

EVALUATIVE CRITERIA TO RECOGNIZE
"SIGNIFICANT INTERIOR DESIGN" BY THE
ARCHITECTURAL AND INTERIOR DESIGN
DISCIPLINES AS A GROUP

By

RICK L. BARTHOLOMEW

Bachelor of Architecture

Oklahoma State University

Stillwater, Oklahoma

1975

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the degree of
MASTER OF SCIENCE
July, 1990

EVALUATIVE CRITERIA TO RECOGNIZE
"SIGNIFICANT INTERIOR DESIGN"
BY THE ARCHITECTURAL AND
INTERIOR DESIGN DISCIPLINES
AS A GROUP

Thesis Approved:

Margaret J. Wilber

Thesis Adviser

Asha Hegde-Niezsoda

Alla P. Munte

Noemon N. Duchon

Dean of the Graduate College

ACKNOWLEDGEMENTS

A sincere thank you and appreciation is expressed to my thesis adviser, Dr. Margaret Weber, for her exceptional knowledge in research, constant support and encouragement in guiding me through my graduate studies. The opportunity of having been appointed as a Graduate Teaching Assistant has expanded both my personal and professional growth. Thanks, Dr. Weber!

Appreciation is also expressed to Alan Brunken and Asha Hegde-Niezgoda, my other committee members, for sharing their experiences and expertise during the preparation of the final manuscript.

Thank you, Pam Evans (Graduate Assistant), for your computer and statistical analysis expertise in my programming.

A very warm and sincere thank you to a former employer and now a special friend, personally and professionally, June Gilliam. Her support and recognition of my talents and background helped form a solid base to experience and learn more about the interior design profession and education.

I want to thank my dear friends for support and Gilliam Design Associates and Synar-Oellien Design Associates for the opportunity to continue to work for them while pursuing my graduate studies.

An expression of gratitude to the members of both the American Society of Interior Designers and American Institute of Architects who participated in the study.

A very special note of gratitude and love is expressed to my parents, Leroy and Helen Bartholomew, and Douglas Guss and Sara Long, for their unending support, encouragement, understanding and patience throughout my studies.

And finally, thank you, Lord, for your spiritual and emotional wisdom and guidance.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION.....	1
Purpose and Objectives.....	5
Assumptions.....	6
Limitations.....	6
Definition of Terms.....	7
II. REVIEW OF LITERATURE.....	11
ASID Professional Qualifications.....	14
ASID's Premises/Goals/Criteria.....	15
AIA Professional Qualifications.....	20
AIA's Premises/Goals/Criteria.....	23
The Architectural Profession's Perception to Recognize Interior Design Projects.....	28
III. METHODOLOGY OF THE RESEARCH.....	30
Introduction.....	30
Research Design.....	30
Sample.....	31
Instrumentation.....	32
Pilot Study.....	34
Final Instrument.....	35
Data Collection.....	36
Analysis.....	37
IV. MANUSCRIPT FOR PUBLICATION.....	38
Abstract.....	39
Introduction.....	39
Background.....	40
Purpose.....	42
Research Design.....	42
Conclusions.....	47
REFERENCES.....	58
APPENDIXES.....	63
APPENDIX A - ADDITIONAL DEFINITION OF TERMS FOR FURTHER EXPLANATION OF RESEARCH.....	64

APPENDIX B - LETTER TO AIA.....	67
APPENDIX C - LETTER RECEIVED FROM ASID.....	70
APPENDIX D - TYPICAL PILOT TEST COVER LETTER AND INSTRUMENT.....	72
APPENDIX E - FINAL INSTRUMENT AND COVER LETTER.....	77
APPENDIX F - OBJECTIVE #3: INTEREST IN ESTABLISHING A NATIONAL EVALUATION GROUP AND RELATED ISSUES.....	82
APPENDIX G - OBJECTIVE #4: COMPARISON OF DEMOGRAPHIC FACTORS BETWEEN INTERIOR DESIGNERS AND ARCHITECTS WHO PARTICIPATED IN THE RESEARCH.....	90
APPENDIX H - OBJECTIVE #5: TEST PANEL VALIDATION OF CRITERIA FOR GOVERNOR'S SUITE OF OFFICES, STATE CAPITOL, OKLAHOMA CITY.....	100
APPENDIX I - PANEL EVALUATION FORM.....	105
APPENDIX J - CRITERIA RANKING EXAMPLE FORM.....	110

LIST OF TABLES

Table	Page
1. Mean Scores of Selected Factors.....	50
2. Comparison of Ranked Factors Between Interior Designers and Architects Utilizing T-Test Analysis.....	52
3. Weighted Factor Rankings of Importance.....	54
4. List of Evaluative Criteria to Recognize "Significant Interior Design".....	56
5. National Evaluation Group.....	83
6. Completed Interior Project Worthiness.....	85
7. Familiarity of Recognition Systems.....	88
8. Professional Practice.....	91
9. Role of Respondent in Firm.....	92
10. Size of Firm.....	93
11. Professional Affiliation.....	94
12. Length of Professional Practice.....	95
13. Type of Services Offered.....	96
14. Age of Respondents.....	97
15. Published Awards/Recognitions Received.....	98

CHAPTER I

INTRODUCTION

Through passage of the Antiquities Act of 1906, the Historic Sites Act of 1935 and the National Historic Preservation Act of 1966, preserving historic properties has become a highly recognized part of our American heritage. On behalf of the Secretary of the Interior, the National Park Service maintains the National Register of Historic Places, listing properties that are significant in American history, architecture, archeology, engineering, and culture and are worthy of preservation (National Park Service, 1982, Preface).

The National Park Service developed the National Register Criteria for Evaluation to determine if properties qualify for inclusion on this list. This established the standards that the National Register of Historic Places maintains. A number of related historic conservation services and organizations worked together with the National Park Service to establish these criteria. These organizations were listed as the divisions of State Plans and Grants, Technical Preservation Services, Inter-agency Archeological Services, and the Historic American Buildings Survey and Historic American Engineering Record (National Park Service, 1982, Preface).

The Historic Conservation Handbook (1988) cites the criteria for evaluation as, "The quality of significance in American history, architecture, archeology and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association; and

- that are associated with events that have made a significant contribution to the broad patterns of our past; or
- that are associated with the lives of persons significant in our past; or
- that embody the distinctive characteristics of a type, period or method of construction or that represent a significant and distinguished entity whose components may lack individual distinctions; or
- that have yielded, or may be likely to yield information important in prehistory or history. (pp. 2 &3)

This significance must exist within an historic context as its basis for evaluation. "Historic context is a body of information about historic properties organized by theme, place, and time" (National Register Bulletin 16, 1986, p. 7).

Such an extensive and detailed evaluative process developed for a wide range of projects at local, state and national levels has proven to be successful. The number of listings were over 45,000 as of 1986 (National Register Bulletin 16, 1986, p. 6).

To date, the interior design and architectural disciplines have not undertaken such a joint task to acknowledge "significant" interior design as a cooper-

ative group with a recognized list of evaluative criteria similar to the National Park Service. Each discipline has their own awards committee to recognize exceptional design work and these works are recorded, submitted to and published by recognized design industry journals, magazines and publications. The awards and publications help to promote the professionalism and recognition the discipline strives to achieve not only among their peers, but more importantly with the general public.

The problem that exists between the two disciplines for improving professionalism and recognition among the disciplines themselves is the cooperation and communication barrier. Joint venture success on any type of project could be hindered by each discipline's obsession for their own professional identity and negative perceptions the disciplines may have about each other.

If the professional members of the interior design and architectural disciplines could act as a single group and establish a recognized list of evaluative criteria to acknowledge "significant" interior design; the results could only be positive and promote the disciplines. Architecture and interior design are two inseparable disciplines, one needs to complement the other, just as professionalism and recognition among the disciplines should do. This undertaking to acknowledge "significant" interior design could parallel the achievements the historic preservationists are having and contributing to our American heritage. With a National Register recognition of a property, communities can

seek limited Federal protection, matching grants and funds, and tax incentives for that property, promoting preservation awareness. The following assessments were stated by the Advisory Council on Historic Preservation (1982):

Since 1970, a flood of new publications has accompanied the burgeoning popular interest in historic preservation. From a modest trickle of books and articles in the 1950s, mostly of the "historic house" variety and chiefly directed to a small if enthusiastic group of antiquarians, the volume of literature has swelled to a torrent. This outpouring reflects a corresponding proliferation of groups and organizations at all levels concerned directly or indirectly with historic preservation. Many local units of government now have preservation offices--something virtually unheard of a decade ago--while not only Federal agencies but long established private groups, such as the Urban Land Institute, have likewise expanded their research, advisory, and publication programs to address preservation-related issues. (Introduction, p. IV)

This national movement in preservation awareness created new commercial enterprises across the country as being sources for materials and services for the rehabilitation projects and the publicity, interpretation and media exposure source for these projects. "A long-term goal of preservationists is the incorporation of preservation awareness into educational curricula at the secondary and primary levels" (Advisory Council on Historic Preservation, 1982, p. 65). Ongoing seminars, conferences and crafts-training programs are also offered by this organization which ultimately increases membership and the financial support needed to accomplish their goals and reap the benefits.

Purpose and Objectives

Recognizing exceptional work in the field of interior design should accentuate the creative and technological advances and professional standards of the profession and allied disciplines. The purpose of this research is to determine what factors interior designers and architects would consider to be most important in evaluating interior design projects as being "significant". The following objectives were cited for the research:

1. to compare ranked factors that professional interior designers and architects consider in recognizing exceptional work in interior design;
2. to identify a list of evaluative criteria based on selected factors and weighted rankings;
3. to identify an interest from professional interior designers and architects in establishing a national evaluation group consisting of members of both disciplines;
4. comparison of demographic factors between interior designers and architects; and
5. to evaluate criteria by utilizing a previously recognized interior design project using a critique group of professional interior designers and architects, for a pre-testing of the evaluative criteria.

Assumptions

The research was conducted with the following assumptions that could affect the scope and outcome of the study, which include:

1. the representative sample be professional interior designers and architects taken from the Southwest Region of the United States;
2. the training and professional practices of the interior designers and architects sampled qualified them to be knowledgeable in all phases of construction and installation techniques; and
3. it was assumed that the sample of professionals were knowledgeable in both residential and non-residential design and historic preservation.

Limitations

The following limitations may affect the scope and outcome of the research, which include:

1. the limitation to the two professional association members of the American Society of Interior Designers (A.S.I.D.) and the American Institute of Architects (A.I.A.); and
2. the sampling was limited to the Southwest Region of the United States.

Definition of Terms

The following terms are defined and used for interpretation in this research. These include:

1. The American Society of Interior Designers

(ASID) is defined by ASID (p.1) as:

the world's largest association of professional interior designers, and the leading force for competent and sensitive interior design. It advances the profession and design excellence through dialogue and education, promotes the recognition of interior design as a profession by other professionals and consumers, and protects the consumer of interior design services by ensuring-through rigid admission standards that ASID Professional Members have the latest knowledge of new materials, technology, building codes, government regulations, flammability standards, design psychology, and product performance.

2. The American Institute of Architects (AIA) is

defined by AIA (p. 21) as:

the AIA exists to organize and unite in fellowship the members of the architectural profession in the United States of America; to promote the aesthetic, scientific and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training and practice' to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of people through their improved environment; and to make the profession of ever-increasing service to society.

3. Architects are defined by the AIA (Career Profile:

Architect) as:

professional trained in the art and science of design; they organize the spaces in which we all live, work and play. Creative problem solvers. Architects balance functional, aesthetic, economic, environmental and regulatory factors in projects involving both new and existing construction and ranging in scale from the design of an individual space to the development of a comprehensive urban plan.

4. Architecture as explained in the AIA Handbook of

Professional Practice (p. 10) states:

Architecture emphasizes an artistic, relatively inexplicable domain of expertise-design that is at the core of the architect's identity. Design requires rational knowledge of how buildings are put together, how they will function, historical models for building types, materials, mechanical systems, structures, and so on. But being a good architect also presumes that the professional possesses "something extra": aesthetic responsibility, talent, or creative ability- whatever we choose to call it.

5. Criteria is defined by Thorndike and Barnhart (p. 500) as: "a plural of criterion, a rule of standard for making a judgment."

6. Historic Context is defined by the National Park Service (p. 7) as: "a body of information about historic properties organized by theme, place and time. It is the organization of information about our prehistory and history according to the stages of development occurring at various times and places."

7. Integrity of a property is defined by the National Park Service (p. 35) as: "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period."

8. Interior Design is defined by Woertendyke (p. 57) states:

Interior design is an elusive pursuit, falling between art and science, psychology and anthropology, ergonomics and engineering. Not only does it impact homes, but also places of worship and work.

