculty;
15. Providing recommendations regarding sabbaticals and other leaves for faculty and staff within the school;
16. Teaching at least one course a semester, from which duty one may be released by the Chief Academic Officer; and
17. Assisting the CAO and performing other duties as assigned by the CAO.

The qualifications for this position are:

1. Excellent communication skills and a facilitative leadership style;
2. Distinction at the national/international level through teaching, scholarly, creative, professional or administrative work;
3. Fundraising skills germane to an academic context;
4. Substantive experience as an academic department chair or other relevant administrative experience;
5. Academic credentials, teaching experience, and professional experience suitable for appointment in the school as a senior associate or full professor;
6. Continued awareness of the field of educational practices in the academic division’s areas of study and of changes in their related professions; and
7. Experience with appropriate accrediting processes.

Management expectations and review process:

1. It is expected that the Dean facilitate the MCD Council meetings and attend the MCD/CAO Council meetings as is currently the practice;
2. In carrying out all 17 of the enumerated responsibilities, it is expected that the Dean consult regularly with the MCD Council and the MCD/CAO Council; and
3. Periodic management reviews will include feedback from various constituencies including members of both councils.

Term and Termination

The Dean serves at the pleasure of the President, CAO, Chairs, and faculty of MCD. The term of service as Dean is for an indefinite term, subject to performance reviews and continued fit with the needs of the institution. There is no automatic right of return to faculty status.
Behnoush McKay  
32915 Red Oak Court  
Castaic, California, 91384  
behnoush1@mac.com  
805.512.2189

**Curriculum Vitae**

**Education**

California State University, Northridge, California.  
Graduate School, MFA in Visual Communication, December 2006.

Art Center College of Design, Pasadena, California.  
Bachelor of Fine Arts, Graphics/Packaging, with Honors, August 1991.

Since 1993, I have regularly attended different design and computer training, conferences, and shows including:  
MacWorld Conference & Expo, January 2007  
AIGA Conferences: AIGA Aspen Design Summit, July 2006  
AIGA School of Thoughts 3, March 2007  
Adobe Workshops and Training, January 2007  
Apple Workshops and Training, January 2007  

**Design Experience**

Interactive Communication, Environmental Graphics, Layouts for Publications,  
Advertising, Corporate Identity, CD-ROM Design, Kiosks, Toy Design, Logo Design,  
Annual Reports, Packaging, Soft products.

As a principal in The McKay Group Inc. for the last 16 years, was responsible for the Art Direction, Design and supervision of free-lancers for a wide variety of projects and clients.

9 Years teaching experience at the University level, in the areas of Typography, Graphic Design, Senior Studio, Color Theory, Design Elements and Print Production.

2 years as Senior Art Director/Designer for DS-MAX Inc. and 7 of their affiliated companies; created over 20 lines of products and packaging from concept to production.

**Design Skills & Personal Expertise**

Well versed in all aspects of traditional and electronic Design techniques, including the use of the latest computer hardware, software, and operating systems, including Mac OSX.
Software expertise includes Illustrator, Photoshop, InDesign, Office, Quark Express, Painter, Director MX, and GoLive.

Experienced in the use of professional digital photographic equipment, and pre-press print production techniques.

Solid Painting and Drawing skills with experience in watercolor, acrylic, pencil, and oil painting.

Employment Experience

Woodbury University
Assistant Professor, Graphic Design Department, August 2006 - present.

McKay Consulting Group Inc.
Co-Owner and Vice President, 1990 - present.
Design of corporate identities, packaging, signage, various print materials such as books, brochures, CD covers, posters and awards;
Design and art directed multi-media and interactive projects;
Provide training for designers and teachers on the use of technology for design;
Color consulting for products, textile and furniture.

Woodbury University
Adjunct Graphic Design Instructor, August 1997 to May 2006.
Courses taught include Senior Studio, Graphic Design I & II, Typography I & II, Independent studies in Packaging Design, Advanced Print Production, Design Elements and Color Theory. Courses include training students in Photoshop, Quark, and Illustrator on the Macintosh.

