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AN ANALYSIS OF TWO YEAR INTERIOR DESIGN PROGRAMS:
MEETING THE CRITERIA FOR ENTRY LEVEL EMPLOYMENT
AND ESTABLISHED INDUSTRY STANDARDS

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education: Vocational Education

by
Sandra Studenny-Marquez

December 1997

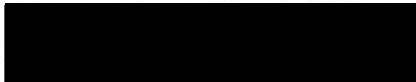
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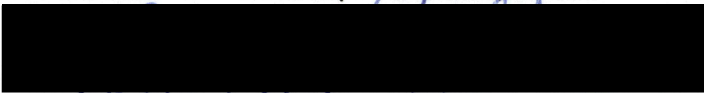
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11/24/97

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ABSTRACT

The purpose of this study of two year interior design programs will be to assess the effectiveness of the programs in meeting the established industry requirements for entry-level positions of employment.

Current licensing and testing issues within the United States for interior design professional recognition have raised questions regarding the effectiveness of two year interior design training in private and public community colleges. The challenge of limited access into professional levels of the industry of two year college graduates or their equivalent is a serious one. If the elimination of opportunity for two year interior design graduates to sit for examinations, apply to professional organizations and achieve formal professional status is instituted, advancement for the graduates into employment positions within the interior design industry would be limited.

Preliminary literature review has revealed a lack of available research regarding the two year programs throughout the United States. The Foundation for Interior Design Education and Research (FIDER), the recognized accrediting agency for educational institutions, and the National Council for Interior Design Qualification (NCIDQ), the testing agency that developed and administers the current interior design qualifying examination, were unable to provide information supporting any concept of failure to meet entry level

qualifications by graduates of two-year programs.

This study is important to the many private and community interior design programs that have been providing quality education for the interior design profession for many years in the United States. The combination of individual state licensing qualifications for interior designers, and changing standards within professional interior design organizations have combined to undermine the two-year program position within the industry.

Research about the significance of the two-year programs as they apply to the professional entry levels of knowledge and of competency within the interior design profession is critical at this time. The community college and private post-secondary institutions which provide interior design education and training should be analyzed by the interior design industry's own standards to ensure continuing program confirmation and graduate success.

ACKNOWLEDGMENTS

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DEDICATION

In Memory of Linda Sage

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CHAPTER ONE: Background

Introduction

The contents of Chapter One present an overview of the project. The context of the problem is discussed followed by the purpose and significance of the project. Next, the limitations and delimitations that apply to this project are reviewed. Finally, the definition of terms are presented.

Context of the Problem

Since the early 1970s the interior design profession has sought to develop itself through a definition of responsibility to the public, a foundation of knowledge and a myriad of professional requirements. What had originally began as a sub-profession within the home economics departments of colleges and universities, blossomed into a fledgling profession which required distinct categories of knowledge. As interior design programs expanded into larger academic programs, its placement as a program at various colleges fell into many different departments.

The professional organizations within the interior design industry have added to the requirement for membership various stipulations which have directly and indirectly caused confusion about entrance into the profession. Initially, the focus of these organizations was to help create order out of the confusion that the diverse educational programs of interior design had created. In time, however, the posture of the professional organizations had been to

direct the educational requirements of entry-level students toward their organizational vision for the future of interior designers. National accrediting and a testing organization had been set up in cooperation with the interior design professional organizations to help with this objective.

Legal issues that have surrounded the interior design licensing acts in the past ten years have further complicated an already confused profession. Individual states have sought, through their legislative processes, to align definitions of the professional which were already ambiguous. The general public has had very little knowledge as to what interior design professionals are really about, and less knowledge about interior design educational programs and requirements. Well known private and public educational programs in interior design are available in various types of private and public schools; certificate, two-year and four-year colleges have all produced successful graduates.

A single-minded focus for interior design educational length does not exist at this writing, and as such has left interior design education, and its students open to broad fluctuation. At serious risk among all of the confusion is the two-year interior design program. A movement to eliminate two-year interior design programs from professional status within some professional groups has been acknowledged.

In the "1995 Hypothesis" (Veitch, 1985) a paper which

contained a mission statement for the interior design profession that, according to the author, had been widely accepted by professional organizations, university professors and certain industry executives; specific comments within the document directly undermined the position of the two-year interior design programs and their graduates. The limitations cited against the two-year programs within the paper, however, were underscored by the lack of research and tracking regarding employment of two-year interior design graduates. "The majority of individuals who graduated from two year programs had been educated to become merchandiser, delineators, design assistants, etc... Veitch stated in his paper, that the student who graduated from the longer programs was educated to gain entry-level status in the Interior Design profession" (Veitch, 1989, p.5).

A paper in the support of the two-year paraprofessional interior design programs (Dohr, Flanagan, Coleman, Shroyer & Veitch, 1993), was written as a rebuttal to the "1995 Hypothesis." The paper emphasized the limitations indicated for the future of two-year interior design programs by statements outlined in the "1995 Hypothesis." In addition, the authors of the rebuttal paper sought to offer recommendations to the nationally recognized Interior Design Educators Council (IDEC) in support of the two year interior design program. The proposed recommendations acknowledged the significance of the two-year programs to the public,

employers and students. Additional research was recommended for a more thorough evaluation of the opportunity and benefits available to students and the public that have benefited from two-year interior design programs. Although the paper was accepted, a formal review and/or published response has not been forthcoming from IDEC or any of the current professional organizations. Indeed, if current publications are a barometer of interest, the existence of the two-year interior design programs has been ignored completely.

The burden of proof for continuance of the two-year Interior Design program lies within the review and documentation of the educational requirements and competencies within the educational programs. The interest of this study is to review two-year interior design programs, and to establish foundational data for the two-year interior design educational programs in the United States.

Purpose of the Study

The purpose of this study is to begin preliminary research which will focus on the plight of the two-year program in interior design. This study will seek to establish a preliminary level of knowledge acquired by graduates of two-year interior design programs in the United States. General conditions surrounding the various support organizations which directly influence the future of interior design and its educational programs are revealed. How changes in

interior design education and professional membership have occurred are also introduced, in relation to the topic. The seven categorical areas that are explored in the survey portion of the study are the basic and creative arts, theory, residential and commercial interior design, history, technical knowledge, communications skills, professional business practices and research. Employment related data has also been included when deemed appropriate to the subject matter.

Significance of the Problem

This study was prompted by the lack of information available that assesses the curricular requirements of two-year interior design programs. Emphasis within the available studies completed has been focused on three-year or four-year interior design programs.

Of the approximately 500 programs in the United States today that offer interior design as a major, there are over 250 programs in community and private colleges that offer two-year degree and/or certificate programs. Under the original FIDER accreditation standards many of these programs met the educational competencies necessary for application to qualifying examinations and subsequent entry-level status for employment. Based upon the standards presented under the "1995 Hypothesis," however, the community and private college programs and their graduates would not qualify for entry into the profession of interior design. Addition-

al requirements would be made for all types of program graduates.

Limitations and Delimitations

A number of limitations and delimitations surfaced during the development of this project. These limitations and delimitations are presented in the following section.

Limitations: The following limitations apply to this project.

1. This study is limited to the review of 32 two-year interior design programs located throughout the United States. It will focus on the completion requirements of the two-year interior design programs only. Programs that matriculate into a four-year school or do not culminate into a two-year degree have not be evaluated.
2. Lack of significant literature regarding the two-year Interior Design programs was viewed as a limitation.

Delimitations: The following delimitations apply to this project.

1. Most studies of two-year programs were found within larger studies that covered three-year and four-year programs as well.
2. Programs are not evaluated as to the foci of an interior design specialty, such as residential, commercial, medical, hospitality, but, simply

under the general category of interior design.

3. Access to data used for the foundational knowledge of Interior Design was often limited, dated, unavailable and/or out of print.
4. Mailing lists provided by FIDER were out of date.
5. Limited review of the questionnaire was viewed as a delimitation.
6. A single mailing of the survey document was used in the study.

Assumptions

This study was prompted by the lack of data available that accurately assesses the educational levels achieved by two-year interior design programs. The study was further motivated to discover if there was any significant reason for eliminating two-year interior design graduates from application for testing and membership to professional organizations.