Interior design has been motivated by the same forces throughout history. Each design is a reflection of a desire for comfort and the personal fantasy of the occupant. It is the projection of one's sense of self to others and visual response to the pragmatic

problems inherent in space. Variations from one period to another, whether organizational/planning issues or matters of aesthetics, are understandable in terms of political climate, religious issues, the environment, and the creativity which infuses these styles with new energy and direction. Additionally, each has added to the vocabulary of space through construction techniques and materials applications which directly impact possibilities for styles to come.

9. Interior Designer (Professional) is defined by the National Council for Interior Design Qualification (Introduction) as:

the professional interior designer is a person qualified by education, experience, and examination, who (1) identifies, researches, and creatively solves problems pertaining to the function and quality of the interior environment; (2) performs services relative to interior spaces, including programming, design analysis, space planning, and aesthetics, using specialized knowledge of interior construction, building codes, equipment, materials, and furnishings; and (3) prepares drawings and documents relative to the design of interior spaces in order to enhance and protect the health, safety, and welfare of the public.

10. National Register of Historic Places is defined by the National Park Service (p. 3) as: "the official list of the Nation's cultural resources worthy of preservation. A national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources."

11. the National Council for Interior Design Qualification (NCIDQ) is defined by NCIDQ (p. A-1) as: "an independent organization created in the public interest to establish standards for the qualification of professional interior designers. The Council has been in existence since 1972 to serve as a basis for establishing standards for professional interior design practitioners."

12. the National Council of Architectural Registration Boards (NCARB) is defined by the AIA (p. 21) as:

The mission of the NCARB is to work together as a council of Member Boards to safeguard the health, safety, and welfare of the public and to assist Member Boards in carrying out their duties. In doing this, the Council develops and recommends standards to be required of an applicant for architectural registration; develops and recommends standards regulating the practice of architecture; provides a process for certifying to Member Boards the qualifications of an architect for registration; and represents the interest of Member Boards before public and private agencies.

13. Significance is stated in Roget's International Thesaurus (p. 912.5) as: "notability, prominence, eminence, greatness; elevation, exaltation, loftiness, high mightiness, nobility, grandeur, sublimity" and is further stated as "distinction, mark, note; importance, consequence."

CHAPTER II

REVIEW OF LITERATURE

Wolf (1989) in addressing an article on Cultural Responsibility stated, "Good design within the profession, like a good deed, often goes unnoticed. Done in right spirit, it does not attract attention to itself, but blends subtly into the environment, performing its tasks reliably and responsibly. So goes the profession of interior design" (p. 36).

The interior design and architectural professions have a responsibility to insure the integrity of design to the general public. This would not only be the creation of aesthetically pleasing visual form, but also issues relating to the health, safety and welfare of the public.

The two disciplines are and should be relied upon to present high standards in design accomplishments. Who better is capable and qualified to recognize these accomplishments of creativeness in interiors than members of the two disciplines? The education, training, technical expertise and practical professional experience should satisfy the requirements.

Through nineteen years of professional education, training and practice in interior design, the researcher has experienced and reviewed many editorials and articles on

completed interior projects. These projects have been evaluated, recognized and published by individual journal and magazine publishing organizations, in addition to annually submitted works by the AIA and ASID.

In discussing the nature of good design, Friedmann, Pile and Wilson (p. 27) stated, "'Good design' means something more permanent and more fundamental than being tasteful. It refers to qualities that can be recognized in an object whether it is in style or out, whether it is popular or unpopular." Function was also considered as an evaluation of good design by, "the view now almost universally held by competent designers that a good design must at least be a success in functional terms." They also stated that:

In a similar way it has become to be generally clear that a good choice of materials and construction techniques is basic to good design work. Each part should be of a material suitable to its job. Each material has its own visual qualities which must become part of the design.

Friedman, Pile and Wilson finally discuss design as being a special practical art form that serves a purpose, but also gives pleasure to the end user.

The pleasure comes in part from the fact that such well-designed things work well and hold up well in use, but it also comes from our sense of being in touch with the skill, intelligence, and sensitivity of the designer through his product. (pp. 40 & 41)

Reinforcing these concepts for evaluation of good design, Pile (p. 27) in Interior Design, discusses evaluating design using the qualities of function, structure and materials and aesthetics. Function, describing "the

practical purposes that any design is intended to serve." The second quality, that of structure and materials is quoted as, "An object's materials and construction techniques must be appropriate to its intended use." Pile goes on to say that, "The choice of materials and workmanship greatly influences an object's durability and its initial and lifetime costs, values separate from function" (p. 29). The third quality as viewed by Pile regarding aesthetics, should "stir" the senses.

It is the task of the designer to shape an object so as to communicate to any viewer or user the ideas that define the reality of the object. When these ideas are appropriate and clear and when they are effectively expressed through the mediums at the designer's disposal (form, shape, color, texture, and so on), we understand the deep level and feel satisfaction in seeing, handling, and using it. (p. 30)

For the initial guidance and gathering of appropriate information for the study, the researcher contacted the local AIA and ASID Oklahoma Chapters. Oklahoma ASID Chapter President, Jacquetta Porta, ASID (personal communication, September 12, 1989) suggested corresponding to Wendy Cohen, the ASID National Awards Committee chairperson. Ms. Porta also noted that National ASID did have criteria to evaluate annual awards and competitions. Through a personal interview with William Haire, AIA, professor of architecture at Oklahoma State University, the researcher was directed to a wealth of information for the study. With ASID and AIA's understanding for this study, the information provided was the basis to research possible evaluative criteria.

ASID Professional Qualifications

Before describing any goals and criteria the ASID National organization may have for project evaluation processes, the researcher deems it necessary to identify knowledge areas required of an interior design practitioner. The areas of expertise that the professional interior designer utilizes daily enhances the importance and credibility of the services he offers in undertaking all projects and commissions and is held accountable for.

"Professional Membership in ASID recognizes an interior designer as having completed a course of accredited education, and/or practical work experience in interior design or a related field, and rigid national testing (ASID, Membership Information). The recognized testing service of ASID is the National Council for Interior Design Qualification (NCIDQ). NCIDQ's 1989 revised examination places a greater emphasis on practical experience and less on academic recall. The areas of knowledge and competencies from which the professional candidate is tested are the following:

- Theory: including basic elements of design and composition, color and lighting, and human factors;
- Programming, planning and pre-design: collection of information, assessment of client needs, research techniques, and space planning;
- Communication methods and contract documents: reading working drawings, detailing and three dimensional development, identification of symbols, and specification writing;
- Furniture, fixtures, equipment, materials and

finishes: identification and characteristics, fabrication and installation methods, and appropriateness of use;

- Building construction and interior systems: construction techniques and terms, materials, principles and terminology of lighting, plumbing, HVAC, acoustics, and energy conservation;
- Business and professional practices: includes administration procedures; contract documents and agreements; client, contractor, and supplier relations; project management, estimating, purchasing and budgeting;
- Building codes: application of codes and the results and impact on the public health, safety and welfare; and
- History: that includes the identification of major periods and styles in furnishings, architecture, and art with an emphasis on the 20th century. (ASID "design forum", 1989, pp. 1 & 4) and (NCIDQ, 1983, p. C-1)

This educational and professional practice background of the ASID interior designer was needed to help explain the philosophy behind the goals and criteria ASID considers in project recognition.

ASID's Premises/Goals/Criteria

In response to the researcher's inquiry to former national director, Wendy Cohen (Personal communication, September 19, 1989) and through Beth Schwartz regarding the awards and competitions committee, the study received the 1989 Project Award entry information (p. 2). This entry information was ASID's annual announcement brochure and application form for its professional, associate and allied members only. The document explained that the awards were

made at the annual ASID National Conference and what the procedures were to follow to enter a project. The participants may be either individual or members of a design team. Entries were eligible if their completion date did not exceed three years.

The project categories for interior design awards were explicit and defined as follows:

1. Residential, with a budget of under \$25,000 at retail;
2. Residential, with a budget over \$25,000 at retail;
3. Contract, under 2,000 square feet;
4. Contract, 2,000 to 6,000 square feet;
5. Contract, over 6,000 square feet;
6. Historic Preservation; and
7. Adaptive Use. (p. 2)

The criteria that the entries were judged by included:

1. Scale and Proportion;
2. Color Composition;
3. Innovation;
4. Creative use of space;
5. Functional use of space;
6. Effective use of space;
7. Appropriate Solution to the Design Criteria,
and
8. Relationship of Materials, Textures, and
Patterns. (p. 2)

Through further inquiries using Spectrum '88 (p. 36) and prior knowledge of the researcher, it was determined that ASID has an established "Significant Interiors Survey"

Committee. This is a separate entity from the "Awards and Competition" Committee. The amount of detailed information forwarded by Rebecca F. Turner, National Program Assistant in Government and Public Affairs, (personal communication, September 19, 1989) was of great importance for the study. Ms. Turner stated that "the 'Significant Interiors Survey' was based on the National Register of Historic Places criteria." This criteria was referenced to in Chapter I and should be reiterated here. It was stated as, "The quality of significance in American history, architecture, archeology and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association." Associations must be made concerning events making significant contributions or lives of persons significant in our past. Evaluation of distinctive characteristics of a period, type or method of construction should be considered in the recognition process. The quality of significance should also be researched to see whether or not important information could be documented about prehistory or history (pp. 2 & 3). Such a basis for recognition of interior spaces could only improve the credibility needed for evaluative criteria used by a professional consensus group. Aside from the criteria and goals, ASID lists its basic premises and how the collected data will be used. The Significant Interiors Survey Premises and Goals are listed as the following:

BASIC PREMISES:

1. All interiors of architectural, design and/or historic importance are worthy of documentation;
2. Interior design is a fragile art form and no arbitrary date can be placed on an interior at which it becomes 'significant';
3. All types of interiors, from industrial to residential, from palatial to modest, are part of our collective experience of the interior environment and are worthy of consideration as significant interior spaces;

These premises reinforce Wolf's quote at the beginning of this chapter referring to good design sometimes does go unnoticed, that all interiors are worthy of consideration. But through an evaluative process, the decision that an interior is "significant" will be determined as the Significant Interiors Survey states:

GOALS OF THE SURVEY:

1. Determine what is artistic and of historic value in our interior environment;
2. Increase the awareness of architects, developers, interior designers and owners regarding this irreplaceable patrimony;
3. Provide a basis for rational and sensitive re-use of interior spaces of quality;
4. Provide a basis for landmarking or otherwise protecting those interiors of extraordinary quality; and
5. Provide a basic body of knowledge and historical information on all aspects of the interior environment—who designed it, who built it, how it looked and how it was used.

CRITERIA FOR EVALUATION OF INTERIOR SPACES:

1. Interiors associated with an historical figure of national, regional or local importance from any field of endeavor, for any reason;
2. Interiors that are unique because of design or

architectural features;

3. Interiors that are one of the few or only remaining example(s) of a once-common type;
4. Interiors that are a prime example of a particular type;
5. Interiors that are a prime example of a particular style;
6. Interiors incorporating examples of excellent craftsmanship or artistic endeavor;
7. Interiors that are prime examples of quality in total interior design;
8. Interiors enclosing impressive or unusual spaces or volumes;
9. Interiors designed by a figure important in the history of interior or architectural design;
10. Interiors that have been successfully adapted from one use to another (in a design sense); and
11. No significant interior spaces.

COLLECTED DATA WILL BE USED BY:

1. Students at all scholastic levels who are involved in an aspect of the decorative arts, architecture, material culture and social history, or involved in research about those who created or used these significant interiors;
2. Museum curators involved in the decorative art;
3. Architects remodeling or adapting buildings containing spaces of architectural and/or artistic value;
4. Interior designers involved in restoring, adapting or redesigning such interior spaces;
5. Owners or lessees of such spaces;
6. Public officials (landmark commissions, city planing commissions, National Register of Historic Sites and Places, state preservation officers) involved in preservation;
7. Corporations and foundations interested in

preservation; and

8. The general public as they become more interested in the decorative arts, architecture, material culture, social and design history, and preservation.

ASID's Awards and Competitions criteria, along with the Significant Interiors Survey premises and goals provided a sound basis for this research. It was also important to incorporate AIA professional background and practice experience in order to understand their goals and criteria in the architectural recognition process for the study which now follows.

AIA Professional Qualifications

In the professional practice of architecture, the architect must be licensed in the state(s) he wishes to offer his services. Although the criteria may vary among states, territories, or districts of the United States, all architectural registration boards require that the candidate satisfy an educational standard, a training standard, and an examination standard. "Many boards have established the NAAB-accredited first-professional degree as their only education standard; others permit a lesser level of academic preparation but extend the subsequent required training period" (AIA, "Building Your Future", p. 12). The NAAB is the National Architectural Accrediting Board that has the responsibility to accredit, "the professional programs within schools using achievement-oriented performance criteria in four major areas: context, design, technology,

and practice" (p. 22).

The AIA further states, "Every registration board requires that the intern-architect work under the supervision of a licensed architect for a specified period of time prior to the granting of registration" (AIA, "Building Your Future", p. 12). If boards adopt the NAAB-accredited first-professional degree as the education standard, then internship is three years and if not, several additional years of training would be required.