DS-Max Group Inc.
Chief responsibilities included:
Art direction and design of innovative packages, displays, point-of-sale systems, logos, catalogs and multi-media presentations;
Design and art direction of digital photography for product packaging and ad campaigns, with responsibility for quality and budget;
Supervise and direct print design team members.
Quality and budget control for all print material, soft products and multi-media projects. Support other design team members in the area of product development.

Volunteer and Community Service Projects

Member of Washtenaw Community College’s Graphic Design Advisory Committee in Ann Arbor, Michigan during 2007-2008 academic year.
One of the four judges in the North Los Angeles County ADDY Awards competition, March 2006.

Participated in the Youth Service Specialist (YSS) program during the 2005-2006 academic year. YSS is a multi-discipline program at California State University Northridge, which attracts the services of both instructors and students from different departments. Its mission is “assisting the Deputy Probation Officers in expediting the transition of juveniles on probation into the community”.

Involvement with At Risk Programs in different high schools, which includes teacher training and assisting in the development of curriculum for students, with a focus on graphic design, during 2005-2006 academic year.

Assisting with various racial and cultural educational projects dealing with promoting racial unity in Los Angeles. Provided assistance for several Advancement of Women projects including seminars and neighborhood activities, during 2006-2007 academic year.

Planned and coordinated Cultural and Diversity Festivals at local elementary and middle schools, during 2006-2007 academic year.

Guest speaker at several Art Appreciation projects through various school Parent Teacher Associations, during 2006-2007 academic year.

Neighborhood virtue projects, which, through the use of art lessons and activities, provide children with examples of virtues such as kindness and tolerance, during 2006-2007 academic year.

References
Professor Sue Vessella  
Chair, Department of Graphic Design at Woodbury University  
818.252.5158

Professor Louise Lewis,  
Professor emeritus, Art History, California State University Northridge  
Director, Art Galleries  
818.677.2156

Dr. Paula DiMarco  
Professor, Graphic Design, California State University Northridge  
paula.j.dimarco@csun.edu
Partial Client List

Woodbury University
- Design and production of a seven-minute multimedia self-promotional piece for the Graphic Design Department of Woodbury University.
- Project ended February 2007.

Party of Three, Inc.
- Logo design, poster design, invitation design, two printed advertisements design and creation of digital files for a website for Vegas Stripped, a documentary movie on the life of Daren Leverenz. The movie screening was on November 15, 2006.
- Project ended November 2006.

Allied Management
- Reshaped the company's identity, from logo design to annual report. Also directed the design of the logo and internet presence of several sub-divisions. Consulted on the interior design of several planned expansions.
- Project ended July 2006.

CSUN Art Galleries
- Brochure design with an emphasizes on the international range of contemporary art in all its guises in a visually cohesive and stimulating layout.
- Project ended October 2005.

Universal Networks Inc.
- Design of Corporate Identity for application on company stationery, promotional items and signage. Project ended August 2005.
- Current design project: developing company's brochure.

Bahá’í Faith
- Responsible for the Art Direction and design for a wide variety of publications, including Books, brochures, formal invitation packages, awards, posters, CD covers, packaging and Digital Interactive presentations. Also supervised the production of many of the above items. Current design project: developing educational material.

City of Santa Clarita
- Hired to Art Direct the City's International Festival. Supervised the design of the Festival's Logo, Stationary, Banners, Bookmarks, T-shirts, Invitations and promotional packages. Involved in the event planning, and site design and layout.
- Project ended July 2004.

Nokia, Inc.
- Consultant and designer for several internal projects, including graphic design, packaging, and DVD/CD projects. Art Directed a lengthy online project, involving the creation of a Virtual World, used for product research and internal E-Commerce. Assisted in the design and Art Direction of Kiosks and point of sale displays.
- Project ended September 2004.
Digital Evolution
Designed and Art Directed several online and print projects, including an interactive Ad for Chemical Bank of New York. And was distributed both online, and on the CD for the software program "Quicken". Also directed the graphic designers for a National Kiosk project, in a joint venture with the Kroger chain of grocery stores, and a national telecommunication firm.
Project ended December 2004.