Consensus from a variety of two-year college representatives throughout the U.S. suggested that two-year programs offered comparable interior design knowledge and skill as compared to four-year programs. The only significant difference between the two-year and four-year programs was the lack of liberal arts course work completed by two-year program graduates.

Definition of Terms

The following terms are identified for use within the

context of this study.

American Society of Interior Designers (ASID) The largest professional interior design association in the United States. ASID was consolidated from the American Institute of Interior Designers (AID) and the National Society of Interior Designers (NSID).

Architecture Institute of America (AIA) Largest organization of architects in the United States.

Bauhaus (art compound) A creative organization that developed into a school in Germany, and was later recognized for major product design and architectural innovations.

Educational Testing Service (ETS) Education institution out of Princeton, New Jersey, which conducts professional surveys for a fee.

Interior Designers and Educators Council (IDEC) Professional organization of interior design educators and practitioners.

Interior decorator Individual who completes interior spaces by use of furnishings, treatments for walls, windows, floors. These can include any and all elements useful to the inhabitant within the space, inclusive of some structural elements.

Interior designer Individual who completes interior spaces by use of furnishings, finishes for walls, windows, floors. Can include any and all elements useful to the inhabitant within the space, inclusive of some structural

elements. Note: Some licensing may be obtained, but not necessarily required.

National Council for Interior Design Qualifications (NCIDQ) The organization established by professional Interior Design organizations to help determine a professional level of competence through examination and testing. Focuses on architectural and structural elements.

Organization of the Project

This project is divided into five chapters. Chapter One provides an introduction to the context of the problem, purpose of the project, significance of the project, limitations and delimitations, and definition of terms. Chapter Two consists of a review of the literature. Chapter Three outlines the survey population and the design of the survey. Chapter Four reviews the findings of the survey. Chapter Five presents the conclusion and recommendations gleaned from the project. The references follow Chapter Five.

CHAPTER TWO: Review of the Literature

Introduction

The beginning of Chapter Two discusses the overall significance of two-year educational programs. Important changes that have taken place in interior design and interior design education are next examined. The historical influences of the recent past in interior design in the U.S. are presented, how interior design education and its standards have continued to fluctuate, and the evaluation of current interior design education and educational requirements are explored. The role of professional organizations in interior design education and the establishment of FIDER and NCIDQ are also discussed. Legal issues surrounding interior design are reviewed.

The materials used in this study were drawn from a broad ranged selection to effectively evaluate the true status of the topic area. "Little research topics usually require a review of any literature in some way essential to the topic, to provide a conceptual framework and a rationale for study" (McMillan & Schumacher, 1993, p.113). This study sought to establish some preliminary data about the interior design profession and the two year interior design programs.

Significance of the Two-Year Educational Program

The objective of this project has been to evaluate the two year interior design program. Two year interior occupa-

tional programs have been found to have a positive impact on the graduates of these programs, as well as, the economy overall. "Most of the innovations in workforce preparation are occurring in community colleges, because individuals educated at them are the backbone of the economy" (Grubb, Badway, Bell & Kraskouskas, 1997).

The significance of the two-year program has been studied in depth at the National Center for Research on Vocational Education, University of California, Berkeley. The center has conducted numerous studies which evaluated the outcomes of career track two-year programs. The overall perception of the programs has been quite positive, especially those which have led to a degree. "With few exceptions, what matters in gaining access to well-paid employment are programs of study leading to credentials rather than individual courses" (Grubb, 1992, p. 233).

The significance of a positive career progression from a prescribed course of education rises as our society progresses into the 21st century. That the prescribed course of study taken by the student needs to be career specific in order to bring tangible results to each of its graduates has also been established. The student's education needs to culminate in an "Associate Degree or Credential" and this is strongly supported by the study on Postsecondary Vocational and Sub-Baccalaureate Labor Market (Grubb, 1992). The study revealed that a General Academic Associate Degree does not

necessarily improve a graduate's ability to achieve employment or increased wages. The success of the associate art degree is evaluated on its ability to improve wages, and, to significantly improve the students' ability to secure employment. The findings further indicated that an associate arts degree can have a positive effect by "...operating through access to jobs which provide more experience and on-the-job training and is contrary to most general findings about sub-baccalaureate credentials" (Grubb, 1992, p. 232).

The significance of research into the interior design profession in terms of the success of the two-year graduate should not be limited by the lack of vision by current professionals. True research, especially in terms of educational standards needs to broaden the scope of the profession as a whole. An article in the Journal of Interior Design which had evaluated interior designers perceptions of educational research and the state of the profession expressed the following, "...the issue of generating new knowledge to support the profession should be a primary concern of both the practitioner and the design educator. This component constitutes the backbone of any profession and is what separates interior design from a trade school discipline" (Dickson & White, 1993, p. 4).

Research for this project has revealed that evaluation by the current interior design professional organizations, program evaluators and testing organizations have limited

data on the two-year programs in interior design. The information that was available has been incorporated into this study.

Changes in Interior Design Educational Standards

The past 75 years have brought significant changes to the perception of the interior design professional. The post World War II displacement of the Bauhaus architects and designers into the architectural and design schools of American Universities has caused dramatic change in the perception of what an interior designer was then and currently is. The most significant of these changes was the shift in the emphasis from the traditional design concept of interior decoration within the building space to the "starting from zero" design concept of Bauhaus minimalism (Wolfe, 1981, p. 14). Beyond the Bauhaus emphasis in simplistic building elements in the structure of architectural projects, was also a desire to control all aspects of the buildings' function, including the interiors by modern age architects and/or designers. So influential were the graduates from architectural and design schools during the years after W.W.I and the inception of Bauhaus and International traditions, that the profession known as the interior decorating would be forced to completely evolve or cease to exist. Tom Wolfe in a national best seller book From Bauhaus To Our House captures the dynamics of these changes in his observation of the architectural college students over-

whelming task of incorporating the Bauhaus modernist movement academically in an American college, "Studying architecture was no longer a matter of acquiring a set of technical skills and a knowledge of aesthetic alternatives.

...the student found himself drawn into a movement and entrusted with a set of inviolable aesthetic and moral principles" (Wolfe, 1981, p. 50). The learning curves for aspiring interior designers would become more complex in the latter portion of the 20th century.

Today, interior designer is the common name associated with an individual working anywhere within the world of the building and finishing of interiors. Unfortunately, a not so subtle conflict lies between what the architect might do within the sphere of their work and what the interior designer may do in theirs. The movement to change interior design education in the past 20 years is tied into this conflict. Like the relationship between oil and water, the conflict of the architect and interior designer is one that both professions have struggled with. Seemingly juxtaposed, parallels between the professions in the area of research and professional practice are a common denominator and should be objectively evaluated by educators and policy developers within each of the professions. Careful analysis should replace contemporary mindsets and unbiased studies should be used for academic evaluations instead of political philosophies. "Like architecture, interior design has

fallen into the trap of devaluing the importance of academic and scholarly pursuits with its narrow interpretation of a professional." (Dickson & White, 1993, p. 4).

Historical Changes in the Profession

Understandably, interior design professional organizations would want to develop a standardized format for what the interior design or decorating professional should master within a school program. At the time of the organization of FIDER (circa 1970), interior design work was abundant; the United States had been building public complexes, housing developments, and even entire cities at a rapid and consistent pace. Because of the advanced architectural skills of many interior designers, competitive differences in business between architects and designers could, and did in some cases, create a serious competition in the market and employment areas. "Because of the perceived need to justify interior design as a distinct and separate profession as well as the struggle to protect the boundaries of practice, however, the danger of this omission for interior design is greater than for architecture." (Dickson & White, 1993, p. 5).

With the prestige associated with the traditional architectural school, academic backgrounds of architects could have overshadowed those of the interior designers, even though the work itself was, in many ways, comparable. This fact alone would have been motivation for interior

designers who work architecturally to demand a standardization of educational requirements in interior design college programs, and within the professional organizations. If the thrust of the interior design business was to be building, as architectural projects implied, it would make sense to demand drawing and architectural skills from every interior design student, and place the interior design programs in building or architectural departments of colleges and universities. But, building elements represent only one portion of the diversified interior design industries emphasis, a large portion of the industry dealt simply with the interiors of buildings. "The five most important competencies for all entry-level positions ...were not the most technical ones..." (Hernecheck, Rettig, & Sherman, 1982, p.10). The current preoccupation with the architectural components in the interior design profession reveal the profession's insecurity with the broader concepts of good design elements which manifest themselves through the total essence of the practice of design.