The examination standard which all intern-architects must take and pass is the Architect Registration Examination (ARE) developed by NCARB (National Council of Architectural Registration Boards). The candidate must have and be tested on the following criteria and competencies:

-Division A: Pre-Design

1. Environmental Analysis. Application of principles of land use planning. Determination of the interrelationship of intended land use with the environment in which it exists. Consider foals, analyze data, uncover and test concepts, and establish needs for a program land development;
2. Architectural programming. Application of the principles of architectural programming to building(s) on a specific site. Consider goals, analyze facts, uncover and test concepts, and establish needs for a building program;

-Division B: Site Design, Written

1. Site Analysis. Determination of the interrelationship of intended site use with the environment. Consideration of topography, vegetation, climate, geological aspects, and legal aspects of site development'
2. Site Design. The synthesis of programmatic and environmental requirements into a coherent concept for the placement of buildings and/or other improvements on a site;

-Division D/F: Structural Technology-General and Long Span

The identification, resolution and incorporation of structural systems and long span design on the technical aspects of the design of buildings and the process of construction;

-Division E: Structural Technology-Lateral Forces

The identification and solution of the effects of lateral forces on the technical aspects of the design of buildings, additions/renovations to existing buildings and the processes of construction;

-Division G: Mechanical, Plumbing and Electrical Systems

The identification and resolution of the technical aspects of construction as they relate to mechanical, plumbing and electrical systems and their incorporation into building design

-Division H: Materials and Methods

The evaluation and selection of materials and methods as related to the technical aspects of construction and their incorporation into the design of buildings, consideration of properties and characteristics of materials; and methods of installation; and

-Division I: Construction Documents and Services

The translation of design concepts, building materials and systems into instruments of service for construction and the related construction administration of a building project. (NCARB, 1989, Vol. 2)

Wiebenson (1982), summarized the philosophies of the Roman architect, Vitruvius, on the well-qualified architect. "The budding architect was to study literature, drawing, geometry and arithmetic, philosophy, music, medicine, law, and astronomy." Wiebenson goes on to quote Vitruvius, "I think," he declared, "that men cannot rightly profess themselves architects offhand, but only unless they have climbed from boyhood the steps of these studies and this, nourished by many arts and sciences, have reached the

highest domain of architecture" (p. 340).

Vitruvius' thoughts on criteria for recognition or approval of work done in architecture was explained by Wiebenson as, "The approval of any work is to be considered under three heads: fine workmanship, liberality and planning. When the work shows its richness, the owner will be praised for the outlay he has authorized. When it displays craftsmanship, the foreman will be approved for his skill. But when pleasing proportions and symmetries have mastery, the architect will be in his glory. It is proper for him to be ready to consult with both workmen and laymen, because not only architects but every man can recognize good work. The difference is that the others need to see it finished, while the architect, once he has conceived his design, but not built it, knows precisely what its beauty, its utility and its fitness will be" (pp. 335 & 336). With the professional architectural background established, the study can proceed with the AIA's philosophies about their goals and criteria in recognizing architectural projects and works.

AIA's Premises/Goals/Criteria

Pat Eidson (1989) summarized, "that not too many years ago 23% of the projects in architecture were concerned with interior issues, while today at least 55% of projects were focused on interior development" (p. G-4). The architectural profession is entering and competing more in the design of interiors. With this fact, architects realize

how important and how much detail and creativity is critical to a successful project in interior design (A Guide to Interior Services by Architects). Karen D. Stein (1989) reconfirms the architects' competitive role in interior design in an article on recognized interiors of 1989. She stated that,

Over the years, Record Interiors has evolved from a cautious assembly of state-of-the-art spaces--appropriate to architects' tentative move into interiors--to occupy a more challenging position, befitting our belief that many of the most consequential architectural ideas originate in interior commissions. (p. 49)

This research has also uncovered several jury quotes referring to interiors as part of recognizing AIA honor awards. Allen Freeman's article on the 1989 AIA Honor Awards stated, "the jurors said; 'Careful attention has been paid to every detail, from the delicately fluted columns on the exterior to the well-crafted architect-designed tables'" (1989, p. 138). Reinforcing the attention to interior detail, Clifford Pearson describes the newly completed American Restaurant in Washington, D.C.:

The architects also designed a host of details--including flared railings and wedge-shaped balusters for the staircase and finely crafted metal posts for the bar--that celebrate a shared machine esthetic. Instead of representing the latest in high-tech engineering, these carefully honed elements are sensuous objects that glorify the craft of construction. (1989, p. 80)

So, it would seem that the design of interiors is becoming a more dominant factor in the architectural thought process for a successfully completed project.

At the suggestion of William Haire, the researcher

contacted Michael Cohn, Staff Director of the 1989 AIA Committee on Design. Michael Cohn (personal communication, September 19, 1989) said, "AIA does not have a list of criteria to evaluate interior design for recognition." He suggested contacting Chris Gibbs, a member of the National AIA Interiors Committee and through Mr. Gibbs (personal communication, September 21, 1989), much needed information was furnished for the study. Kirilin states in his Interiors Committee Report (1989),

Chairman Jaime Canaves read the mission statement of the Interiors Committee to remind participants of their many audiences-faculty, students, architects within the profession who are not sufficiently sensitive to interior design issues and achievements, and the broader public who rely on designers for commercial and residential design services. (p. 5)

Quoting two planning session attendees, "Michael Buono: 'We need to educate the public and other AIA members about interior design.' Bill Sansone: "We are fighting a stereotype that interior designers are not as valuable as architects who design buildings'"(p. 8). The following publication statement by the AIA's Interiors Committee on interior design services by architects reinforces the down-play of interior design professionals and stereotyping. The comprehensive services states,

An architect is the design professional who is best able to bring together all elements of good interior design-architecture, engineering, interior finishes and furnishings. An architect can develop a comprehensive design concept that unites interior and exterior, mechanical systems and furniture systems, the needs of the building and the needs of the user. Good interior design respects the building as a unified whole-inside and out. An architect can put it all together. (A Guide to Interior Design by Architects)

During the July, 1989 AIA Interiors Committee meeting in Minneapolis, it was noted that an Interior Design Task Force was created. Through the Interiors Proceedings (1989), Frankel summarized that, "the group discussed the Interiors Committee's development of, and participation in, educational programs, awards programs, and interaction of resources" (p. 4). This certainly would be a step in the right direction for both disciplines.

With the AIA Interiors Committee background established, but no criteria listed to date, the researcher proceeded to identify the AIA's eligibility requirements and evaluative process for architectural honor awards. By contacting the office of Maria Murray, Hon. AIA, Director of Awards Programs in Washington, D.C. (personal communication, September 26, 1989), they forwarded the 1990 AIA Honor Awards "Call for Entries" information packet. Included were the following:

1. The eligibility requirements stated, an entry may be any work of architecture--such as a building, extended use project, restoration, complex of buildings, urban design, or interior-completed since January 1, 1983;
2. The evaluation is judged for the success with which the project has met its individual requirements. Energy efficiency and accessibility to the handicapped are among important jury considerations, as are other criteria of design excellence--functional utility, economy, environmental harmony, and attention to the social concerns of the profession and the Institute; and
3. A Twenty-Five Year Award category could be a submission, "recognizing architectural design of enduring significance is conferred on a project that has stood the test of time for 25 to 35 years. Individuals and AIA components are urged to submit projects between 1955 and 1965 that

have contributed meaningfully to American life an architecture. (AIA Honor Awards 1990, Call for Entries)

The descriptive data portion of an accompanying entry form also asks what type of construction, materials and mechanical system were used in addition to the requirements and judging considerations. These entries would be eligible for inclusion in the Annual Review of American Architecture, which is a special issue of the May edition of the Architecture journal, the official AIA professional publication. For this reason, the AIA recognizes award-winning projects in this magazine and is stated as such in the AIA's Honor Awards 1990 "Call for Entries" information packet.

Progressive Architecture, a magazine published to recognize architecture, urban design and research has an awards program. Many professional AIA members participate on juries and submit entries. The publication's awards criteria is described as "Designation of first award, award and citation may be made by the invited jury, based on overall excellence and advances in the art" (July, 1989, p. 15).

With these few examples of recognition for primarily architectural projects and the fact that architects are competing more in the interior design community, this study raises the following question. Why not have a recognized, detailed and evaluative list of criteria to use by both national ASID and AIA organizations and for the many relied upon professional journal and magazine publishers that

expose exceptional work in interior design? The researcher at this point in the study, feels it necessary to reveal some perceptions the architectural profession has regarding the recognition of interior design projects before ending the review of literature on the topic being researched.

The Architectural Professions' Perceptions To Recognize Interior Design Projects

There are differences and attitude problems that exist between the two disciplines in the recognition processes and terminologies, but these could be remedied. The remedy is to break down the communication and cooperation barrier that has plagued both disciplines (Pat Eidson, AIA, IDEC, 1989, p. H-2). The recognition of interior design as a profession and the professional practitioners in the discipline would be the giant step needed for this to happen. Much more recognition could also be brought into the architectural profession when other "significant" interior design projects are acknowledged in addition to historic preservation. AIA has typically acknowledged only interior preservation projects according to both National AIA and ASID headquarters.

Jaime Canaves, 1989 Chairman AIAIC, stressed the importance of the cooperation that must happen between Architects and Interior Designers. In a report made to the AIA Board of Directors, his statements focused on two essential issues:

1. Interiors are the essence of architecture,

providing meaning and substance to the totality; and

2. Architects cannot afford to center their practice solely on exterior architecture, so they need to be taught interior development. Much of the work in the future will be interior work, and Interior Designers must have the right to compete for that work with the Architect. (Pat Eidson, AIA, 1989, p. H-2)

It is hoped, at least by this researcher that these two attitudes will continue to spread throughout both professions.

CHAPTER III

METHODOLOGY OF THE RESEARCH

Introduction

As evidenced in the literature review, each discipline has its own criteria of recognizing exceptional work in their respected professions. This research attempted to gather viewpoints from practicing ASID and AIA professional members in a "cross-sectional" study to find out if both groups considers the same evaluative criteria in recognizing interior design projects. This chapter explains and describes the selection of the sample size, development of the instrument, the variables involved, method of data collection and data analysis.

Research Design

The data gathered is descriptive in nature, because the study attempted to describe a situation: what would interior designers and architects consider as a list for evaluative criteria? Babbie (1986) states, "Surveys may be used for descriptive, explanatory, and exploratory purposes. They are chiefly used in studies that have individual people as the units of analysis" (p. 203). He further states, "Survey research is probably the best method available to

the social scientist interested in collecting original data for describing a population too large to observe directly." "Surveys are also excellent vehicles for measuring attitudes and orientations in a large population" (pp. 203 & 204). Therefore, the survey method was used for the study.

Sample

The population was determined by the objectives stated in Chapter I to include sampling of practicing professional interior designers and architects within the United States. In order to limit the sample of the study, a regional sample was sought. The 1989 ASID Southwest Regional Roster was used to describe the respondents for the study. The states that are included in the Southwest Region of the United States were Oklahoma, Texas, Louisiana, Arkansas and Mississippi.

Only professional ASID members were selected from the roster and professional AIA members were selected from the AIA publication Profile 1989-90 from states listed above. Both publications supplied the names, addresses and professional affiliation status with certain demographic information. The number of professional ASID members for the Southwest region was 891, so an equal number of professional AIA members was sought. With a total of 1782 possible respondents, it was necessary to limit the scope of the research to a portion of that population.

A sample size of twenty percent (or 356) was taken from that total possible list of 1782 respondents, (178)

professional ASID members and (178) professional AIA members for an equal sampling proportion. The method of respondent selection was through the use of systematic sampling based on proportionate stratification. "In systematic sampling, every k th element in the total list is chosen (systematically) for inclusion in the sample" (Babbie, p. 157). Babbie also states: "To insure against any possible human bias in using this method, you should select the first element at random."

In order to obtain a greater representation in the sampling due to an unequal number of ASID and AIA members in each of the states, a modification in the procedure was used, called proportionate stratification. "In proportionate stratified sampling, the sample that is drawn from each stratum is made proportionate in size to the relative size of that stratum in the total population" (Green, Tull and Albaum, 1988, p. 333). For this study, the strata consisted of the states in the Southwest Region and the professional ASID and AIA members were systematically sampled according to proportionate member size in each state in relation to the overall population sample.

Instrumentation

Based on the objectives outlined in Chapter I, the researcher determined the best method for gathering respondent data was in the form of a carefully composed and designed questionnaire. Wagenaar & Babbie (1986) express

that,

Questionnaire format and appearance are critical. Questionnaires that are well organized, uncluttered, and attractive reduce the likelihood that respondents will overlook or ignore items or dispose of the questionnaire. The best format for questions is the use of boxes adequately spaced. A series of questions with the same set of answer categories can be effectively presented through a matrix format, which saves space and time. (p. 118)

The main portion of the questionnaire was designed with the above format, having the respondents rank selected criteria in accordance to importance they would consider in evaluation process. The basis for criteria rankings were factors ASID and AIA list for project awards and competitions and the competencies NCIDQ and NCARB outline for professional practitioners.