Vaughan's Seed Co.
Worked for the marketing and package design group of this Illinois based Seed Company. Responsibilities included design training and consulting, computer training, and digital Art Direction. Supervised and Art Directed the process of converting the companies catalog from traditional to an Interactive, online based design.
Project ended December 2003.
BRUCE R. COOK, Ph.D.
32012 N. Cypress Way
Castaic, CA 91384
Phone: (661) 702-9487
Fax: (419) 831-6028
Email: brucecook@earthlink.net

ACADEMIC EXPERIENCE

Present  Woodbury University  Associate Chair of Communication Department; writing curriculum for new Film-TV department.
1976-'09  Los Angeles City College  adjunct associate professor in the Department of Cinema; teaching directing for film/TV, editing, writing, cinematography, film business, film history, horror film, comedy, science fiction, east European cinema, and digital post-production audio.
2007-08  Woodbury University  adjunct instructor for Producing DV Features; Theology of the Horror Film; and Global Communication Systems.
2001-02  UCLA Extension Entertainment Studies  instructor for Producing DV Features and DV Production, courses that I created.
1996  Seminar Presenter  of courses on production sound, post-production sound, and pre-production planning at the request of the television network ABS-CBN, in Manila, Philippines.
1990-96  Seminar Presenter  on independent production and post-production; venues in Los Angeles, Dallas, Fort Worth, Austin and San Antonio for Hollywood Hands On Workshops.
1980-85  Northrup University  adjunct instructor for College Algebra, Calculus I, Ethics, Philosophy.
1975  University of California at Riverside  chair of the Cinema section of the Science Fiction Conference.
1975  Fuller Seminary  adjunct instructor for Christianity and Pop Culture.
1973-80  USC adjunct instructor  in two departments: Cinema, and Master of Liberal Arts.

EDUCATION AND INDUSTRIAL EXPERIENCE

DOCTOR OF PHILOSOPHY  in COMMUNICATION, emphasis in Cinema; minor in Instructional Technology.  Degree granted August 1976 by the University of Southern California.

MASTER OF SCIENCE  in FILM EDUCATION  granted in September 1973 by the University of Southern California.  1969 to 1972: Completed all coursework for the Master of Science degree in Mathematics while employed full-time in the aerospace industry.

1969-72:  Physicist  for Hughes Aircraft Company; originally hired into the Apollo Program.

BACHELOR OF SCIENCE  in PHYSICS, with a minor in MATHEMATICS  granted in August 1968 by the University of Southern California.

FILM PRODUCING AND DIRECTING EXPERIENCE

1987  Director/Writer  of action/adventure feature LINE OF FIRE for Temple Productions.  Distributed by Shapiro / Glickenhaus.  Also served as editor.  Producers: George Temple and Randy Cohlan.
1986-88  Camera work  for a dozen features and commercials.
1984  Producer  of DEADLY INTRUDER for Channel One.  Distributed by Thorn/EMI.  Director: John Mac Cauley.  Also served as editor.

1974-78  **Producer/Cinematographer** of audio-visual aids for education and industry.

**POST PRODUCTION EXPERIENCE**

1999  **Post-Production Supervisor** of *CYPRUS EDGE* for Rojak Film. Producer/director: Serge Rodnunsky.

1998  **Trailer Editor and Sound Designer** for *LOVE & WAR 2* for Starland Entertainment. Producer: James Tyler.

1997  **Post Production** Supervisor of *EXECUTIVE POWER* for Usonia Pictures. Producer: Scott Derrick

1996  **Sound Cutter and Re-recording Mixer** of *VISIONS OF POE*. Cut dialog, effects and music, mixed final track. **Sound Cutter and Re-recording Mixer** of *DRAGONFURY II* for Silverlake International. Producer: Soly Bina. Cut dialog and effects as well as final mix and prep of foreign delivery items for D, M & E tracks. **Trailer Editor** of *ALL’S FAIR IN LOVE AND WAR*, directed and produced by Sartaj Khan. Also cut dialog, effects and music for trailer; re-recorded final trailer mix with separated D, M & E tracks.

1994  **Editor** of *THE TAKEOVER* for Takeover Productions. Producer: Cheryl Cook; Director: Troy Cook. Also served as dialog/effects/music editor; edited and mixed the trailer.


1992  **Dialog Cutter** of *SHADOW OF THE MEKONG DRAGON* for ShadowPix; Producer: Sandy Palm. Dialog Cutter of *L.A. GODDESS* for Mark I Funding; Post-Production Supervisor: Raghu Singh. Editor of *THE RAVEN DANCE* for Orphan Productions. Director: Jimmy Lifton. Also cut dialog and sound effects on digital system.