These broader refinements of design elements, it should be noted, are exactly what divide the interior designer from the architect. A preoccupation of the functional elements in interior design as found in the modernist movement of the Bauhaus architectural approach of "modernistic functionalism" were found to be intolerable on the whole for society; and as such did not appeal to the demands of what the public

market place wanted and needed. "They became supremely, divinely nonfunctional, even though everything was done in the name of 'functionalism,' functional being one of several euphemisms..." (Wolfe, 1981, p. 24). This is precisely why the basic interior decorating professional keeps surviving in business and even flourishing. The building and construction part of the interior design industry are only one part of the interior designers capacity, but certainly not all. "Intellectually, one can agree that interiors are integral to architecture, and that the fields should be taught together. In practice, it just does not seem to work out." (Friedmann, 1986, p. 4)

The conflicts within the interior design industry increased at this point because there were many individuals involved in the interior design profession that had never wanted to make the structural and building emphasis their career focus, those interior designers who chose to focus on only the interior elements and finishing components of the work. Incorporation of all the levels of employment available in the interior design industry seem to be lacking in the thrust of current industry standards and educational focus. "If no one group is more important than another in the profession, then only through the collaboration of all can success occur." (Dickson & White, 1993, p. 5)

Based upon the literature review of educational changes in the past ten years, only the desires of certain select

groups within the interior design profession have been considered. Many interior designers that were participating within the industry, previous to the educational changes of in past years and "1995 Hypothesis," were led to believe that they must conform to architecturally related standards or be limited in their professional goals to a non-professional status. Confusion has abounded, however, since employment practices have not reflected similar changes in the requirements of hiring of interior designers, "...employers did not view college breadth requirements as extremely important in the preparation of graduates for entry-level positions" (Douthitt & Hasell, 1985, p. 23).

The educational changes that professional memberships began to require, and accrediting (FIDER) and testing agencies (NCIDQ) to recommend, were becoming complicated by the lack of information available to the general public, educators, professionals working in interior design and decoration and prospective design students.

The overall implications of the changes made in recent years seemed covert by their lack of available mainstream discussion in journalistic sources, and, a limited access of details to the average professional. Separations in classification of employment levels and limited professional status through education length was established by an inner circle of current professionals. These limitations were revealed in the unpublished document known as the History

and Philosophy of FIDER Standards and Guidelines, 1989, which seemed to establish the current mission within the professional organizations to separate the profession into separate levels. Within this document, the separation of two and four-year programs evolved and was articulated, "...it became apparent that there was a distinct difference between two-year programs and longer ones which was not simply a matter of time. The majority of these programs were directed towards educating a student to become a merchandiser, delineator, design assistant, etc." (Veitch, FIDC, FIDEC, 1989, p. 5).

Very little, if any, documentation and discussion preceded this finding, and public knowledge has been and still is lacking. The premature movements within the interior design organizations toward limited access into the interior design profession were again presented by concerned educators to "The 1995 Hypothesis" and the movement toward eliminating two-year programs and was presented to the Interior Design Educators Council (Coleman, Flanagan, McNabb & Zelknik, 1993). "Its premise is that the field, and we as educators, must develop alternative paths that best serve the profession, and the expectations of education held by society" (p. 7). This rebuttal paper also approached the limited definitions of the interior design profession that the professional organizations embraced as factual, even though they were not. "What is critical is that the public,

institutions and individuals must have a common and truthful explanation of interior design as a profession, including the meaning of various educational paths and the variety of practice options and levels of expertise" (p. 7). Unfortunately, however, further research was not instituted.

Because of the lack of interior design information and rapid change in the requirements of the profession, high school and college counselors were unable to properly advise potential students wanting to enter the profession. National interior design organizations began national marketing programs to promote themselves, because mainstream American society was not informed of and could not keep up with the radical change in the definition of what an interior designer was. Despite indications that the demand for educational upgrading in the interior design profession had not been seriously studied or reviewed, it would continue to be pushed forward anyway.

Establishing Educational Standards

One of the ways to establish standards for an industry is through the use of the United States Bureau of Labor Statistics Current Population Survey. The profile can be used to evaluate the standard level of education achieved by a majority of individuals within a given sector of employment. This type of survey can be combined with an area projection from the Bureau of Labor Statistics (BLS) and that can forecast future changes required of educational

programs in very general terms. The Current Population Survey projected information relates primarily to the future growth indexes for an occupational category, and not to the occupations current educational requirements in and of themselves.

For the professional or educational needs of an occupation to statistically increase overall within the BLS, there has to be a change in the skill level of a major portion of new jobs available within the given occupational category. Unless there is a major growth spurt within an individual industry's new positions, the change is considered relatively insignificant as to demand any substantial educational upgrade. Current published data regarding the necessity for changes in educational standards, contradicts the direction of recent changes promoted within the interior design community for interior design, "Estimates of the overall change in the demand for education depend crucially on the projected growth rate..." (Bailey, 1991, p. 13).

Evaluating Employment Growth Rates for Interior Designers

Based upon the Occupational Outlook (Spring, 1992, p.22), designers are categorized as a group under the Visual Arts Occupational heading. The Bureau of Labor Statistics occupational category, which projects employment possibilities through 2005, shows that there is a 26% increase expected in the designers occupations overall. This increase would equate to approximately 89,000 openings listed under

the "designers" categorical sub-heading. The data would then be sub-divided between all design occupations which fell into the designers sub-categories: interior designers, industrial designers, floral designers, and graphic designers. The percentages for job increase available to the interior designer profession, based upon the above subdivision of the percentages shows a minimum in growth for the interior design industry through 2005.

Consequently, the projected growth rates for the interior design industry in the U.S. suggests little if any need for educational upgrading at this time. "The educational requirements of new jobs over this period (1982-1995) will be almost identical to those of existing jobs in 1982" (Levin and Rumberger, 1982, p. 341).

Employment growth in the overall job market through 2005 also did not indicate a need for educational changes (Levin & Rumberger, 1987, p. 341). Changes in the overall educational requirements in the interior design educational standards during the past ten years have suggested a different standard. Employment growth rates, employment requirements or general employment standards were not considered in the recent desire for change of educational standards (Douthitt & Hasell, 1985, p. 23). A close look at interior design education as it exists today may prove helpful in understanding the push for this change in educational standards.

Evaluating Interior Design Education

The evaluation of Interior Design educational programs has been a difficult task because of the fact that the programs having been offered in so wide a range of departments within various schools and colleges. Naturally the emphasis within any given program would be affected by its placement. "Programs in fine and applied arts may place emphasis on technical competencies and practical knowledge, ...programs in home economics may emphasize teaching aesthetic principles,..." (Hernecheck, Rettig, & Sherman, 1983, p.8). Confusion created by this lack of consistency between programs has been a serious topic among educators for some time. Status issues have plagued interior design programs and interior designers since the 1950 and 1960's. Should placement of the interior design program in one school or another, within the college setting, have any affect on overall course content? "The review of literature did not reveal any other profession in which the training for the profession was based in as many as three, four, or even more academic disciplines." (Rogers, Brent, Veitch & Hill, 1983, p. 33).

Professor Arnold Friedman of the University of Massachusetts, in an article addressing internal conflicts within the interior design industry, has found that the ongoing discussion about who can design interiors and who can be called an Interior Designer is a provocative debate. Fried-

man's perspective has been that decisions of status will ultimately be based upon the educational backgrounds of all the practitioners. Friedman (1985) also acknowledged that the overall general status and acceptance of Interior Designers as a profession in the United States is lacking, and that the race for title acts and licensing qualifications are an effort to secure professional status. The ability to establish solid evaluative perimeters for interior design educational perimeters for interior design educational programs has also been limited by the broad diversity of the subject matter itself. An increase in educational requirements, however, was not indicated in his study. "Most interior design professionals learn more about their field in the first years following graduation than in the classroom" (Friedman, 1985, p. 5). The educational portion of the professional interior designer's experience is only a framework for the interior design career.