The graphic design and appearance of the questionnaire was of great concern for the study, due to the artistic background of the population being sampled. Dillman (1978) states, "'The professional appearance achieved by booklet format, the carefully designed cover pages, and the quality printing job tells the respondent that a great deal of work went into the questionnaire'" (p. 121).

Another issue for consideration in the questionnaire format, was to create thought-provoking questions to gain quick attention to the topic. Wagenaar & Babbie advises that, "Also, it is usually best to begin questionnaires with the most interesting set of questions to generate interest" (p. 119).

Some final suggestions for a successful questionnaire, Dillman tells researchers that the design must be

aesthetically pleasing and motivating for the respondents. This would include using lower case letters for questions, upper case for answers, identify answer categories on the left with numbers and to establish a vertical flow for respondent answers. Also, the researcher must provide directions for how to answer each question, making the question fit each page, and to create a sense of flow and continuity to the questionnaire (1978), pp. 133-142). By following these methods, it is possible to increase the response rate of this type of survey research.

Pilot Study

A pilot study test addressing the major issues of the research was conducted using 12 professional ASID and AIA participants at Oklahoma State University, and the cities of Tulsa and Oklahoma City, Oklahoma. Participant comments were considered for revisions to content and composition for a final draft of the questionnaire.

The final revised questionnaire and cover letter (Appendix E), incorporated suggestions recommended by the participants in the pilot study. These included additional evaluative criteria, expansion of biographical data, which proved worthwhile for the main purpose of "cleaning-up" the instrument content. The short cover letter that accompanied the questionnaire helped once again to explain the purpose and need for the study, and the importance why the participant input was important for its success.

Final Instrument

The researcher chose a stapled tri-fold booklet format in the questionnaire design for mailing to help avoid possible loss of return envelopes and reduction of weight. The outside sheet contained both the mailing and return address with first class postage to increase the probability of a good return rate. This stamped, self-mailing questionnaire design did not require a return envelope (Babbie, 1986, p. 217 & 218). First class postage would guarantee that questionnaires would be returned to the researcher in the event they were unforwardable.

The first page of the center section of the questionnaire contained the list of evaluative criteria architects and interior designers were to rank based on level of importance in recognizing "significant interior design." The rankings were given a five-point differential scale of importance for criteria to be included in a design recognition process. These were ranked as (5) Essential-must include, (4) Important-could include, (3) Neutral, (2) Not Important, and (1) Non-Essential-do not include. The respondents also had the opportunity to include additional criteria that should be considered, but was not listed. Then respondents were asked to select five criteria they would consider "the most important."

Page two of the center section, the respondents were asked to give their opinion on issues relating to the recognition process for interior design projects.

Professional and personal background information was provided to help in the analysis of the data. These included the professional's type of practice, professional affiliation and length of practice, age, and any award(s) or recognition they may have received pertaining to interior design projects.

Finally, the researcher chose an ivory-colored stock paper for the questionnaire printing. This was done in order to aid in reducing glare for better readability and to produce a more pleasing appearance to the format.

Data Collection

The data collected since the fall of 1989 was gathered through the use of the above questionnaire (Appendix E). The described questionnaire's initial mailing was early February in the spring of 1990 via first-class mail to all 356 selected samples. The first mailing yielded a return of 112 instruments, 58 of which were unforwardable by the postal service due to unknown reasons which was beyond the scope of the study. The researcher decided it was necessary to send a follow-up questionnaire three weeks after the initial mailing to try to increase the return rate percentage.

Dillman (1978) states that, "Most people who answer questionnaires do so almost immediately after they receive them. A questionnaire that lies unanswered for a week or more is not very likely to be returned." For the second

mailing procedures, "A letter and replacement questionnaire sent only to nonrespondents. Nearly the same in appearance as the original mailout, it has a shorter cover letter that informs nonrespondents that their questionnaire has not been received, and appeals for its return" (p. 183).

As a result of the follow-up mailing, 26 additional responses were returned, and only 9 were unforwardable. With this return, the final sample size was reduced to 289, of which 71 usable instruments were received for data collection and analysis netting a 25% return rate.

Analysis

All data collected from the questionnaire were tabulated, coded, and statistically analyzed in a manner designed to identify a list of evaluative criteria as a basis to recognize "significant interior design" and compare ranked factors that interior designers and architects would consider as these criteria.

Frequencies and percentages were calculated for the respondents and provided criteria factor rankings, demographic data of the respondents, and related issues. This information enabled the researcher to make general observations concerning the sample surveyed. T-test analysis was used to compare rankings of importance for each factor between interior designers and architects. Significance level was determined at .05. The results of the analysis of the study are presented in Chapter IV and Appendixes F through J.

CHAPTER IV

EVALUATIVE CRITERIA TO RECOGNIZE
"SIGNIFICANT INTERIOR DESIGN"
BY THE INTERIOR DESIGN AND
ARCHITECTURAL DISCIPLINES
AS A GROUP

Rick L. Bartholomew
Oklahoma State University

MANUSCRIPT FOR PUBLICATION

JOURNAL OF INTERIOR DESIGN EDUCATION AND RESEARCH

Abstract

The purpose of this study was to create evaluative criteria to recognize "significant interior design" by professional interior designers and architects. Each profession has a system or process method for evaluating exceptional work in interior design. However, the criteria in general has the underlying objective of the research as to examining and describing factors and professional competencies considered by both groups necessary for an interior project to be deemed worthy of recognition.

Data from questionnaires mailed to 356 professional ASID and AIA members were used to compare the selected factors and weighted rankings to identify the evaluative criteria. The study revealed consistent rankings of importance on selected factors by both groups indicating similar criteria considerations.

Introduction

Published recognition of interior design in the United States has been a propagation of many individuals and organizations, with a wide array of procedures and methods for evaluation. The interior design and architectural professionals have a responsibility to insure the integrity of design not only to their peers, but to the general public as well. The

high standards in design excellence should range from the creation of aesthetically pleasing form to issues relating to the health, safety and welfare of the public. Who is better qualified in recognizing these accomplishments of creativeness in interiors, than members of the two disciplines? The ASID and AIA practitioner; through education, training, expertise, professional experience, and comprehensive examination should qualify for this recognition process.

"Good design" within the profession of interior design often goes unnoticed due to a variety of uncontrollable reasons. If the tasks are performed reliably and responsibly and in the "right" spirit, not attracting attention to itself, the design will blend subtly into the environment (Wolf, 1989). But only through an evaluation process, will the decision that an interior is "significant" be determined.

Background

The architectural community needs to be included in recognizing exceptional interior work because of their expertise and training in building construction and design, and their ever-increasing competitive role in the design of interiors. Only a few years ago, 23% of architectural commissions were concerned with

interior issues, but this has increased to at least 55% of projects focusing on interior development (Eidson, 1989). With this phenomenon becoming such a dominant factor in the architectural thought process for successfully completed projects, many differences and attitudinal problems that have plagued both disciplines could be remedied. Architecture and interior design, as recognized professions, must and should co-exist with one another in order to continue promoting quality interior design, contributing aesthetically and culturally to our American heritage.

The recently formed AIA Interiors Committee Task Force reinforced the need to educate the public and AIA members on the importance of the cooperation that must happen between architects and interior designers. In their report made to the AIA Board of Directors, it was summarized that interiors are the essence of architecture, providing meaning and substance to the totality. They must also be educating architects in interior development, because much of the work in the future will be interior work. Also, they must realize that interior designers have the right to compete for that work with the architect (Eidson, 1989). Realizing these facts, a recognized evaluation process could represent a solid foundation for the continual

enhancement of interior design.

Purpose

The professional architect and interior designer both have certain competencies and criteria for evaluating services rendered that can be of benefit to both in establishing high standards of excellence. The purpose of the study using AIA and ASID project and award evaluation methods was to, 1) compare ranked factors that professional interior designers and architects would consider important in interior projects for recognizing them as "significant." 2) Identify a list of evaluative criteria based on selected factors and weighted rankings.

Research Design

The participants in the study consisted of practicing professional ASID and AIA members within the Southern Region of the United States (Oklahoma, Texas, Louisiana, Arkansas, and Mississippi). A total of 356 participants were selected, 178 ASID members and 178 AIA members for equal sampling distribution. The method of respondent selection was through the use of systematic sampling, based on proportionate stratification of each organization's membership for each state in relation to the over-all population sample. The 1989 ASID Southwest Regional Roster and

the AIA Profile 1989-90 were used for the selection process.

The demographics yielded forty-nine percent of the respondents were actively practicing interior design and were either principle or owner of a firm of one to five employees. Eighty-three percent of the professionals have been in practice over nine years, offering both residential and non-residential design services and fifty percent indicating their age between 36 and 50. The survey also indicated that sixty percent of the professionals received some type of design recognition and/or published award.

A questionnaire was designed to collect the research data. It was pilot tested and revised. The two-part questionnaire format was developed and designed to have the respondents rank selected factors in accordance to importance they would consider in a criteria evaluation process. The basis for factor rankings were the following: (a) criteria ASID and AIA list for project awards and competitions, and (b) the competencies required through NCIDQ (National Council for Interior Design Qualification) and NCARB (National Council of Architectural Registration Boards) examination to practice professional services. The rankings for the factors were given a five-point

differential (5 = Essential: must include to 1 = Non-Essential: do not include). The combined mean score rankings of selected factors for both professional groups are shown in Table 1, ranging from 4.80 down to the lowest mean score of 3.23.

The respondents also had an opportunity to list additional factors that they thought should be considered. The respondents were then to identify "the five most important" factors for project evaluation criteria from their previous rankings. The results indicated in Table help to verify the weight of factor importance having the same consistently high mean scores found in Tables 1 and 2. This information was used to satisfy the two purposes of the study. The second part of the questionnaire dealt with issues relating to the recognition process.

Insert Table 1 about here

T-test analysis was used to compare the degree in factor rankings of importance between interior designers and architects. This procedure was implemented to see how close a consensus could be agree upon by both groups.

Sixty-seven (94%) of the total responses were

utilized in reporting the comparison of factors considered most important in recognizing interior projects as being "significant." The T-test analysis revealed that interior designers and architects have similar point scales of importance in twenty-two out of the twenty-five factors presented. This was based on mean scores and non-significant differences between the two groups (Table 2). Five factors received a 99% consensus of importance between the groups: 1) appropriate solution to the design criteria, 2) interiors representing artistic endeavors, 3) methods of installation and construction techniques, 4) creative use of space, and 5) energy efficiency. These highly-ranked factors are reflected in the list of evaluative criteria in Table 4. This would tend to indicate an association to the architectural and interior designer's basic educational and professional background competencies to perform their services.

As indicated by the t-test in Table 2, significant differences between interior designers and architects occurred in just three factors: 1) interiors designed by professional association/organization members, 2) incorporation of accessories, artwork and plantscaping, and 3) incorporation of furnishings

(free-standing and built-in). This result could be attributed to the fact that interior designers work more frequently with and incorporate these services and affiliations in their practice.

Insert Table 2 about here

The questionnaire also provided space for additional factors to be considered as criteria for evaluation that were not cited. Items listed related to building codes, total integration of design elements, construction drawing documentation and specification review for design solution, and design philosophies or concepts. These were not included in the analysis due to low frequency responses, but were taken into account when the criteria list was finalized and could possibly receive higher frequency responses.

Further clarification of important factor rankings is illustrated in Table 3. Respondents ranked five factors they considered "the most important." Only three rankings were used for analysis because Rankings Four and Five had low percentages (under 4.5%) and frequency overlap occurred and was beyond the useful scope of the

survey. The factor, appropriate solution to design criteria, had a higher weighted percentage similar to the high means for this factor in Tables 1 and 2. Scale and proportion could be considered the next important factor based on its high percentages in both ranks one and two. The third most important factor indicated was functional use of space by rank three and was consistent with the hierarchy of percentages in ranks one and two.

Insert Table 3 about here

The weighted factor ranking system, mean scores, and t-test analysis, were sufficient verification by the respondents for the research to establish a possible and viable basis for a list of evaluative criteria. As a result of the data obtained, the research created a list of evaluative criteria presented in Table 4.

Insert Table 4 about here

Conclusions

This research has expanded the realm of

previously generalized criteria that has existed in both the interior design and architectural professions for evaluating projects. It has also obtained consensus responses from the two practicing professions to recognize the importance of factors considered for criteria jointly as a group.

Implications of this research are that more consistent and detailed recognition processes could be established if research of this nature is looked at seriously by both disciplines. Joint evaluation and recognition panels and processes could be established with AIA and ASID members. These efforts could also gain closer working relationships and respect for each other's disciplines. Promotion of the disciplines and enhancing the professionalism, expertise and artistic talents of these professionals would develop, also, if more consistent and detailed evaluation processes were founded.