1987  **Editor** of action/adventure feature *LINE OF FIRE* for Temple Productions. Distributed by Shapiro / Glickenhaus. Also served as writer and director. Producers: George Temple and Randy Cohlan.

1985  **Editor** of *THE BIG BET* for Golden Harvest Films. Director: Bert Gordon.

1984  **Editor** of *DEADLY INTRUDER* for Channel One. Distributed by Thorn/EMI. Director: John MacCauley.


**PUBLICATIONS**


**REFERENCES**

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**Attachments for Section 5**

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Implications of Interior Architecture’s Move from the School of Media, Culture & Design to the School of Architecture

July 29, 2008
Sent to EPC: September 8, 2008

The following document explores the implications of Interior Architecture’s move from the School of Media, Culture & Design to the School of Architecture. It starts with a description of the most applicable policy for such a move. The current policy reflects only the move of a faculty member from one school to another so I have interpreted the policy to include the move of a department from one school to another. This is followed by a brief introduction. Lastly there is a list of strategic and tactical implications to the change.

I discuss the strategic and tactical concerns regarding the transition of IA into the School of Architecture in broad categories:

- Professional and Educational Experience of Faculty
- Curricular Alignments
- Pedagogical Alignments
- Accreditation
- University Governance Structure
- School Governance Structure
- Faculty Line Assignments
- Space Needs – Physical
- Space Needs – Identity
- Departmental Identity

Each category provides a narrative expressing the benefits and challenges of the move. I encourage all stakeholders in this process to add benefits and challenges under each category and to add entire categories if necessary. This document is the foundation for collecting data from the different stakeholders in the university that will be affected by this move. In order for this to be a transition that is intentional and thoughtful it is important that each of the stakeholders express the move’s effect on their area. Your participation is important and greatly appreciated. If you have nothing to add please verify that you have read the report and are okay with it.

Stakeholders:
Norman Millar Director of the School of Architecture
Eddie Clift Director of the School of Media, Culture & Design
Vic Liptak Dean of Faculty
Douglas Cremer Director of Institute of Transdisciplinary Studies
Andre Van Niekerk Dean of the School of Business
Phyllis Cremer AVP of Student Development
David Rosen Sr VP of Academic Affairs
Nedra Peterson Director of the Library
Richard Nordin VP of University Advancement
Don St. Clair VP of Student Enrollment
Carolee Toon Program Coordinator of Design Foundation
Joshua Stein Associate Professor of Interior Architecture
Nina Briggs Visiting Full-time Lecturer of Interior Architecture
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Policy reinterpreted to accommodate change of an academic department from one school to another.

“It is recognized as a principle of Woodbury University, as at other universities, that over time the critical path of both faculty members (individual departments, schools) and the University may shift. When this occurs, consideration is given to redefining the role of the faculty member (the individual department or school), to retain their value and create a greater synergy in the institution... When such shifts in alignment of departments within schools occur it may be instigated by the chair of the department or by the director of the school. In either case, consideration must be given to several key factors: benefits to the institution, feelings and attitudes of those directly affected.”

Introduction

The department of Interior Architecture finds itself at a crossroads within the governance structure of the university. One year ago, there was a reorganization of the School of Architecture and Design into the School of Media, Culture & Design, and the School of Architecture. At the time, the department of Interior Architecture was precariously situated somewhere in between the two. There existed a strong affinity to the D found in media, culture and design as well as the logical relationship between architecture and Interior Architecture.

At the time, with discussion among the IA faculty, the department felt that the interdisciplinary aspirations of MCD would better serve the needs of the department. There was a strong desire to remain engaged with the School of Architecture but to fully embrace the potential relationship between the other design disciplines and the departments who envisioned themselves under the rubrics of media and culture. As the School of MCD has developed over the past year, there is a perception within the department of Interior Architecture that design has less of a place in MCD than originally imagined.

The department of Interior Architecture fully recognizes the value that media and culture play in the new vision and pedagogical desires of the school of MCD. However it has become increasingly difficult for the IA department, which identifies first and foremost as a design curriculum, to maintain a strong philosophical relationship with the other departments in the School of MCD.