Educational Requirements and How They Can Change

The question of whether more education is better education is one that Thomas Bailey (1991) has discussed in the study, "Jobs of the Future and the Education They Will Require." Using Bailey's study as a resource, could his recent research validate the educational upgrading occurring at this time in interior design programs? Bailey has found that a careful analysis of the individual program of study is important and that the relationship between occupational

requirements and higher education in the study of career disciplines is difficult to generalize. "...while the occupational data may tell us something about needed changes in the amount of schooling, the most important issues for educational reform probably concern the content, not the amount, of education." (Bailey, 1991, p. 11). More importantly, Bailey emphasizes the need for critical studies research and knowledgeable researchers; the risks to studies for change in education are an overly broad categorization of data by policy makers seeking all-inclusive conclusions.

The use of the Job Outlook in Brief 1990-2005 was another avenue for evaluation as to whether an increase in educational requirements had been necessary in interior design. As stated earlier in the chapter, in the Current Bureau of Labor Statistics Job Outlook In Brief (Spring 1992); interior design or interior designer as an individual professional occupation has not been given listing as an individual category. Interior design is listed within a larger grouping of designers (generic); as a cluster subgroup found under the visual arts category of occupations. (Job Outlook in Brief, 1990-2005, p. 22). The question that then arises is why is it important to increase educational requirements for graduates entering the industry without having first secured a professional specialty status in the most basic of the occupational classifications for professions in United States today.

In addition, the visual arts category where interior designers are found is in no way related to or associated with the architects and surveyors (Job Outlook 1990-2005, p. 16) category which was listed in the Specialty Professional Occupation Cluster. Why then would the focus of educational upgrades (for entry level interior design graduates) in recent years be in the architectural and graphic drawing areas, including structural design and building codes, when the essential job classification does not fall into this category of emphasis?

Job categories are classified in specialty areas like teacher, service or sales occupations, engineering and other categories. Interior design as an individual educational or occupational category was not listed in any of the BLS projection studies. In fact, with the exception of new entry occupations, reviews by researchers regarding BLS statistics and the Department of Labor's Work Force 2000, little or no change was found in the educational characteristics of most occupations currently in the United States. (Levin & Rumberger, 1987, p. 343).

The Role of Professional Organizations in Education

As the identity of interior design as a serious profession has been challenged, so has its professional associations. The history of interior design organizations has been a positive, although sometimes tumultuous one. Multiple organizations, representing their particular areas of

expertise in the diversified interior design industry, have vied to influence the development and focus of the profession as it has grown. Interior design education was one of the areas that professional organizations have been compelled to participate in.

Those professional organizations nationally recognized as influential in the Interior Design industry at this time are: (1) the American Society of Interior Designers (ASID), (2) Institute of Business Designers (IBD), (3) Interior Designers of Canada (IDC), (4) Institute of Store Planners (ISP), and (5) American Institute of Architects (AIA). The Interior Design Educators Council (IDEC), an education and research in interior design organization, has participated in defining educational programs from the educators' perspective. All of these organizations have sought to assist in the educational development and the political organization of the interior design industry for the past 20 to 25 years.

The professional organizations have struggled with organizing and reorganizing during the last 25 years, trying to build their various memberships into larger and more influential entities. The larger memberships have sought to acquire, within the past 15 years, a stronger foothold within the foundational elements of the industry; and, to mold the education and political structure of the interior design industry into their particular visions of the profes-

sion. Because of the diversity within each of the many professional organizations and the diversity of interior design program location in the universities and colleges, confusion regarding what is important in the areas of interior design expertise and in the length of education has been a handicap for the entry level industry standards overall. "There are discrepancies in the knowledge and task areas of particular types of Interior Design organizations, based on the specialization of the practitioners..." (Harwood, 1988).

Although these discrepancies had never been fully resolved, the same professional groups rallied together to create newer agencies that were to establish the standards and guidelines for educating current and future interior designers. The two most important organizations were the Foundation for Interior Design Education Research (FIDER), and the National Council for Interior Design Qualification (NCIDQ).

The Establishment of FIDER

Professional organizations took action to create a body that culminated in the formation of an accrediting agency that would evaluate and approve various types of Interior Design educational programs. In its early inception the accrediting agency would set the standards that interior design professionals and educators had been unable to secure within the diversity of offerings at colleges and universi-

ties previously.

The creation of FIDER in 1971 by the professional interior design organizations was an Indenture of Trust, "This Trust is created and shall be operated for the purpose of establishing and administering a voluntary plan for the special accreditation of programs of interior design education offered at institutions of high learning located throughout the United States, its possessions, and Canada." (Veitch, FIDC, FIDEC, 1989, p. 1). The Trust provided a vehicle for the implementation of specific qualifying standards in interior design education. These standards were based upon interviews, career task studies and surveys of the then current membership bodies of the interior design professional organizations.

FIDER accreditation of a particular interior design department in a school, acknowledged conformance of standards of the applicant post-secondary school programs which were to reflect current needs of the profession and the public. The range of program diversity approved by FIDER in the early years, reflected the diversity of the marketplace by recognition of certificate, two-year, four-year and graduate programs. The same type of diversity is currently seen in the workplace requirements of employers within the industry. Accreditation by FIDER was granted to individual interior design programs at the pre-professional assistant level, paraprofessional programs, professional school pro-

grams, baccalaureate programs, and the post professional master's degree level programs. The award of accreditation was granted to programs for a limited period of time. Schools were thereafter required to pass periodic reviews to maintain standards of quality and continual improvement before continued accreditation would be granted.

By 1989, however, the trust objectives of the FIDER organizations' initial thrust would show substantial change as evidenced by the History and Philosophy of FIDER Standards and Guidelines (Veitch, FIDC & FIDEC). It was in this paper that the trustees began to challenge the necessity for diverse levels of educational programs in interior design.

National Council for Interior Design Qualifications

The professional organizations within a few years turned to the development of a testing program for qualification of interior designers. Testing standards were established by the creation of the NCIDQ, in accordance with various professional interior design organizations and the Educational Testing Service (ETS), Princeton, New Jersey.

Initial examinations had broad based questions which covered a wide variety of topics of interior design. Within ten years, however, the examination focused upon technical drawing and architectural detail, with a predisposition towards public and commercial spaces. The five part test took several days to complete, and the sections were combined with some general knowledge of interior products and

installations, historical and construction detail, and was also known for its use of unusual or trick questions. Specific work scenarios in the examination required answers or drawings that reflected decision making, project management and plan drawing details.

Application to the examination revealed more about the workings of the professional organizations in their reach to control individuals entering the interior design industry. The application process has varied greatly since its inception and continues to change. Initially, in an effort to allow fairness, grandfathering, special circumstances, and extended qualification periods were allowed. Ideally, the test was to be taken by the prospective designer after the completion of an educational program from any legitimate school. Or, as an alternative, the test could be taken after an established period of time which combined some education and interior design work experience. Previous membership in certain professional organizations would allow application with a nomination procedure initiated by a current member, and simplistic review of qualifications would suffice.

The application process was never consistent and was wrought with inconsistencies. Moreover, a disturbing trend was revealed through the documentation within FIDER's History and Foundation Paper, as it displayed a phobic preoccupation with the number of graduates entering the interior

design industry. "Through surveying the field of interior design education in breadth it became apparent that it had proliferated at all levels of the educational system until it was in danger of losing control of itself." (Veitch, FIDC, FIDEC, 1989, p. 3). These comments were drawn from accrediting agency research.

Some years later, the standards were again changed for entrance into testing, requiring the applicant to have a set amount of interior design education and work experience before application would be considered. Still further changes are anticipated with the most current goal for the organization set forth by the acceptance of the "1995 Hypothesis" for application to sit for the NCIDQ will require for eligibility to write its exam: "Graduation from a FIDER Accredited First Professional Degree Level Program in Interior Design (a four-year program approved by FIDER) and a specific type of internship or work experience" (Veitch, 1989, p. 10).

Summary of Professional Interior Design Organizations

The combination of the two qualifying organizations (FIDER) for educational institutions, and (NCIDQ) for testing of individual designers, along with the earlier mentioned professional organizations provide the backdrop for current Interior Design educational and testing standards. Review of the literature as to the requirements necessary for employment within the industry for entry level interior

designers, however, have not found the standards set by professional organizations to be representative of the real workplace. A 1989 study of entry-level skills desired by employers showed little importance attributed to the NCIDQ examination in relation to employment potential, "Respondents indicated that NCIDQ certification held little importance for maintaining employment in their firms; 62% ranked it slightly to not at all important." (Sondhi & Baker, 1989, p. 30).