Recommendations for this study could include further study and validation with larger samples from other regions of the nation regarding such a list of evaluative criteria. Further testing of the criteria for other projects would enhance the credibility and validity of the finalized list. Additional studies would be appropriate to create a systematic "grading"

breakdown for the criteria and any applied assumptions, limitations, and rules for submissions. Continued research would be necessary for the establishment of a national evaluation group consisting of professional interior designers and architects. These findings would then allow a solid base for a nationally recognized evaluation process to exist.

TABLE 1

MEAN SCORES OF SELECTED FACTORS

Factor	Mean
Scale & Proportion	4.80
Appropriate solution to the design criteria	4.73
Functional use of space	4.67
Creative use of space	4.66
Aesthetics	4.65
Color Composition	4.53
Effective use of space	4.47
Incorporation of furnishings (free-standing & built-in)	4.41
Relationship of materials, textures & patterns	4.40
Lighting design (artificial)	4.36
Post occupancy client satisfaction	4.23
Project Endurance: "will it stand the test of time?"-re: design, function, durability, versatility/expansion	4.22
Design Innovation	4.16
Incorporation of accessories, artwork & plantscaping	4.14
Interior representing excellent quality in craftsmanship	4.10
Incorporation of natural lighting	4.06
Accessibility to the handicapped	3.93

(table continues)

Factor	Mean
Environmental Harmony	3.93
Material Maintenance	3.90
Interior representing excellent artistic endeavors	3.89
Economics	3.85
Methods of installation & construction techniques	3.56
Energy Efficiency	3.56
Acoustics	3.49
Interiors designed by professional association/ organization members	3.23

N=71

TABLE 2

COMPARISON OR RANKED FACTORS BETWEEN INTERIOR DESIGNERS & ARCHITECTS UTILIZING T-TEST ANALYSIS

Factor Statement	Interior Designer	Architect	T
	Mean	Mean	(Value)
Scale & Proportion	4.74	4.86	.76
Color Composition	4.55	4.47	-.51
Creative use of space	4.63	4.66	.18
Functional use of space	4.74	4.55	-1.27
Effective use of space	4.42	4.48	.34
Design Innovation	4.21	4.03	-.76
Economics	3.79	3.83	.20
Acoustics	3.55	3.40	-.61
Energy Efficiency	3.58	3.53	-.18
Accessibility to the handicapped	4.08	3.77	-1.18
Environmental harmony	3.89	3.97	.27
Lighting design (artificial)	4.41	4.23	-.91
Incorporation of natural lighting	4.03	4.10	.38
Incorporation of furnishings (free-standing & built-in)	4.65	4.03	*-3.65
Incorporation of accessories, artwork & plantscaping	4.35	3.80	*-2.88

(table continues)

Factor Statement	Interior Designer	Architect	T
	Mean	Mean	Value)
Methods of installation & construction techniques	3.53	3.55	.10
Aesthetics	4.58	4.73	1.11
Material Maintenance	3.84	3.97	.62
Appropriate solution to the design criteria	4.71	4.72	.08
Relationship of materials, textures & patterns	4.42	4.31	-.56
Interiors designed by professional association/organization members	3.45	2.83	*-2.05
Interiors Representing excellent quality in craftsmanship	4.03	4.14	.54
Interiors Representing excellent artistic endeavors	3.84	3.86	.09
Post occupancy client satisfaction	4.08	4.33	1.15
Project Endurance: "will it stand the test of time?"-re: design, function & durability, versatility/expansion	4.13	4.29	.71

* $p \leq .05$

TABLE 3

WEIGHTED FACTOR RANKINGS OF IMPORTANCE

RANK 1: Factor	N	Percent

Appropriate solution to design criteria	26	38.8
Scale & Proportion	12	17.9
Functional use of space	8	*11.9
Aesthetics	8	*11.9
Effective use of space	5	7.5
Creative use of space	4	6.0

RANK 2: Factor	N	Percent

Scale & Proportion	11	*16.4
Functional use of space	11	*16.4
Creative use of space	10	14.9
Color Composition	6	9.0
Aesthetics	4	*6.0
Post occupancy client satisfaction	4	*6.0
Project Endurance: "will it stand the test of time?"-re:design, function, durability, versatility/expansion	4	*6.0
Appropriate solution to design criteria	3	4.5

RANK 3: Factor	N	Percent

Functional use of space	10	14.9
Creative use of space	7	10.4

(table continues)

RANK 3, continued	N	Percent
Effective use of space	6	9.0
Color Composition	5	*7.5
Scale & Proportion	5	*7.5
Incorporation of furnishings (free-standing & built-in)	4	*6.0
Appropriate solution to design criteria	4	*6.0
Relationship of materials, textures & patterns	4	*6.0
Design Innovation	3	*4.5
Economics	3	*4.5
Energy Efficiency	3	*4.5

a) * indicates identical percentages

b) N=67

c) Factors not recorded if responses were less than 4.5%

TABLE 4

LIST OF EVALUATIVE CRITERIA TO RECOGNIZE
"SIGNIFICANT INTERIOR DESIGN"

- 1) Appropriate solution to design criteria:
 - a-response to user needs-physical and social
 - b-total integration of design elements
 - c-design philosophy/concepts
- 2) Scale and proportion of design elements
- 3) Functional use of space
- 4) Creative use of space
- 5) Aesthetics
- 6) Color Composition
- 7) Effective use of space:
 - a-traffic flow
 - b-circulation
 - c-space planning
 - d-work flow
- 8) Incorporation of furnishings:
 - a-free-standing
 - b-built-in
- 9) Relationship of materials, textures and patterns
- 10) Lighting Design (artificial)
- 11) Post occupancy client satisfaction
- 12) Project endurance: "will it stand the test of time?"
 - re: a-design
 - b-function
 - c-durability
 - d-versatility/expansion
- 13) Design Innovation
- 14) Incorporation of accessories, artwork and landscaping
- 15) Interior representing excellent quality in craftsmanship

(table continues)

- 16) Incorporation of natural lighting
- 17) Handicap accessible
- 18) Environmental Harmony:
 - a-geography
 - b-architecture
 - c-historical and cultural values
 - d-building systems
- 19) Material Maintenance
- 20) Interior representing excellent artistic endeavors
- 21) Economics:
 - a-cost per square foot
 - b-budget analysis
 - c-project time scheduling
- 22) Methods of installation and construction techniques
(response to technology)
- 23) Energy Efficiency
- 24) Acoustics
- 25) Response to building code knowledge
- 26) Construction drawing documentation and specification:
 - review for design solution:
 - a-drawing format
 - b-document clarity
 - c-appropriate reflection of design solution

References

- Advisory Council on Historic Preservation (1982). Where to Look: A Guide to Preservation Information. Washington, D.C.: U.S. Government Printing Office.
- American Institute of Architects (1989). A Guide to Interior Design Services by Architects. (Available from [the American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006])
- American Institute of Architects (1988). Building Your Future (pp. 12-22). Washington, D.C.: Author.
- American Institute of Architects (1986). Career Profile: Architect (rev. ed.). Washington, D.C.: Author.
- American Institute of Architects (1989). The American Institute of Architects Honor Awards 1990: Call for Entries. (Available from [the American Institute of Architects, Honor Awards Program, 1735 New York Avenue, N.W., Washington, D.C. 20006])
- American Society of Interior Designers (1988, November). Call for Entries: 1989 Interior Design Project Award. (Available from [ASID National Headquarters, 1430 Broadway, New York, N.Y. 10018])

- American Society of Interior Designers (1989). Significant Interiors Survey Premises and Goals. (Available from [The Government & Public Affairs Dept., ASID National Headquarters, 1430 Broadway, New York, N.Y. 10018])
- American Society of Interior Designers (1989). 1989 Southwest Regional Roster. (Available from [National Office, 1430 Broadway, New York, N.Y. 10018])
- American Society of Interior Designers (1988). Spectrum '88: A Member Resource Guide. (Available from [ASID National Headquarters, 1430 Broadway, New York, N.Y. 10018])
- American Society of Interior Designers (1985). This is the American Society of Interior Designers (p. 1).
New York: Author.
- Babbie, E. (1983). The Practice of Social Research (4th ed.). Belmont, Calif.: Wadsworth Publishing Co.
- Berry, L. V. (Ed.). (1962). Roget's International Thesaurus (3rd ed., p. 912.5). New York: Thomas Y. Crowell Co.
- Dillman, D. T. (1978). Mail and Telephone Surveys: The Total Design Method. New York: John Wiley & Sons, Inc.
- Eidson, P., AIA, IDEC (1989). AIA Interiors Committee White Paper Conference on Interiors Education, Boston Design Center. Interiors Proceedings (pp. G-5 & H-2).
Washington, D.C.: American Institute of Architects.
- Fite, L., ASID (Ed.). (1989, November/December). Newsletter of the Oklahoma Chapter of ASID. (Available from [ASID "Design Forum", Oklahoma Chapter, P.O. Box 52604, Tulsa, Ok. 74152])

- Frankel, N. (1989). Interior Design Task Force. Interiors Proceedings (p. 4). Washington, D.C.: American Institute of Architects.
- Friedmann, A., Pile, J. F., & Wilson, F. (1982). An Introduction to Architectural Interiors. Interior Design (3rd ed.). New York: Elsevier Science Publishing Co., Inc.
- Freeman, A. (1989). 1989 AIA Honor Awards. Architecture, 78 (1), 138.
- Green, Paul E., Tull, D. S., Albaum, G. (1988). Research for Marketing Decisions (5th ed.). Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- Harris, C. M. (Ed.). (1975). Dictionary of Architecture and Construction (p. 24). New York: McGraw-Hill, Inc.
- Haviland, D. (Ed.). (1988). High Standards of Professionalism. The Architects Handbook of Professional Practice: Vol. 1 About the AIA (11th ed.). Washington, D.C.: American Institute of Architects.
- Hunt, W. D., Jr., FAIA (1980). Encyclopedia of American Architecture (p. 10). U.S.: McGraw-Hill, Inc.
- Kirlin, T. M. (1989). Specifix I=Interiors Perspectives: Supplement to the Meeting. Interiors Committee Report (pp. 5 & 8). Washington, D.C.: American Institute of Architects.
- National Council of Architectural Registration Boards (NCARB) (1989). Architectural Registration Examination Handbook: Vol. 2. (Available from [NCARB, 1735 New York Avenue, N.W. #700, Washington, D.C. 20006])

- National Council for Interior Design Qualification (NCIDQ).
(1983). 1983 NCIDQ Study Guide. New York: Author.
- National Park Service, Interagency Resources Division
(1986). National Register Bulletin 16: Guidelines for
Completing National Register of Historic Places Forms
(pp. 3-35). Washington, D.C.: U.S. Department of the
Interior.
- National Register Division, National Park Service (1982).
How to Apply the National Register Criteria for
Evaluation (Preface). Washington, D.C.: Dept. of the
Interior.
- Pearson, C. (1989). On the Go. Architectural Record, 177
(11), 80.
- Pile, J. F. (1988). Interior Design. New York: Harry N.
Abrams, Inc.
- Schirmer, H. W., FAIA (Ed.). (1989). Profile 1989-90
(6th ed.). Topeka: Archimedia.
- Scott, J. S. (Ed.). (1984). Dictionary of Building (3rd ed.,
p. 2). New York: Halsted Press.
- Staff. (1989, July). P/A Awards Program. Progressive
Architecture, 70 (7), 15.
- State Historic Preservation Office (1988). Historic
Conservation Handbook. Oklahoma City: Oklahoma Historical
Society.
- Stein, K. D. (1989). Record Interiors 1989. Architectural
Record, 177 (11), 49.

- Thorndike and Barnhart (1969). The World Book Dictionary (pp. 500 & 1923). Chicago: Field Enterprises Educational Corporation.
- Wagenaar, T. C. & Babbie, E. (1986). Guided Activities to Accompany the Practice of Social Research. Practicing Social Research (4th ed., p. 118). Belmont, Calif.: Wadsworth Publishing Company.
- Wiebenson, D. (1982). "Vitruvius" Biography and writings. In Adolf K. Placzek (Ed.), MacMillian Encyclopedia of Architects: Vol. 4. Schmidt to Zwirner (pp. 335-340). New York: MacMillian Publishing Company, Inc.
- Woertendyke, R. (1989). Interior Design. In Joseph A. Wilkes (Ed.), Encyclopedia of Architecture, Design, Engineering & Construction: Vol. 3. The AIA (p. 57). New York: John Wiley & Sons, Inc.
- Wolf, R. L. (1989). Cultural Responsibility: Insuring the Integrity of the Profession. Designers West, 36 (12), 36.

APPENDIXES

APPENDIX A

ADDITIONAL DEFINITION OF TERMS
FOR FURTHER EXPLANATION
OF RESEARCH

The following terms are for further reference in the research:

1. Architect (Professional) is also defined by the AIA in the Handbook of Professional Practice (p. 5) as:

"Being a 'professional' in the field of architecture means that you meet the technical standards necessary to insure the quality of the built environment. AIA members abide by a Code of Ethics and Professional Conduct that signals to the public, your clients, and your colleagues your dedication to the highest standards of integrity and conduct in all professional activities. The Code is just one example of AIA's efforts to increase your standing as an architect.