In order for the department of Interior Architecture to more fully realize the educational aspirations of its students, the academic aspirations of its faculty, and the utilization of the process of design as a pedagogical and philosophical strategy we are requesting to become a part of the School of Architecture. Ultimately the School of Architecture valorizes the process of design in the same way that the department of Interior Architecture does.
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University, School and Department Planning as it Relates to WASC and MAP

Benefits
Because the two disciplines share common pedagogical philosophies as well as affinities in certain knowledge areas, the planning both departments have done for MAP and WASC may prove to be easily integrated.

Challenges
One of the biggest challenges arising in this move comes from taking a school comprised of one department to one that is comprised of two departments. Currently the School of Architecture and the department of Interior Architecture have worked hard to create strong plans for the Master Academic Plan. They have established strong mission statements, goals and five-year plans. With the addition of a new department the work done for the Architecture at the school level will have to be revisited. It could be that the work done at the current school level will be entirely applicable at the architecture program level and that a new mission statement, goals and five year plan will have to be established at the school level taking into account the two departments. The repercussions of this additional work on the greater university’s current WASC re-accreditation process must be examined.

University Governance Structure

Benefits
Faculty committee representation has already begun to take into account disciplinary alignment as opposed to school/institute alignment. This realignment of IA into the School of Architecture can further embrace a continued examination of disciplinary affinities.

Challenges
Currently the university faculty governance structure is set up to provide equal representation among the different schools and ITS. With the new alignment there may be concerns that this delicate balance of power is thrown into a tizzy. In order to alleviate the real or perceived imbalance of power in university committees the overall community will have to revisit realignment of committee and senate representation. IA and Architecture faculty will need to develop mutual trust that their interests can be represented and safeguarded by colleagues from a sister department.

School of Architecture Governance Structure

Benefits
The governance structure currently in place in the School of Architecture allows for the introduction of different disciplines dealing with the design of the built environment. They have established a series of trajectories or threads of knowledge that govern areas of learning in the discipline that can easily incorporate voices in interior architecture. Not all of the threads of knowledge
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are parallel to those in interior architecture but there are enough to find affinities within the existing structure.

The governing structure also allows for the introduction of new threads of knowledge that are more specific to interior architecture. Determining the overlaps of these strands will be an ongoing process but the structure allows for future permutations.

Challenges
It is important not to see interior architecture as an additional thread of knowledge but rather as a separate body of knowledge that shares common threads. It would be a danger to the department if it were simply another strand and not a separate entity sharing common strands.

There is a question about nomenclature used for leadership positions in the school of architecture. The use of director, chair, associate director, dean, program coordinator at this point seems dangerously fluid. However this is easily overcome by developing an organizational structure that closely aligns with the needs and voices of the participants in the governance of the school. This seems to be a healthy discussion that will bring the school and the involvement of the IA department closer to an organization that takes into account all participants in the process.

Professional and Educational Experience
Benefits
There is a close alignment between the educational and professional experience of the IA and AR faculty. Both value as terminal degrees a MArch. IA also values MFA in Interior Design and Interior Architecture as well as an MFA in Art in the interdisciplinary courses and history. The School of Architecture would need to accept these credentials as valid for faculty in IA just as IA recognizes MA and MS degrees in architectural or urban studies in combination with appropriate undergraduate degrees as valid credentials for AR faculty.

Likewise, the existing and future faculty in the department of Interior Architecture focus their professional and scholarly development around the understanding and attributes of the design of the built environment.

Challenges
It will be important to negotiate as a school in order to obtain buy-in from architecture faculty on the value of specified terminal degrees in Interior Design and Interior Architecture. Additionally, as schools begin to identify specific expectations for contract renewal and rank advancement, a School of Architecture that includes both Architecture and Interior Architecture faculty will need to act intentionally to be inclusive of all its faculty members.
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Curricular Alignments

Benefits
In discussions with the School of Architecture there are several areas of study in each curriculum in which we might increase synergy between the two closely aligned disciplines. Specifically in the area of history and theories of the built environment (urban design, architecture, interior design, landscape architecture) we pursue a strong parallel of critical inquiry. In addition the interdisciplinary foundational design education that has benefited the design disciplines at Woodbury might benefit architecture. And likewise many of the foundational aspirations of architecture’s introductory courses might benefit Interior Architecture and possibly the other design disciplines remaining within MCD.