An examination of skills required by employers for entry-level interior design applicants were not reflecting parallel relationships in knowledge or skill, and some of the same professional organizations revealed the following: "In a 1981 NCIDQ survey the top three ranked competencies were found to be presentation to a client, professional ethics and estimating" (Hardy and Kriebel, p. 5). "A 1983 survey revealed preferences by professionals for oral communication skills, furniture arrangement ability, space planning and color theory are more important for entry level positions in interior design than the technical competencies..." (Hernecheck, Rettig, and Sherman, 1983, p. 7). Despite a serious attempt to regulate and control the educational and skill competencies the professional organizations saw as important, employers were not responsive to a need for such change.

Legal Issues Surrounding the Problem

In the past ten years, various states, under pressure from professional interior design organizations have passed legislation to establish a legal framework for the industry. These actions have included licensing, title acts, certification, and registration within the various states. The intent of the licensing and legal processes has been to establish more firmly the standards the current organizations of interior design have wanted embodied in the profession. The mission statement applied to establish this objective was "to protect the public against professional incompetence and to provide uniformity in academic programs" (Hines, Albanese, & Garrison, p. 1994). The outcome of the legal actions has only served to complicate an already complicated situation, further confusing the public, many working professionals, educators and potential students.

The ability to legally regulate the industry has been fragmented by the inconsistencies within the various forms of state legislation. Of the 50 states, 19 have passed some form of legislation and/or registration, and, three additional are pending (Spring 94). It is important to note that many states have created some form of a qualifying formula for interior designers, but not all of the licensing and registration acts have been reflective of the intentions of the current professional organizations. What has occurred through the licensing process has been that the

various state legislators have sought to represent the diversity of the interior design marketplace. Most of the individual state formulas have consisted of a combination of interior design education, experience, and some form of examination, which is not all that different than the fundamentals set forth by FIDER, NCIDQ, and the other professional organizations.

Where the differences can be noted, are with the acceptance by states of interior design programs through qualified schools and colleges, with a minimum standard at the two-year degree level. State licensing is a business competency issue rather than a professional competency form of evaluation, and varies widely between states that have enacted certification or licensing. Even as recent as 1993 in California, a state license in interior design consisted of a two-year education, five years of experience and passage of a small portion of the NCIDQ examination for professional status (California Council for Interior Design Certification).

Questions have arisen in many areas of the industry as to whether enough serious consideration and study had been done prior to making any of the changes in educational and legal standards for entry into the interior design profession. The loss of realism by current interior design memberships so critical in establishing the status of a profession was indicated in a recent article evaluating the pro-

pensity of state legislatures to license interior designers from the Journal of Interior Design. The article underscores the lack of serious and realistic research within the interior design profession that is necessary before critical decisions for the future have been made on why interior designers should be licensed. "Other trades involved in building construction were licensed, and it seemed logical to the designers that they should be too" (Guice, 1993, p. 3). And, again in citing the article's limitations for influencing action toward authorizing licensing of interior designers and a lack of significant research as using the "...researcher's experience as a politician's spouse, however, may have compensated in part for the lack of specific education" (Guice, 1993, p. 12). Such kinds of limitations would not be considered for allowing two-year graduates aspiring to be the interior design professional.

Summary of Chapter Two

Chapter Two has revealed the significance of the two-year educational program. It discusses the tumultuous recent historical past in interior design and interior design education and underscores outside influences that have affected the foundational elements of the interior design professional. The chapter analyzes some of the factors that are important to the interior design educational, employment, and professional picture and the types of factual studies and information that should have preceded

any changes within the industry standards. Chapter two briefly reviews the professional organizations and the establishment of FIDER and NCIDQ. Lastly, the chapter briefly reviews legal issues and faulty studies used as stepping stones to change within the interior design profession.

CHAPTER THREE: Methodology

Introduction

Chapter Three details the steps used in developing the project. Specifically the populations served are discussed. Next the description of the instrument used and the data collection procedure are explained. Lastly, the cover letter and data analysis are discussed. The chapter concludes with a summary.

Population

This project surveyed a selection of interior design programs in two-year colleges throughout the United States for the purpose of evaluating their programs. The survey sought to identify the knowledge and skills obtained by the completion of two-year programs. This information would then be compared to interior design competencies offered in four-year interior design programs as established by FIDER. This chapter addresses the methods that were used in conducting the research and evaluating the findings of this study.

The subjects of the survey were a random selection of two-year colleges throughout the United States. The names and addresses of the schools were provided by FIDER, compiled as a mailing list of non-accredited two, three, and four-year schools. Those schools selected for this study were two-year programs only. There were several additional two-year schools that were not on the FIDER list that were

added to the mailing list. The names of these schools had appeared in research and reference materials throughout the course of the study. Each of the programs selected needed to terminate in a two-year or associate arts degree or diploma. Each program focus was to be interior decoration, interior design, urban design or environmental design, as are currently recognized in the industry. The colleges were not ranked before the survey mailing was initiated and all of the participants were treated in an equal manner.

The Instrument

The primary focus of the survey instrument was to identify how many of the content areas of the four-year program requirements were covered in the two-year program. Secondly, it tried to establish the levels of knowledge acquired of content areas previously only attributed to the First Professional Levels of Competency in the FIDER accredited programs.

The instrument allowed the evaluator for the two-year programs to rate the areas of the school's focus and levels of educational data its students are exposed to throughout the program. The instrument tries not to limit what knowledge is obtainable within the programs and instead develops a broad-based preliminary data of information on the participating schools. The survey was, therefore, not reviewed as to content because of the standardization and proficiency of established models.

Data Collection

Survey materials used in this study were distributed and collected by mail. The names and addresses of the participants were provided to the researcher by a representative from the FIDER organization.

Participants were asked to respond to four general school information questions. Further, participants were requested to respond to forty questions listed within the following categorical areas: basic and creative arts, theory, residential interior design, history, commercial interior design, technical knowledge, communication skills, business practices and research. The questionnaire then moved into the amount of units completed with the program content categories. The instrument was designed with a 1 through 5 rating system which was separated into the following categories: (1) 18+ Units, (2) 9-17 Units, (3) 0-8 Units, (4) Elective Category, (5) Not applicable. Participants were also asked to respond (if so desired) to two open-ended questions. One question asked if there were program requirements which were not listed in the questionnaire. The other inquired if there were comments or additional information from the participant.

Cover Letter

A cover letter accompanied the survey in the form of an introduction to the project and the purpose of the survey. The introduction letter identified the researcher as a

graduate student at California State University, San Bernardino, interested in the fact that there is a lack of substantial research or literature in the area of two-year interior design education. The survey participants were encouraged in a positive manner to include their selected school in the study. The letter included preferred deadline date as a matter of course, however, all responses received regardless of date of return were used. Letter headings and a standard business type were used on an ivory parchment, bond paper for the cover letter and survey form. Letterhead and all printing of surveys and cover letter were prepared using the ClarisWorks word processing system for Macintosh computers. A professional printing company reproduced the copies for the cover letter and survey. A self-addressed, stamped envelope was included as a courtesy to all participants.

Data Analysis

The steps in the data collection included the mailing list, survey packet and return request envelope. The initial two-year interior program mailing list was provided by the FIDER organization. Several two-year schools were added to the list which were referenced in the literature search. There was a single mailing for the survey and no follow-up mailings were attempted.

Mailing of the survey questionnaire took place during the third week of May, 1995. The collection survey data was

not completed until October, 1995. a total number of 135 questionnaires were mailed out. The total return number was 46, of this number 32 were deemed usable, which would allow for an approximately 24% return rate.

The demographics of the returned questionnaires revealed representation of 22 states with the distribution as follows: Alabama-1, California-7, Florida-4, Idaho-1, Iowa-2, Illinois-2, Indiana-1, Kansas-1, Michigan-2, Missouri-1, Nevada-1, North Carolina-2, North Dakota-1, New York-3, Pennsylvania-1, South Carolina-1, Tennessee-2, Texas-1, Utah-2, Virginia-2, West Virginia-1 and Washington-4.