2. Architect is defined by Scott (p. 2) is:

One who designs and supervises the construction of buildings. He prepares drawings and specifications, inspects sites, obtains tenders, and handles legal negotiations needed before work can start. His functions now extend into town planning and the study of the social and work activities that need buildings. To qualify for registration, a person must pass an architectural examination of university degree level as well as one in professional practice.

3. Architecture as defined by Vitruvius in the Encyclopedia of American Architecture (p. 10) states:

Architecture consisted of order, arrangement, proportion, symmetry, decor, and distribution. He further states that if buildings are to be referred to as architecture, they must possess, 'strength, utility, grace'. The author summarized that the quotations meant, that architecture should be functional or useful, strongly and economically built, and aesthetic or beautiful.

4. Architecture is defined by Harris (p. 24) as "the art and science of designing and building structures, or large groups of structures, in keeping with aesthetic and

functional criteria."

5. Interior Design is defined by Pile (p. 15) as: "to describe a group of related projects that are involved in making any interior space into an effective setting for whatever range of human activities are to take place there."

6. Significant is defined by Thorndike and Barnhart as: "full of meaning; important; of consequences: having a meaning; expressive."

APPENDIX B
LETTER TO AIA



Oklahoma State University

COLLEGE OF HOME ECONOMICS
Department of Housing, Interior Design
and Consumer Studies

STILLWATER, OKLAHOMA 74078-0337
HOME ECONOMICS WEST BUILDING
(405) 744-5048

October 9, 1989

Mr. Jaime Canaves, AIA
6520 S.W. 40th Street
Miami, Florida 33155

Dear Mr. Canaves:

Chris Gibbs, a member of the AIA Interiors Committee in Washington, D.C.; suggested contacting you regarding my graduate thesis topic prior to the annual Interiors Committee meeting this month in Fort Worth. I am hoping by writing to you that you may have some input and ideas for my research. Also, any interest that the Interiors Committee at the meeting may have regarding national issues on the subject would be of great benefit in the study.

As a professional ASID practitioner and graduate student in housing, interior design and consumer studies at Oklahoma State University, my research is focused on criteria to evaluate "significant" interior design. Since there has always been and should be a close relationship between architecture and interior design, the purpose of my research is to explore evaluative processes of both disciplines to recognize exceptional work in interior design. The objectives I would like to pursue are:

- (1)--to identify an interest to form a evaluating group consisting of professional interior designers (ASID) and architects (AIA);
- (2)--to compare selected factors and develop rankings of selected factors that interior designers and architects consider to recognize exceptional work in interior design; and
- (3)--to identify a list of evaluative criteria based on selected factors and weighted rankings.

ASID has quite an elaborated list of premises, goals and criteria. But I have yet to find through my research that such a list exists with AIA for awards and/or competitions relating to interior design. Through personal communications with national AIA, interiors are usually recognized only if they are based through historical preservation guidelines. By using this graduate research, my goal would be to secure interest in recognizing projects in different categories for design excellence in addition to historic preservation interiors.

Page 1 of 2



Celebrating the Past . . . Preparing for the Future



Oklahoma State University

COLLEGE OF HOME ECONOMICS
Department of Housing, Interior Design
and Consumer Studies

STILLWATER, OKLAHOMA 74078-0337
HOME ECONOMICS WEST BUILDING
(405) 744-5048

Yours and the Interiors Committee input would greatly enhance the credibility of this study and possibly help bridge the gap between the evaluative processes of the two disciplines. The support, time and consideration you can give to the O.S.U. faculty, students and the practicing professionals will insure a successful study.

Looking forward to receiving your comments and any information you feel will help. Also, for your convenience, please use the stamped, self-addressed envelope.

Sincerely,

Rick L. Bartholomew, ASID
Department of Housing, Interior Design and Consumer Studies
College of Home Economics
Oklahoma State University
Home Economics Building
Stillwater, Oklahoma 74078-0337

RLB/rlb

cc: Carl Lewis, AIA

Page 2 of 2



Celebrating the Past . . . Preparing for the Future . . .

APPENDIX C

LETTER RECEIVED FROM ASID



September 20, 1989

Rick Bartholeu, ASID
564 North Tacoma
Tulsa, OK 74127

Dear Mr. Bartholeu:

As per your request, I am enclosing the 1989 Project Award entry brochure. I hope the information included in the brochure proves useful to you.

If I can be of further assistance, please don't hesitate to contact me.

Sincerely,

Beth Schwab
Beth Schwab

Communications Coordinator

OFFICERS

President
F. James B. Howard, ASID
First Vice President/President-Elect
Robert John Dean, FASID
Secretary
Joan Gaudin, ASID
Treasurer
Gary E. Wheeler, ASID
Past President
Charles D. Gandy, FASID
Executive Director
Robert H. Angle

REGIONAL

VICE PRESIDENTS
East Central Region
Susan Lobato, ASID
Mid Atlantic Region
Pedro Rodriguez, ASID
Midwest Region
H. David Nelson, ASID
Northeast Region
Debra DeChene, ASID
North Pacific Region
A. John A. Woland, ASID
Rocky Mountain Region
JoAnn Wilson, ASID
Southeast Region
Priscilla Diaz de Yanez, ASID
Southern California Region
Edna O'Brien, ASID
Southwest Region
Julie Wyatt, ASID
West Central Region
Helen R. Schick, ASID

NATIONAL HEADQUARTERS

1430 BROADWAY
NEW YORK, NY 10019-3339
(212) 944-9221

APPENDIX D
TYPICAL PILOT TEST COVER LETTER
AND INSTRUMENT



Oklahoma State University

COLLEGE OF HOME ECONOMICS
Department of Housing, Interior Design
and Consumer Studies

STILLWATER, OKLAHOMA 74078-0337
HOME ECONOMICS WEST BUILDING
(405) 744-5048

Randall Elliott, AIA
Elliott & Associates Architects
6709 North Classen Blvd., Suite 101
Oklahoma City, Oklahoma 73116

January 11, 1990

Dear Mr. Elliott;

As a masters' candidate and researcher in interior design at Oklahoma State University, my advisory committee has suggested I contact local professional AIA and ASID members to take part in a pilot test study for my graduate research questionnaire. In answering the questionnaire and obtaining your viewpoints, any recommendations you may have regarding the study topic will be greatly appreciated and utilized to improve the content and understanding.

The topic of study is evaluation processes and criteria used to recognize completed interior design projects. The recognition process in architecture and interior design has been one of diversity among the two professions. The acquisition of interior commissions are becoming more competitive between architects and interior designers, and as a result, the number of published interior projects considered as "significant interior design" will increase dramatically.

Research on the relationship between the criteria and evaluation processes of "good design" and the competencies that the practicing AIA and ASID professional must possess, was the basis for the pilot study questionnaire. With this basis, the following objectives were cited for the research:

- 1) to identify an interest from professional interior designers and architects in establishing a national evaluation group consisting of members of both disciplines;
- 2) to compare and rank factors that professional interior designers and architects consider in recognizing exceptional work in interior design;
- 3) to identify a list of evaluative criteria based on selected factors and weighted rankings; and
- 4) to validate this list of evaluative criteria by testing the process on a previously recognized interior design project using a critic group of professional architects and interior designers.

After responding to the items on the questionnaire, please return the questionnaire and your comments in the self-addressed stamped envelope today. When this pilot test study is completed, a final questionnaire will be sent to approximately 350 professional AIA and ASID members in the Southwest region of the United States.

I want to thank you for your support and cooperation for this study and its' future success.

Sincerely,

Rick L. Bartholomew, ASID



Celebrating the Past... Preparing for the Future

Please circle the level of importance of the listed evaluative criteria you would consider in recognizing an interior project as "significant interior design".

	ESSENTIAL-Must Include	IMPORTANT-Could Include	NEUTRAL	NOT IMPORTANT	NON-ESSENTIAL- Do not include
1. Overall scale and proportion	5	4	3	2	1
2. Overall color composition	5	4	3	2	1
3. Overall innovation	5	4	3	2	1
4. Creative use of space	5	4	3	2	1
5. Functional use of space	5	4	3	2	1
6. Effective use of space	5	4	3	2	1
7. Appropriate solution to the design criteria	5	4	3	2	1
8. Relationship of materials, texture and patterns	5	4	3	2	1
9. Appropriate solution to space planning needs	5	4	3	2	1
10. Interiors designed by professional ASID and AIA members	5	4	3	2	1
11. Interiors representing excellent quality in craftsmanship	5	4	3	2	1
12. Interiors representing excellent artistic endeavors	5	4	3	2	1
13. Overall aesthetics	5	4	3	2	1
14. Economics	5	4	3	2	1
15. Energy efficiency	5	4	3	2	1
16. Accessibility to the handicapped	5	4	3	2	1
17. Environmental harmony	5	4	3	2	1
18. Lighting design (artificial)	5	4	3	2	1
19. Incorporation of natural lighting	5	4	3	2	1
20. Incorporation of furnishings (free-standing and built-in)	5	4	3	2	1
21. Incorporation of accessories, artwork and plantscaping	5	4	3	2	1
22. Methods of installation and construction techniques	5	4	3	2	1
23. Project endurance-"will it stand the test of time?"-re:design, function & durability	5	4	3	2	1
24. Material maintenance	5	4	3	2	1
25. Post occupancy client satisfaction	5	4	3	2	1

26. Please list any additional criteria you feel should also be included which this questionnaire has not considered.
- A) _____
- B) _____
- C) _____
27. In your opinion, are all completed interior projects worthy of consideration to be recognized as "significant interior design"?
- A) YES Reason for response: _____
- B) NO _____
28. Would you, as a professional ASID and/or AIA practitioner, be in favor of a nationally created evaluation group consisting of AIA and ASID members to recognize "significant interior design"?
- A) YES Reason for response: _____
- B) NO _____
29. Which of the following are you most familiar with?
- A) ASID "Significant Interiors Survey"
- B) AIA "Twenty-five Year Award"
- C) ASID Annual Project Awards
- D) AIA Annual Honor Awards
- E) NCIDQ Examination (ASID professional exam)
- F) NCARB Examination (AIA professional exam)
- G) National Register Criteria

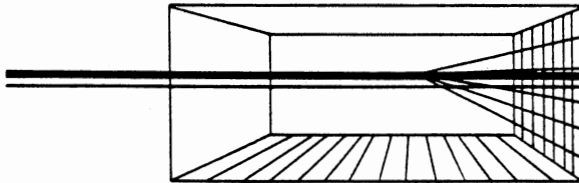
Finally, please provide us with some information about yourself and professional background to help in the analysis of the data by circling the answer which applies.

1. My professional practice is:
A) Architecture B) Interior Design C) Both
2. I am:
A) The owner of the firm B) Employed by the firm

Number of employees: _____
3. I am a professional member of:
A) AIA B) ASID C) Both D) _____
other(s)
4. My length of professional practice is:
A) 0-3 years C) 7-9 years
B) 4-6 years D) More than 9 years
5. My projects consist of:
A) Residential design C) Both
B) Non-residential design
6. My age is:
A) 20-35 B) 36-50 C) 51-65 D) Over 65

THANK YOU FOR YOUR PARTICIPATION IN THIS STUDY!

APPENDIX E
FINAL INSTRUMENT AND
COVER LETTER



As a masters' candidate and researcher in interior design at Oklahoma State University, the topic of study for my thesis is the development of criteria to recognize completed interior projects. The number of published interior projects considered as "significant interior design" should increase dramatically with well defined, recognized criteria by both the professions of interior design and architecture.

This questionnaire is designed to compile a consensus list of evaluative criteria that professional AIA and ASID members would consider important in recognizing exceptional work in interior design. The questionnaire lists criteria which is the result of research on the relationship between evaluation processes of "good design" and competencies that practicing AIA and ASID professionals must possess.

Please take a few minutes out of your busy schedule to respond to the questionnaire. Then fold and staple the questionnaire with return address on the outside and drop it in the mail today while it is still fresh on your mind. Your response is very important to the development of a representative criteria of the Southwest Region of the United States and the success of this study greatly depends on your support. Your input will be held confidential.

National ASID and AIA are very interested in the results of the study which has made it an exciting project for this researcher!

Thank you for your cooperation and participation in this study!