Challenges
As with all accredited programs, it is of the utmost importance that the curricular structure and decisions fall within the purview of the IA chair and faculty. While there may be synergies between the two disciplines, the IA curriculum must maintain a strong sense of identity and its faculty maintain authority over the curricular concerns of the department and its corresponding accreditation standards.

Curricular Alignments - +2 MArch Program

Benefits
With the establishment of the new MArch program, there provides an opportunity for IA students to complete a terminal and professional degree at Woodbury University. IA’s move into the School of Architecture may provide more opportunities for transitioning IA students into this degree path. A stronger understanding of the value of the IA students’ design education can help the two departments develop strategy for finding a larger student enrollment from within the university.

Challenges
In order for this to happen the two disciplines will need to work together to provide a strong transition strategy for the IA students. Three options or a combination of each may be necessary. First, provide a third year in the MArch program to create a MArch +3 program. This would also increase enrollment possibilities from potential students outside the department. Second, adjust the IA curriculum to provide a transition strategy into the MArch +2 program. This would provide a greater incentive for IA students to look to Woodbury for an MArch degree. Thirdly it is possible to look at developing an MFA in Interior Architecture that utilizes and expands the resources of the MArch program.

Pedagogical Alignments

Benefits
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The educational process of both disciplines is so closely aligned that the difference lies in the scale and emphasis of kind rather than in different kinds of design problems. The way that each discipline approaches these similar kinds of design problems can only serve to increase the critical line of inquiry and quality of graduates coming out of each department.

Understanding the importance of light, finish materiality and furnishings can benefit the architecture program while reinforcing the issues of urbanism and tectonics can benefit the IA department. Both disciplines place high importance on behavioral factors of space in different degrees. The difference in approaching this area can mutually benefit both programs.

Challenges
The entire school must value differently emphasized elements within kinds of design problems.

Accreditation
Benefits
Interior Architecture will continue to maintain rigorous accreditation standards in this new governmental organization. This is one area where the crossing of boundaries may provide a university-wide benefit. As long as the university is committed to NASAD accreditation, the IA department will continue to work with its design and art programs in MCD. In fact the move to the School of Architecture may increase that school’s relationship with the School of MCD as we all negotiate academic excellence in design and art programs on campus. There are Institutional examples where all three accreditations are held by IA, ID and AR programs when they are housed in the same academic unit: University of Cincinnati DAAP, Arizona State University’s College of Architecture and Environmental Design.

Challenges
CIDA will be ever vigilant that IA maintains departmental authority. NASAD will more than likely question the new structural change since their initial site visit. There will be added coordination between the two schools and description of governance structure for NASAD. There will be added responsibility for the director of the School of Architecture due to involvement in both of Interior Architecture’s accreditation processes: NASAD and CIDA.

Faculty Line Assignments
Benefits
It seems as if future faculty line assignments have fallen into being distributed among departments rather than schools. If this strategy is maintained than there should be no repercussions in this area. In fact the possibility of a joint or crossover appointment between the two programs becomes a distinct possibility that should be debated within the school’s faculty.
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Challenges
The School of Architecture faculty lines may be superficially inflated with the addition of IA faculty in their stable. Maintenance of departmental needs over school needs must be maintained. Execution of curricular and departmental goals is dependent on the number of FT faculty in any given department. Maintaining this philosophy will assure that each department maintains academic and co-curricular excellence.

Space Needs - Physical

Benefits
Currently the IA department maintains an appropriate amount of dedicated studio space in the design center (and sort of in Kirby). Maintenance of these space requirements should not adversely effect the transition into the School of Architecture.

Maintenance of studio classroom space and computer labs in the design center specifically and the campus as a whole has always been a careful negotiation of all interested parties. When we were in the School of Architecture and Design the process for scheduling classes was the same as when we were in the School of MCD. Even with the additional buildings on campus, the accommodation of space needs remain tenuous. The spirit of cooperation among those departments who share space has been one of mutual respect and good will. This should remain constant in the new alignment when it comes to actual physical space requirements.