Return data was evaluated by the total count of responses to the individual questionnaire categories used in this study. The total of each category were then placed within a comparison chart format to categorize the areas of highest and lowest completion.

Summary

The steps used in the development of this project were outlined. The population served was outlined, and the instrument development was described. The data collection and cover letter were explained. Lastly, data analysis was presented.

CHAPTER FOUR: Survey Results

Introduction

The following chapter includes the results of the survey participation for this project. The chapter begins with the return rates, information taken from the data analysis of Factors 1-9 and ends with the conclusion.

Return Rates

A total of 135 surveys were mailed out to participating schools. However, all responses received, including those arriving later than the two week deadline, were used in the study. Of these 135 surveys, 46 (32%) were returned. Of the 46 returned surveys, 32 (24%) were deemed usable for the study. A breakdown of usable and non-usable questionnaires were as follows: 32 usable, 9 program closed, 2 not a two-year program, 2 incorrect address, 1 unusable. The initial return percentage of 34% was based upon 46 of the 135 surveys. The percentage was reevaluated to a total usable surveys of 24%.

Data Analysis

An analysis of each interior design factor is presented in the next section. Specifically, the frequencies and percentages for each item is outlined.

Factor One: Basic and Creative Arts. The item within the factor Basic and Creative Arts with the highest frequency and percentage was two-dimensional design fundamentals at n=23 (77%) respectively. There were several items within

the factor of Basic and Creative Arts with the lowest frequency and percentage which was 0. Refer to the frequencies and percentages for all Basic and Creative Arts factor items presented in Table 1.

Factor Two: Theory. The item within the factor Theory with the highest frequency and percentage were human environment and spatial composition at n=22 (73.3%) respectively. There were several items within the factor Theory with the lowest frequency of 0. Refer to the frequencies and percentages for all Theory factor items which are presented in Table 2.

Factor Three: Interior Design--Residential. The item within the factor Interior Design--Residential with the highest frequency and percentage was design attributes of materials, lighting, furniture, textiles and color at n=17 (56.7%) respectively. There were several items within the factor Interior Design--Residential with the lowest frequency of n=0. Refer to the frequencies and percentages for all Basic and Creative Arts factor items which are presented in Table 3.

Factor Four: History. The item within the factor History with the highest frequency and percentage was art, architecture and interiors at n=22 (73.3%) respectively. The item within the factor History with the lowest frequency and percentage was found in art, architecture and interiors at n=0 in the NA category. The frequencies and percentages

for all Basic and Creative Arts factor items are presented in Table 4.

Factor Five: Interior Design--Commercial. The item within the factor Interior Design--Commercial with the highest frequency and percentage was furniture selection and layout at n=19 (63.3%) respectively. There were several items within the factor Interior Design--Commercial with the lowest frequency of n=0. The frequencies and percentages for all Interior Design--Commercial factor items are presented in Table 5.

Factor Six: Technical Knowledge. The item within the factor Technical Knowledge with the highest frequency and percentage was materials: surface and structure materials and textiles at n=22 (73.3%) respectively. There were several items within the factor Technical Knowledge with the lowest frequency and percentage which was n=1 (3.3%). The frequencies and percentages for all Technical Knowledge factor items are presented in Table 6.

Factor Seven: Communication Skills. The item within the factor Communication Skills with the highest frequency and percentage was graphics, signage and lettering at n=20 (66.7%). The item within the factor Communication Skills with the lowest frequency and percentage was drafting and working drawings at n=0. The frequencies and percentages for all Communication Skills factor items are presented in Table 7.

Factor Eight: Professional Business Practice. The items within the factor Professional Business Practice with the highest frequency and percentage were interior design profession-organization and ethics, business organization and operation, and business practice, specifications, estimating and installation at n=23 (76.7%) respectively. There were several items within the factor of Professional Business Practice with the lowest frequency and percentage n=1 (3.3%). The frequencies and percentages for all Professional Business Practice factor items are presented in Table 8.

Factor Nine: Research. The item within the factor Research with the highest frequency and percentage were theories and methodologies of research, and experimental survey, literature search and observation at n=8 (26.7%) respectively. The item within the factor Research with the lowest frequency and percentage was theories and methodologies of research at n=1 (3.3%) respectively. The frequencies and percentages for all Research factor items are presented in Table 9.

Summary for Chapter Four

This chapter shows the findings obtained from the survey participants regarding the study of two-year interior design program competencies.

CHAPTER FIVE: Conclusions and Recommendations

Introduction

Included in Chapter Five is a presentation of the conclusions gleaned as a result of completing this project. Further, the recommendations extracted from this project are presented and recommendations for the industry are included. Lastly, the chapter concludes with a summary.

Survey Conclusions

Preliminary foundational data was developed in this study through the survey of two year interior design programs. Content areas and the number of classroom hours acquired within the subject areas were noted. The conclusions extracted from this project follow:

1. In Table 1 basic and creative arts the categories of color theory & studio, drawing, two-dimensional design fundamentals show a strong emphasis of understanding and competency in the majority of programs. Three dimensional design fundamentals shows two-thirds of the programs including one or more classes. Painting, sculpture, ceramics, weaving and photography were found to be less important with programs using these classes as electives or are not offered.
2. In Table 2 elements and principles of design and elements of design and composition, and design theories had 90% of the programs listing these classes as achieving a high competency about the subject matter. Human environment and

special composition placed more than two-thirds of the programs surveyed as having one or more classes in these topic areas, revealing an awareness level of the subject matter.

3. In table 3 residential interior design, design processes, space planning, furniture layout and selection, special populations, special purposes and design attributes of materials with the majority of programs showing competency levels of knowledge within the programs. Special populations, special purposes and design attributes of materials showed a range of response with some programs giving the topic areas competency to the opposite of the program not having any application within the program.

4. In Table 4, art, architecture and interiors showed with the majority of the programs offering a range from understanding to competency of the subject matter. Experimental, survey, literature search and observation showed more than one-half of the programs offered as an elective or not at all, revealing a complete lack of emphasis in this area.

5. In Table 5 for commercial interior design, quite comparable to Table 3, design processes, space planning, furniture selection and layout, special populations, special purposes and design attributes of materials show a high level of competency and knowledge within this area. Space planning, furniture selection and design attributes of materials revealed of response similar to Table 3, with some

programs offering competency levels of knowledge and other programs not offering the subjects at all.

6. In Table 6 for technical knowledge the majority of programs required understanding in the structure and construction, building, detailing, materials, laws, building codes and ordinances, life safety and fire. Many programs did not have set requirements for the topic areas whatsoever, while a smaller percentage required competency levels of knowledge.

7. In Table 7 for communication skills in the areas of drafting and working drawings, sketching, rendering, delineation, written presentation and oral presentation as requiring understanding and/or competency for course completion. Graphics, signage and lettering and presentation sales revealed a more modest level of understanding and/or awareness levels of knowledge as sufficient.

8. In Table 8 for professional business practice the programs surveyed reported the majority of all surveyed programs required an understanding of interior design profession, organization and ethics, business organization and operation, business practice, specifications, estimating and installation. A variation occurred with approximately equal lower numbers of programs requiring no awareness in these areas to a competency level of knowledge.

9. In Table 9 for research skills the majority of programs surveyed placed in theories and methodologies of research

and experimental survey, literature search and observation placed these classes in the elective or non-applicable categories. A small percentage of programs (1-2) required understanding or competency in the research areas.

This survey reveals that the programs studied meet and surpass the FIDER competency levels in the pre-professional category requirements (FIDER, 2.3-7.1). Additionally in many of the areas indicated the two-year programs are more on par with the FIDER competency and awareness levels of the first professional level program requirements (FIDER, 2.3-8.2).

Conclusions

The background and history of interior design as a profession has played a significant part in the prevailing attitudes toward the two year interior design programs. Post W.W.II and Bauhaus influences have directly influenced architectural and interior design in the U.S.

Competitive differences with architectural programs has undermined the significance of the contribution of the interior designer throughout the employment sector. Economic and competitive interests between interior designers and architects has prevented the interior design profession from developing a sound professional agenda that allows inclusivity of the various levels within the profession.