Rick L. Bartholomew
Graduate Research

Dr. Margaret Weber
Graduate Advisor



Oklahoma State University

COLLEGE OF HOME ECONOMICS
Department of Housing, Interior Design
and Consumer Studies

SIGNIFICANT INTERIOR DESIGN



■ Please circle below the level of importance of the listed evaluative criteria you would consider in recognizing a juried and/or published interior project as being "significant interior design". (Project categories include, residential, non-residential, adaptive use and historic preservation)

ESSENTIAL-Must Include
 IMPORTANT-Could Include
 NEUTRAL
 NOT IMPORTANT
 NON-ESSENTIAL- Do not include

1. Scale and proportion
2. Color composition
3. Creative use of space
4. Functional use of space
5. Effective use of space
6. Innovation
7. Economics
8. Acoustics
9. Energy efficiency
10. Accessibility to the handicapped
11. Environmental harmony
12. Lighting design (artificial)
13. Incorporation of natural lighting
14. Incorporation of furnishings (free-standing and built-in)
15. Incorporation of accessories, artwork and plantscaping
16. Methods of installation and construction techniques
17. Aesthetics
18. Material maintenance
19. Appropriate solution to the design criteria
20. Relationship of materials, texture and patterns
21. Interiors designed by professional association/organization members
22. Interiors representing excellent quality in craftsmanship
23. Interiors representing excellent artistic endeavors
24. Post occupancy client satisfaction
25. Project endurance-"will it stand the test of time?"-re: design, function & durability
26. Additional criteria that should be included:
 - A) _____
 - B) _____
 - C) _____

5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1
5	4	3	2	1

QUESTIONNAIRE

- > 1 _____
- > 2 _____
- > 3 _____
- > 4 _____
- > 5 _____

27. Next, please select five criteria from the above list you consider "the most important" and rank in importance from 1 to 5, (1 being most important), in the spaces provided to the right of the matrix. ■■■■■■■■■■

28. In your opinion, are all completed interior projects worthy of consideration to be recognized as "significant interior design"?

A) YES B) NO

Reason for response: _____

29. Would you, as a professional ASID and/or AIA practitioner, be in favor of a nationally created evaluation group consisting of AIA and ASID members to recognize "significant interior design"?

A) YES B) NO

Reason for response: _____

30. Circle each of the following you are familiar with?

- A) ASID "Significant Interiors Survey"
- B) AIA "Twenty-five Year Award"
- C) ASID Annual Project Awards
- D) AIA Annual Honor Awards
- E) NCIDQ Examination (ASID professional exam)
- F) NCARB Examination (AIA professional exam)
- G) National Register Criteria

■ Finally, please provide information about your professional background to help in the analysis of the data by circling the answer which applies.

1. My professional practice includes:

A) Architecture B) Interior design C) Both

2. I am:

A) Owner/principle of the firm B) Employed by the firm

Number of employees in the firm: _____

3. I am a professional member of:

A) AIA B) ASID C) Both D) _____ other(s)

4. My length of professional practice is:

A) 0-3 years B) 4-6 years
C) 7-9 years D) More than 9 years

5. My projects consist of:

A) Residential design B) Non-residential design
C) Both

6. My age is:

A) 35 or under B) 36-50 C) 51-65 D) Over 65

7. I have received the following number of published recognitions and/or awards:

A) 1-2 B) 3-4 C) More than 4

Type of Award/publication(s): _____

THANK YOU!

Rick Bartholomew
Department of Housing, Interior Design &
Consumer Studies
Home Economics Building, Room 440
Oklahoma State University
Stillwater, Oklahoma 74078

PLACE
STAMP
HERE



Bartholomew/Weber
Department of Housing, Interior Design &
Consumer Studies
Oklahoma State University
Stillwater, Oklahoma 74078

to:



APPENDIX F

OBJECTIVE #3 - INTEREST IN ESTABLISHING A
NATIONAL EVALUATION GROUP
AND RELATED ISSUES

In satisfying Objective #3, the respondents were to give their opinion on whether or not they, as professional practitioners, would be in favor of a nationally created evaluation group consisting of ASID and AIA members to recognize "significant interior design." Thirty-nine respondents (63%) of the total sample were in support of a national evaluation group and twenty-three (37%) were not. Nine respondents had no opinion on the subject.

Table 5 below illustrates the response breakdown between the two groups.

TABLE 5
National Evaluation Group

Group	In Favor Of	Not In Favor Of	Response Total
AIA	17 (27%)	8 (13%)	25 (40%)
ASID	22 (36%)	15 (24%)	37 (60%)
Response Total	39 (63%)	23 (37%)	62 (100%)

a) N=62

b) (9) respondents had no opinion (sample size reduced to 62 for analysis)

The participants also had the opportunity to give candid reasons for their response. Due to over a 50% response on written comments, summarized shared statements from both disciplines are listed as the following.

Why in favor of an evaluation group:

- 1) Promotion and recognition of quality design with a standard evaluation system.
- 2) Improvement in professional cooperation in both disciplines and draw both closer together.
- 3) A rising recognition of the importance of interior design as an integral part of architecture.
- 4) Increase professionalism in interior design.
- 5) Expose "good design" to other professionals in practice.
- 6) Interest to see what peers think of completed projects.

Why not in favor of an evaluation group:

- 1) Each association is better served recognizing its own members.
- 2) There are too many evaluation groups now.
- 3) Architects limited experience in interior design projects.
- 4) Bias may play a role in the process against non-members; should consider a variety of jurors.
- 5) National evaluation group could put a strain on professional organization's budgets.

Further studies with larger samples and different regions could give validation to Objective #3 that would offer

more consensus, one way or the other, on a national level.

RELATED ISSUES

Issue #1: Respondents were asked if they would consider all completed interior projects worthy of consideration to be recognized as "significant interior design."

The frequency distribution analysis resulted in eight (11%) of the respondents stating they thought all completed interior projects worthy of consideration, while sixty-three (89%) of the respondents in the survey, did not. Table 6 below shows the response breakdown between the two groups.

TABLE 6
COMPLETED INTERIOR PROJECT WORTHINESS

Group	Consider	Not Consider	Response Total
AIA	2 (3%)	29 (41%)	31 (44%)
ASID	6 (8%)	34 (48%)	40 (56%)
Response Total	8 (11%)	63 (89%)	71 (100%)

N=71

The respondents were given another opportunity in the

survey to write candid comments for why they chose their answer. Over 50% surveyed had comments and the recurring shared statements of both disciplines are summarized below.

Reason to consider all completed projects:

- 1) Identification of specific criteria is essential for any project to be evaluated.
- 2) The built environment, and all its aspects, should be considered.
- 3) Each project is unique and should not be evaluated by category or other limited means.

Reasons not to consider all completed projects:

- 1) Client constraints and budgets can limit design freedom and creativity, depends on the project.
- 2) Built environment has a lot of bad design and so few are "significant", but yet are complete.
- 3) All projects often do not solve the problem or meet criteria for "good design."
- 4) Often projects are executed with not enough experience and time put into them.
- 5) Projects sometimes judged are victims of simple decoration (fabric and color coordination), the expense, the "grand" appeal, or the unusual. Design is not considered enough.
- 6) Juried evaluation should not be the only requirement considered; sometimes the process would be impossible, the "state" of the subject too broad.
- 7) "Good design" should be prevalent in every completed

project, meeting program needs and done with excellence.

8) Isn't any type of "building" architecture?

The reason for summarized comments was to insure complete confidentiality of the respondents. Concluding that the overall consensus on this issue is not all completed projects should be worthy of consideration. These comments could imply that the respondents think some system of prerequisites be determined for consideration of submitting a project in an evaluation process. This issue could represent another study in itself and one of importance to both disciplines to insure quality project recognition. Further study and debate could be investigated as to the differences and/or similarities between the definitions of "good design" and "significance" in our built environment and culture.

Issue #2: The respondents were asked if they were familiar with selected ASID and AIA recognition systems that exist in both disciplines.

Table 7 explains the results of the issue. Only two-out-of-the-seven selected systems yielded less than 50% familiarity response, the ASID "Significant Interiors Survey" and the National Register Criteria. Highest frequency of familiarity responses, from low to high respectively were, ASID's Annual Project Award, NCIDQ exam, AIA Honor Awards, and NCARB exam. The high percentage of familiarity of the AIA Annual Honor Award would indicate

that it is a more acquainted form of recognition among the disciplines. ASID may want to study the awareness of their own annual project award system within their peer groups.

TABLE 7
FAMILIARITY OF RECOGNITION SYSTEMS

System	Familiar Frequency	Not Familiar Frequency	Total Frequency
ASID "Significant Interiors Survey"			
ASID member	23 (58%)	17 (42%)	40 (100%)
AIA member	4 (13%)	27 (87%)	31 (100%)
AIA - 25 Year Award			
ASID member	10 (25%)	30 (75%)	40 (100%)
AIA member	26 (84%)	5 (16%)	31 (100%)
ASID Annual Project Award			
ASID member	38 (95%)	2 (5%)	40 (100%)
AIA member	11 (35%)	20 (65%)	31 (100%)
AIA Annual Honor Award			
ASID Member	25 (63%)	15 (37%)	40 (100%)
AIA member	29 (94%)	2 (6%)	31 (100%)
NCIDQ EXAM			
ASID member	40 (100%)	-	40 (100%)
AIA member	11 (35%)	20 (65%)	31 (100%)
NCARB EXAM			
ASID member	26 (65%)	14 (35%)	40 (100%)
AIA member	29 (94%)	2 (6%)	31 (100%)

TABLE 7 (Continued)

System	Familiar Frequency	Not Familiar Frequency	Total Frequency
National Register			
ASID member	13 (33%)	27 (67%)	40 (100%)
AIA Member	12 (39%)	19 (61%)	31 (100%)

In reference to the high percentage of familiarity that recorded awareness of each discipline's professional examinations; an observation should be noted. ASID members were more familiar with the NCARB exam (architectural professional exam) than AIA members were with the NCIDQ exam (interior design professional exam). This could indicate an architectural community awareness should be stressed regarding the interior designer's background competencies. Both groups need more education about each other's types of recognition processes and the system of evaluation that the National Register of Historic Preservation lists as its National Register Criteria. This knowledge is necessary to understand the process in group evaluation criteria.

Further studies could uncover unique relationships that these recognition systems have with each other and increase cooperative efforts and mutual respect between the disciplines. Relationship studies could enhance the professional standards and quality in recognition processes and the promotion of both architecture and interior design.

APPENDIX G

OBJECTIVE #4:

COMPARISON OF DEMOGRAPHIC FACTORS BETWEEN
INTERIOR DESIGNERS AND ARCHITECTS WHO
PARTICIPATED IN THE RESEARCH

This study has indicated that cooperation efforts from both disciplines are needed and encouraged for continual success and promotion of interior design. The interest is evident by the results shown in Table 8, with architects offering interior design services as well as architectural services. The majority of the respondents (44.9%) solely practice interior design, but another 35% practice both interior design and architecture, due to response from architects. These numbers will increase, as was stated in the literature review.

TABLE 8
PROFESSIONAL PRACTICE

Type	Response Frequency	Percentage
Architecture	14	20.3
ASID member	1	1.3
AIA member	13	19.0
Interior Design	31	44.9
ASID member	29	42.0
AIA member	2	2.9
Both	24	34.8
ASID member	8	11.8
AIA member	16	23.0

N=69; (2 Non-responses)

Tables 9 and 10 illustrate the respondents surveyed as to their role and size of the firm they are associated with. Seventy-five percent (53) of the respondents are either principle or owner of the firm, which both groups figure are evenly distributed. The typical size of respondents' firms surveyed (64.3%) consisted of one to five employees, which could reflect a direct relationship to each respondent's role and professional affiliation in the firm. This fact being that smaller firm members with professional affiliations status tend to be owners and principles in today's marketplace. These facts could have an effect on type of project involvement and project evaluation system philosophy compared with larger firms.

TABLE 9
ROLE OF RESPONDENT IN FIRM

Role Type	Response Frequency	Percent
Principle/owner	53	75.7
ASID member	27	38.7
AIA member	26	37.0
Employee	17	24.3
ASID member	12	17.3
AIA member	5	7.0
N=70; (1 Non-responses)		

TABLE 10
SIZE OF FIRM

Number of employees	Response Frequency	Percent
1-5	45	64.3
ASID member	27	39.3
AIA member	18	25.0
6-10	13	18.7
ASID member	5	7.0
AIA member	8	11.7
11-20	2	2.8
ASID member	1	1.4
AIA member	1	1.4
21-50	4	5.6
ASID member	2	2.8
AIA member	2	2.8
51-100	6	8.5
ASID member	4	5.5
AIA member	2	3.0

N=70; (1 Non-response)		

Table 11 shows the professional affiliation breakdown of the respondents surveyed needed for the research analysis in comparing the group responses for importance ranking of factors in considering evaluation criteria. Additional comment space was allowed to give respondents an opportunity to list any other professional organizations they were

members in. It was found that six ASID and one AIA member were also affiliated with IBD (Institute of Business Designers) and two ASID members were affiliated with IDEC (Interior Design Education Council). Even though this was a low number of respondents listing additional affiliations, the consensus of comments were to consider more professional groups participate in project evaluation systems than just ASID and AIA members.