Challenges
The negotiation of actual space requirements has become increasingly difficult as new courses require specialized computer facilities and specialized studio space. This challenge is not a problem with the proposed reorganization but instead is due to a break down of communication and planning; increased departmental needs cannot be met with existing departmental resource assignments. Negotiation of space requirements will remain a challenge but is workable if all parties are willing to express their future needs in relationship to existing needs.

Space Needs - Identity

Space needs as they reflect identity is and will remain a struggle for the entire university. As an educator studying interior space I realize the power that territory plays in defining a strong sense of identity and a sense of security in that identity. However there are many strategies - not all of them territorial - for capturing that identity.

Perhaps the easiest to attain is the marking of a separate and secured place. It provides a home base into which individual subjectivities and identities can retreat in times of both duress and celebration. It is a strategy that is deeply
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Ingrained in our cultural understanding of boundaries and inclusion. To what degree boundaries of staked territory exist remains a constant negotiation on our campus and one that is discussed within academic and co-curricular learning experiences on campus.

The continual segregation of smaller and smaller aggregates of a given community into spatially defined territories may not be the best strategy for developing “a community of professionals and scholars who are deeply engaged in a highly experiential and innovative educational process.” (CPR pp.4, emphasis mine).

Nor is it a strategy that successfully integrates the educational principle dealing with transdisciplinarity. Here we reiterate, “Transdisciplinarity professes the interdependence of all knowledge and widens the form of knowing to include emotional intelligence, intuition, and physical knowing. It recognizes the importance of collaboration among the disciplines to solve complex problems. We believe that the collaboration of people each able to make a unique contribution is important.”

Once again knowing the power that space and place play in establishing relationships between people in a given site and between communities in a larger urban (or campus) context, we see that the separation between territories can either engender or hinder collaborative processes.

Specifically with the move from IA to the School of Architecture this community discussion holds practical implications for the department. The CPR states, “Much of Cabrini Hall and all of the former School of Business building will form part of a complex dedicated to the School of Media, Culture & Design.” A conflict almost inevitably arises between the physical space needs of the department and the identity space needs of the School of Media, Culture & Design. Perhaps this danger serves as a way of reinventing how we develop a sense of identity through space at the campus level. It will definitely remain a discussion within the department and the two most affected schools.

**Departmental Identity to the Broader Community**

**Benefits**
This is a positive direction for the department. Since design was placed at the end of Media, Culture & Design I believe it has been difficult for potential students to locate the IA department. Some of this is also due to the fact that design isn’t in the name of the department either. With the move to architecture, I believe that finding outreach potentials for students interested in the design of the built environment will become easier.

**Challenges**
The biggest danger given the unequal relationship of student enrollment and thus departmental resources is that the department of interior architecture may be subsumed by the identity of architecture. Finding a reason for valuing the
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Specific benefits of a degree in interior architecture rather than architecture will be a main focus in the outreach and identity efforts.

There are models for this in the professional environment. There are many design firms that have both architecture and interior design. The ones that are the most successful maintain a healthy relationship between the two entities. Projects between the two disciplines are shared, but they also maintain a cadre of projects that are executed by the individual disciplines. It becomes at times a symbiotic relationship and at other times it becomes a healthy competition for design excellence.

I believe that the name of the school does not fully recognize the interior architecture department but am willing to work with the given nomenclature in hopes that down the line, the school might broaden its communication of design dealing with the built environment.

Challenges
The School of Media, Culture & Design is in the process of developing a marketing package for the school, IA will remain a part of the project until the full transition occurs. There was some concern that this would somehow impede the work of the ad agency. Both the current director and the VP of enrollment Services is willing to work along this strategy and adjust as the needed.

Enrollment Services

Benefits
With the change, the identity of the department will be more closely aligned with the standards and curricular expectations of architecture, perhaps eliminating a misconception that the department teaches interior decorating. Admissions will be able to discuss alternative educational trajectories in the broad discipline of design of the built environment. This will help admissions create viable alternatives for students looking for excellent design education.

Challenges
As is always a difficulty, clear communication of academic disciplines to potential students remains a challenging proposition. It is important that the staff in admissions understands the value of each program and the difference between them, and does not tie them into a single entity.