Failure on the part of professional organizations to account for the broad diversity within the interior design

profession was viewed as a serious oversight. Public recognition of the overall profession has been lacking because of the single-minded focus upon only one level of professional recognition within the interior design industry.

Professional organizations and faulty collective thinking within the profession have led in the premature push for recent educational and professional requirements. Professional organizations, in relative infancy, have neglected to affectively document the diversified types of interior design education available to students throughout the U.S.

Many of the studies available that were used to determine professional level competencies were found to affect spurious correlations resulting in skewed findings regarding the interior design profession (McMillan & Schumacher, 1993, p. 277).

Overall lack of significant data regarding many of the varied types of educational programs in interior design, other than the four-year program, and was viewed as a serious handicap to the interior design industry overall.

University and college adherence to the demands of current interior design professional organizations activities has been fragmented. However, the diversity of program placement within the individual colleges and universities into as many as three, four or more academic disciplines which appears misdirected actually indicates that the higher education system is fairly representative of the true nature

of the interior design profession. It is also an indication that colleges and universities have not allowed a premature evaluation of an interior designer professional specialty to change established academic formats.

Classification for the profession and public knowledge of its diversity and influence have been lacking or limited to the general public. The focus instead has been on a "First Professional Level" of recognition which has significance only to an inner circle of interior design professionals.

The needs of the larger interior designer and interior decorator population have been neglected in the recent pursuit of the pinnacle of a "First Professional Level." Lack of recognition and respect within the profession has been detrimental to all levels within the profession. All indications from the studies reviewed which evaluated employers needs indicated that the necessity of a four-year college degree was not a requirement for entry level employment.

Legal issues regarding the licensing and title acts for the interior design profession indicated a fragmented approach of the professional organizations to persuade legislators to limit access to the title of Interior Designer to the First Professional Level only. Although fourteen states have adapted different formats to licensing requirements, some legislatures are still struggling with the limited

definitions that current professionals and professional organizations have supplied them with.

Recommendations

The resulting recommendations from this project follow.

1. This preliminary research project was limited by the data available for study. Development of a serious base of core research for all levels of the interior design educational programs is highly recommended. A data base of documentation about interior design education needs to be established.
2. Two-year interior design programs offer a higher level of graduate knowledge than previous research articles have suggested. Appropriate documentation of the two-year interior design program is recommended and professional recognition for these programs needs to be developed.
3. Establish a data base for the two-year interior design programs giving detailed information regarding the various types of program requirements.
4. Representation of two-year program administrators and advisors was lacking in professional decision making. Broad range educational committees and representatives by national organizations need to be implemented to develop the standards.
5. Establish preliminary data for the research regarding the real paraprofessional post-secondary programs which abound throughout the U.S.

6. Before further change is recommended regarding the profession, a realistic reevaluation of the status of the interior design profession at all levels is recommended. Serious statistical data regarding the profession is difficult to obtain. Research information and succinct definitions of the profession acknowledge only limited areas of the overall profession.

Recommendations for the Industry

1. Reevaluate the role of Foundational for Interior Design and Educational Research (FIDER) and expand the organization's ability to provide national leadership for the administration goals for the interior design industry. If this is not possible, establish another organization that has the ability to evaluate and analyze the interior design industry and direct it toward its proper place as a significant employment sector in the U.S.
2. Research studies used to set goals for the profession are underdeveloped, have limited survey participants and were too few for use in making long-range decisions for the interior design industry overall.
3. Careful analysis of the interior design industry diverse levels of employment have been omitted in the goal setting of the professional and educational standards by current organizations.
4. Resource documentation regarding the types of educational programs and employment available throughout the various

levels of the interior design industry needs to be available to federal, state and other educational agencies, to assist in building the knowledge of the profession and establishing interior design as an independent employment category.

5. Paraprofessional educators and schools need guidance and support from professional organizations. These feeder programs supply important employment resources to the industrial complex of the larger interior design industry. This significant support base to the industry should be addressed and communication at the various levels of the profession opened.

Summary for Chapter Five

This chapter shows there has been a failure on the part of current professional organizations to adequately address the objectives of professional status for the interior design industry. It further indicates that the two-year interior design programs surveyed far exceed the paraprofessional standards as established by the FIDER organization. Most of the two-year interior design programs studied held degree objectives which were comparable to the four-year interior design programs. Limited data through research studies and professional organization resources were seen as a handicap to the study.

APPENDIX A: Tables 1-9

TABLE 1. Basic and Creative Arts

	18+	9-17	0-9	EC	NA
Color theory & studio	0 (0%)	7 (23.3%)	22 (73.3%)	1 (3.3%)	0 (0%)
Drawing	1 (3.3%)	5 (16.7%)	19 (63.3%)	1 (3.3%)	4 (13.3%)
Two-dimensional design fundamentals	0 (0%)	4 (13.3%)	23 (76.6%)	3 (10.0%)	0 (0%)
Three-dimensional design fundamentals	1 (3.3%)	2 (6.7%)	18 (60.0%)	8 (26.7%)	1 (3.3%)
Painting, sculpture, ceramics, weaving & photography	0 (0%)	0 (0%)	5 (16.7%)	13 (43.3%)	12 (40.0%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of course work within the basic and creative arts required within the individual schools surveyed. Those schools that cited a higher concentration of study within the basic and creative arts categories would show a higher percentage of units of class study.

TABLE 2. Theory

	18+	9-17	0-9	EC	NA
Elements & principles of design	0 (0%)	7 (23.3%)	20 (66.7%)	0 (0%)	3 (10.0%)
Elements of design & composition	0 (3%)	7 (23.3%)	20 (66.7%)	0 (0%)	3 (10.0%)
Human environment	0 (0%)	3 (10%)	22 (73.3%)	0 (0%)	5 (16.7%)
Design theories	1 (3.3%)	4 (13.3%)	20 (66.7%)	0 (0%)	5 (30.0%)
Special composition	0 (0%)	4 (13.3%)	22 (73.3%)	0 (0%)	4 (13.5%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of course work in theory required within the individual schools surveyed. Those schools that cited a higher concentration of study within the theory content area would indicate a higher percentage of units of class study.

TABLE 3. Interior Design-Residential

	18+	9-17	0-9	EC	NA
Design Process: programming, conceptualizing, problem solving	4 (13.3%)	10 (33.3%)	15 (50.0%)	0 (0%)	1 (3.3%)
Space planning	4 (13.3%)	11 (36.7%)	14 (47.0%)	0 (0%)	1 (3.3%)
Furniture layout and selection	6 (20.0%)	9 (30.0%)	13 (46.7%)	1 (3.3%)	1 (3.3%)
Special Populations: disabled, elderly, children, low income	2 (6.7%)	3 (10.0%)	16 (53.3%)	4 (13.3%)	5 (16.7%)
Special Purposes: historic preservation & adaptive uses	0 (0%)	2 (6.7%)	15 (50.0%)	4 (13.3%)	9 (30.0%)
Design attributes of materials, lighting, furniture, textiles, color	3 (10.0%)	8 (26.7%)	17 (56.7%)	0 (0%)	2 (6.7%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of course work required in residential interior design and required within the individual schools surveyed. Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by a higher percentage of units of class study.

TABLE 4. History

	18+	9-17	0-9	EC	NA
Art, architecture and interiors	1 (3.3%)	6 (20.0%)	22 (73.3%)	1 (3.3%)	0 (0%)
Experimental, survey, literature search & observation	1 (3.3%)	1 (3.3%)	11 (36.7%)	4 (13.3%)	13 (43.3%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of history and related topics to interior design subject matter required within the individual schools surveyed. Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by a higher percentage of units of class study.

TABLE 5. Interior Design-Commercial

	18+	9-17	0-9	EC	NA
Design Process: program- ing, conceptualization & problem solving	2 (6.7%)	10 (33.3%)	17 (56.7%)	0 (0%)	1 (3.3%)
Space planning	3 (10.0%)	9 (30.0%)	17 (56.7%)	0 (0%)	1 (3.3%)
Furniture layout and selection	4 (13.3%)	7 (23.3%)	19 (63.3%)	0 (0%)	0 (0%)
Special Populations: dis- abled, elderly, children, low income	1 (3.3%)	5 (16.7%)	15 (50.0%)	1 (3.3%)	8 (26.7%)
Special Purposes: historic preservation & adaptive uses	0 (0%)	2 (6.7%)	14 (46.7%)	2 (6.7%)	11 (36.7%)
Design attributes of mater- ials, lighting, furniture, textiles, color	4 (13.3%)	6 (20.0%)	19 (63.3%)	0 (0%)	1 (3.3%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of commercial interior design required within the individual schools surveyed.

Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by a higher percentage of units of class study.

TABLE 6. Technical Knowledge

	18+	9-17	0-9	EC	NA
Structure and construction	2 (6.7%)	3 (10.0%)	17 (56.7%)	1 (3.3%)	7 (23.3%)
Building	2 (6.7%)	2 (6.7%)	19 (63.3%)	3 (10.0%)	4 (13.3%)
Detailing: furniture, cabinetry, interiors	1 (3.3%)	2 (6.7%)	19 (63.3%)	4 (13.3%)	4 (13.3%)
Materials: surface and structure materials & textiles	2 (6.7%)	3 (10.0%)	22 (72.3%)	1 (3.3%)	2 (6.7%)
Laws, building codes & ordinances, life safety & fire	1 (3.3%)	3 (10.0%)	22 (73.3%)	2 (6.7%)	2 (6.7%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of technical knowledge required within the individual schools surveyed. Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by the percentage or units of class study.

TABLE 7. Communication Skills

	18+	9-17	0-9	EC	NA
Drafting & working drawings	5 (16.7%)	9 (30.0%)	15 (50.0%)	1 (3.3%)	0 (0%)
Sketching, rendering, delineation & models	6 (20.0%)	6 (20.0%)	16 (53.3%)	1 (3.3%)	1 (3.3%)
Graphics, signage & lettering	1 (3.3%)	2 (6.7%)	20 (66.7%)	1 (3.3%)	6 (20.0%)
Presentation - oral	6 (20.0%)	6 (20.0%)	13 (43.3%)	2 (6.7%)	3 (10.0%)
Presentation - written	3 (10.0%)	6 (20.0%)	16 (53.3%)	2 (6.7%)	3 (10.0%)
Presentation - sales	2 (7.0%)	5 (16.7%)	14 (46.7%)	2 (6.7%)	7 (23.3%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of communication skills required within the individual schools surveyed. Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by the percentage or units of class study.

TABLE 8. Professional Business Practice

	18+	9-17	0-9	EC	NA
Interior Design Profession, organization & ethics	1 (3.3%)	3 (10.0%)	23 (76.7%)	1 (3.3%)	2 (6.7%)
Business organization & operation	1 (3.3%)	3 (10.0%)	23 (76.7%)	2 (6.7%)	1 (3.3%)
Business practice, specifications, estimating & installation	1 (3.3%)	2 (6.7%)	23 (76.7%)	3 (10.0%)	1 (3.3%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of professional business practices required within the individual schools surveyed. Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by the percentage or units of class study.

TABLE 9. Research

	18+	9-17	0-9	EC	NA
Theories and methodologies of research	1 (3.3%)	3 (10.0%)	8 (26.7%)	2 (6.7%)	16 (53.3%)
Experimental survey, literature search & observation	2 (6.7%)	2 (6.7%)	8 (26.7%)	5 (16.7%)	13 (43.3%)

18+ semester hours

9+ - 17 semester hours

0 - 9 semester hours

EC elective class

NA not applicable

This table identifies the areas of research and related subject matter required within the individual schools surveyed. Those schools that cited a higher concentration of course work or semester hours in this area would indicate that by the percentage or units of class study.

APPENDIX B: Cover Letter and Questionnaire

SANDRA STUDENNY - MARQUEZ
9011 KARA CIRCLE
RIVERSIDE, CA. 92508
(909) 789 - 1673

May 18, 1995

Dear Selected Interior Design Program:

Currently I am working on my Master's Thesis in Education at California State University, San Bernardino. The subject area that I am concentrating on is Two Year Programs in Interior Design.

The two year programs that I have examined offer a wealth of information and training for their students, and, turn out substantial entry level designers. However, I have been unable to find real documentation covering the achievements of these outstanding programs.

That is the reason for my letter and attached survey. I would like to document in my study exactly what the students are learning in the better Interior Design Programs throughout the United States. Please take a moment from your busy schedule to represent your school in this important study.

A stamped self-addressed envelope is enclosed for your convenience - all reply's should be mailed no later than May 31, 1995. Space is available for your comments or requests about the survey results.

Sincerely,

Sandra Studenny-Marquez
Graduate Student, CSUSB

Enc.

**QUESTIONNAIRE
FOR TWO YEAR INTERIOR DESIGN PROGRAM**

The purpose of this survey is to help evaluate current two year interior design programs in the U.S. Please review the following questions and answer each question as it relates to your particular school. Select the option that best represents the level of knowledge achieved after finishing a complete two year interior design program at your school.

GENERAL SCHOOL INFORMATION

What type of school term system does your program operate annually? (Check one)
 Semester _____ Quarter _____ Hourly _____ Other _____

What are the total number of units or hours needed to graduate? _____

How many graduates does your two year I.D. program have each year? _____

Are placement services available to graduates through the school? Yes _____ No _____

Circle the category that most closely matches the achievements for the two year interior design program.

- 1= 18+ Units
- 2= 9-17 Units
- 3= 0-8 Units
- 4= Elective Category
- 5= Not applicable

BASIC & CREATIVE ARTS

Color theory & studio	1 2 3 4 5
Drawing	1 2 3 4 5
Two-dimensional design fundamentals	1 2 3 4 5
Three-dimensional design fundamentals	1 2 3 4 5
Painting, sculpture, ceramics, weaving, & photography	1 2 3 4 5

THEORY

Theory: elements and principles of design	1 2 3 4 5
Theory: elements of design & composition	1 2 3 4 5
Theory: human environment	1 2 3 4 5
Design theories	1 2 3 4 5
Spatial composition	1 2 3 4 5

INTERIOR DESIGN - Residential

Design process, i.e. programming, conceptualizing, problem solving...	1 2 3 4 5
Space Planning	1 2 3 4 5
Furniture layout and selection	1 2 3 4 5
Special populations, i.e. disabled, elderly, children, low income, etc.	1 2 3 4 5
Special purposes, i.e. historic preservation, adaptive use, etc.	1 2 3 4 5
Design attributes of materials, lighting, furniture, textiles, color, etc.	1 2 3 4 5

HISTORY

Art, architecture and interiors	1 2 3 4 5
Experimental, survey, literature search, observation, etc.	1 2 3 4 5

INTERIOR DESIGN - Commercial

Design process, i.e. programming, conceptualizing, problem solving...	1 2 3 4 5
Space Planning	1 2 3 4 5
Furniture selection and layout	1 2 3 4 5
Special populations, i.e. disabled, elderly, children, low income, etc.	1 2 3 4 5
Special purposes, i.e. historic preservation, adaptive use, etc.	1 2 3 4 5
Design attributes of materials, lighting, furniture, textiles, color, etc.	1 2 3 4 5

TECHNICAL KNOWLEDGE

Structure and construction	1 2 3 4 5
Building systems, i.e. HVAC, lighting, electrical, plumbing, acoustics...	1 2 3 4 5
Detailing, i.e. furniture, cabinetry, interiors, etc.	1 2 3 4 5
Materials, i.e. surface and structural materials, textiles, etc.	1 2 3 4 5
Laws, building codes and ordinances, life safety, fire, etc.	1 2 3 4 5

COMMUNICATION SKILLS

Drafting, working drawings, etc.	1 2 3 4 5
Sketching, rendering, delineation, rendering, models, etc.	1 2 3 4 5
Graphics, signage, lettering, etc.	1 2 3 4 5
Presentation oral	1 2 3 4 5
Presentation written	1 2 3 4 5
Presentation sales	1 2 3 4 5

PROFESSIONAL BUSINESS PRACTICES

Interior design professional and organization, ethics...	1 2 3 4 5
Business organization and operation	1 2 3 4 5
Business practice, specifications, estimating and installations...	1 2 3 4 5

RESEARCH

Theories and methodologies of research	1 2 3 4 5
Experimental, survey, literature search, observation, etc.	1 2 3 4 5

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