TABLE 11
PROFESSIONAL AFFILIATION

Affiliation	Response Frequency	Percent
ASID	38	55.9
AIA	30	44.1
N=68; (3 Non-responses)		

The length of professional practice and services offered by both disciplines are reflected in Tables 12 and 13. The majority (82.9%) of the respondents in both groups are experienced practitioners with over nine years of professional practice. The two groups are virtually equal in practice percentages including both residential and non-residential services that total 68.6% of the respondents surveyed. The research can conclude that the majority of

the respondents are highly experienced in their respective fields and could offer a diversity of design. These qualities should be required of evaluation team members in a project recognition process. Experience and training in the "field" is an acquired trait in both disciplines that takes an average of 3-4 years prior to becoming eligible to take the professional examinations. Traits like these can add to the expertise and knowledge in evaluating and recognizing "significant interior design."

TABLE 12
LENGTH OF PROFESSIONAL PRACTICE

Number of years	Response Frequency	Percent
0-3	1	1.4
ASID member	1	1.4
AIA member	0	-
4-6	4	5.7
ASID member	2	2.85
AIA member	2	2.85
7-9	7	10.0
ASID member	4	6.0
AIA member	3	4.0
Over 9	58	82.9
ASID member	32	45.9
AIA member	26	37.0

TABLE 13
TYPE OF SERVICES OFFERED

Service Type	Response Frequency	Percent
Residential Design	7	10.0
ASID member	6	8.5
AIA member	1	1.5
Non-Residential Design	15	21.4
ASID member	8	11.4
AIA member	7	10.0
Both Services	48	68.6
ASID member	25	35.6
AIA member	23	33.0
N=70 (Tables 12 and 13); (1 Non-response)		

The age level of the majority of practicing professionals (50%) in the survey as indicated in Table 14 were between 36-50 years of age. The next highest percentage (21.4%) of respondents in practice were between the ages of 51-65. These facts could imply mid-range age groups have a direct relationship to professional practice experience, knowledge and status in today's work-place. Only 8.6% of the respondents over 65 are still active practitioners and 20% (35 and under), have acquired professional status. The lower younger percentage of professional status reinforces the direct relationship hypothesis of training and

experience needed for successful professional status.

TABLE 14
AGE OF RESPONDENT

Age	Response Frequency	Percent
35 and under	14	20.0
ASID member	11	16.0
AIA member	3	4.0
36-50	35	50.0
ASID member	19	27.0
AIA member	16	23.0
51-65	15	21.4
ASID member	6	8.4
AIA member	9	13.0
Over 65	6	8.6
ASID member	3	4.3
AIA member	3	4.3

N=70; (1 Non-response)

Professional experience, knowledge, and status often comes with recognition of one's accomplishments. The respondents were asked to share their respective professional accomplishments in the form of published awards or recognitions received. Of the forty-six respondents supplying information regarding this issue, 41.3% listed

receiving over four published awards. These were respondents associated with larger firms with more than 20 employees. Table 15 shows the number of awards in relationship with ASID and AIA members.

TABLE 15
PUBLISHED AWARDS/RECOGNITIONS RECEIVED

No. of awards	Response Frequency	Percent
1-2	14	30.4
ASID member	6	13.0
AIA member	8	17.4
3-4	13	28.3
ASID member	9	19.3
AIA member	4	9.0
Over 4	19	41.3
ASID member	11	24.0
AIA member	8	17.3
N=46; (25 Non-responses)		

This researcher finds it important that 60% of the respondents surveyed have been recognized for their accomplishments in the design industry. This should speak highly for the design professional's interest, awareness, and need for project recognition by peers or other design groups. This researcher thought a compiled list of

awards and recognition types shared from the survey below, would be of use for further study reference and gathering information data.

Study Awards:

- 1) Local, regional newspaper/periodicals
- 2) Southern Living
- 3) AIA Chapter Honor Awards
- 4) Designer
- 5) Austin Home and Garden
- 6) San Antonio Home and Garden
- 7) Historic Preservation
- 8) Arkansas Times Interiors
- 9) American Woodworking Institute
- 10) ASID Regional Awards
- 11) IBD Regional Awards
- 12) Interiors
- 13) Commercial Renovation
- 14) Architectural Record
- 15) Architecture
- 16) Designers West
- 17) Interior Design
- 18) Building Operations Management
- 19) Edward Fields National Wool Rug Design Award
- 20) Texas Homes
- 21) House Beautiful
- 22) ASID Annual Projects Award
- 23) Hexter Award
- 24) USG Award
- 25) Steelcase Case Study Award
- 26) Hotel-Restaurant Design
- 27) Home Furnishings
- 28) Southern Accent

In summary, further research of the demographic factors could be studied as to the relationship of the respondent's choice of criteria rankings in reference to degree of importance.

APPENDIX H

OBJECTIVE #5:

TEST PANEL FOR EVALUATION OF CRITERIA FOR
GOVERNOR'S SUITE OF OFFICES -
STATE CAPITOL - OKLAHOMA CITY

INTRODUCTION

The evaluative criteria and the recognition process was tested on May 2, 1990, with a panel of four judges (Debbie Dupree-McCall, ASID; Randall Russ, ASID; William Haire, AIA; and George Chamberlain, AIA). They represent the professional members from the Department of Housing, Interior Design and Consumer Studies, and the School of Architecture, respectively, at Oklahoma State University in Stillwater.

The Oklahoma Chapter of the American Society of Interior Designers entered the "Designer Magazine" Public Service Award's competition for 1988. They received the award and first place recognition in the magazine's August, 1988, publication. It should be noted the judges (ASID members) selected the winners on the following criteria: worthiness of cause, appropriateness of the design, and the quality and permanence of the design.

PROCEDURE PREPARATION

The panel participants received a packet of background information about the project they were to evaluate one week prior to the process. A spiral bound booklet was prepared that included the following:

1. Project award entry form which discussed the

nature of the project, costs, funding, design team, project problems and resolutions, time tables, and client comments.

2. Design philosophy.
3. Areas for project design (Main corridor, new public waiting, entrance to Governor's reception, Governor's reception, Governor's office, and staff offices.
4. Design and construction coordination outline.
5. Project drawings and sketches.
6. Article regarding the awarded project.

PANEL EVALUATION PROCEDURE

The evaluation process on May 2 had an allotted time of two hours. First, introductions were made about the participants. Then a fifteen minute visual and verbal presentation was made by the researcher on the background of the study. A review of the previously supplied booklet was conducted for any clarification on the project and the evaluation procedure.

A slide presentation was shown to aid visually in the evaluation process. These consisted of space planning and construction drawings, areas of the project to be designed before demolition and construction, and slides of the completed project areas. Drawings, plans, and a prepared booklet were displayed to aid the panel of judges. A question and answer period followed the presentation.

The second hour was then utilized for the panel evaluation. A three-page evaluation form (Appendix I) was given to each participant for evaluating the Governor's suite of

offices according to the criteria. They were to indicate their satisfaction of design consideration taken into account by writing either a "Yes" or "No" in a blank space provided after each criteria listing. If any criteria did not apply to this project, they were to indicate "N/A (Not Applicable)" in the response space. The participants were also asked to share any comments they may have regarding any of the criteria evaluation of the project in spaces provided.

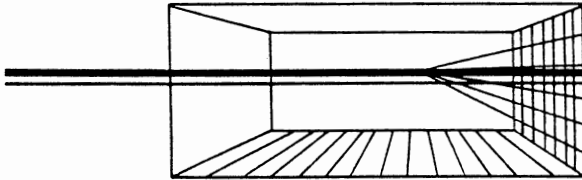
RESULTS AND CONCLUSIONS

The participant consensus was that this research's list of criteria is a valid base to recognize "significant interior design." The panel was also asked if they would consider the Governor's Suite of Offices a recognized work of "significant interior design"; and the consensus was, yes. The panel considered seventeen out of the twenty-six criteria the project had satisfied. Consensus could not be agreed upon five criteria: economics, incorporation of natural lighting, incorporation of furnishings, incorporation of accessories, artwork and plantscaping, and interior representing excellent artistic endeavors. The panel considered energy efficiency, acoustics, methods of installation and construction, and post occupancy satisfaction not applicable for this project's evaluation. This could imply that some "grading" breakdown system of criteria assumptions and/or limitations category would be appropriate for different types of projects. Comments by the panel

evaluation indicated that all criteria would not be reflected in all projects as this evaluation demonstrates. It can also be concluded that this panel evaluation process, though on a small scale, was a successful validation of this study's finalized list of evaluative criteria for interior design projects. Future research should also include a scale for the ranking of meeting the criteria. A summarized ranking form (Appendix J) illustrates a viable procedure to expand upon.

APPENDIX I

PANEL EVALUATION FORM



panel evaluation:
the GOVERNOR'S
SUITE OF OFFICES
STATE CAPITOL

OKLAHOMA CITY, OKLAHOMA

RESEARCH · CRITERIA · VALIDITY · TEST



Oklahoma State University

COLLEGE OF HOME ECONOMICS
Department of Housing Interior Design
and Consumer Studies

SIGNIFICANT INTERIOR DESIGN



INDICATE YOUR EVALUATION SATISFACTION OF DESIGN CONSIDERATIONS TAKEN INTO ACCOUNT IN EVALUATING THE REMODEL OF THE GOVERNOR'S SUITE OF OFFICES BY WRITING "YES" OR "NO" IN THE BLANK SPACE PROVIDED AFTER EACH CRITERIA LISTING. IF YOU FEEL THAT SOME CRITERIA DO NOT APPLY TO THIS INTERIOR PROJECT, PLEASE INDICATE N/A (NOT APPLICABLE) IN THE RESPONSE SPACE.

PLEASE COMMENT ON ANY CRITERIA EVALUATION OF THE PROJECT ON THE SPACES PROVIDED, IF YOU WISH TO DO SO.

PROFESSIONAL AFFILIATION: _____
(PANEL JUDGE)

EVALUATION CRITERIA:

1-SCALE AND PROPORTION-----

COMMENT: _____

2-COLOR COMPOSITION-----

COMMENT: _____

3-CREATIVE USE OF SPACE-----

COMMENT: _____

4-FUNCTIONAL USE OF SPACE-----

COMMENT: _____

5-EFFECTIVE USE OF SPACE-----
(TRAFFIC FLOW/CIRCULATION/SPACE PLANNING/WORK FLOW)

COMMENT: _____

6-DESIGN INNOVATION-----

COMMENT: _____

7-ECONOMICS-----
(COST PER SQ. FT./BUDGET ANALYSIS/PROJECT TIME SCHEDULING)

COMMENT: _____

8-ACOUSTICS-----

COMMENT: _____

9-ENERGY EFFICIENCY-----

COMMENT: _____

PROJECT EVALUATION

- 10-HANDICAP ACCESSIBLE-----
 COMMENT: _____
- 11-ENVIRONMENTAL HARMONY-----
 (GEOGRAPHY/ ARCHITECTURE/HISTORICAL&CULTURAL VALUES/
 BUILDING SYSTEMS)
 COMMENT: _____
- 12-LIGHTING DESIGN (ARTIFICIAL)-----
 COMMENT: _____
- 13-INCORPORATION OF NATURAL LIGHTING-----
 COMMENT: _____
- 14-INCORPORATION OF FURNISHINGS-----
 (FREE-STANDING AND BUILT-IN)
 COMMENT: _____
- 15-INCORPORATION OF ACCESSORIES, ARTWORK-----
 AND PLANTSCAPING
 COMMENTS: _____
- 16-METHODS OF INSTALLATION AND CONSTRUCTION-----
 TECHNIQUES (RESPONSE TO TECHNOLOGY)
 COMMENT: _____
- 17-AESTHETICS-----
 COMMENT: _____
- 18-MATERIAL MAINTENANCE-----
 COMMENT: _____
- 19-APPROPRIATE SOLUTION TO THE DESIGN CRITERIA--
 (RESPONSE TO USER NEEDS-PHYSICAL AND SOCIAL)
 COMMENT: _____
- 20-RELATIONSHIP OF MATERIALS, TEXTURE-----
 AND PATTERNS
 COMMENT: _____
- 21-INTERIOR REPRESENTING EXCELLENT QUALITY-----
 IN CRAFTSMANSHIP
 COMMENT: _____

22-INTERIOR REPRESENTING EXCELLENT ARTISTIC-----
ENDEAVORS

COMMENT: _____

23-POST OCCUPANCY CLIENT SATISFACTION-----

COMMENT: _____

24-PROJECT ENDURANCE-"WILL IT STAND THE-----
TEST OF TIME?"-RE:DESIGN/FUNCTION/DURABILITY/VERSATILITY/
EXPANSION

COMMENT: _____

25-RESPONSE TO BUILDING CODE KNOWLEDGE-----

COMMENT: _____

26-CONSTRUCTION DRAWING DOCUMENTATION AND-----
SPECIFICATION PREPARATION FOR DESIGN SOLUTION
(CONSTRUCTION CLARITY/DRAWING FORMAT/APPEARANCE/
APPROPRIATE REFLECTION OF DESIGN SOLUTION)

COMMENT: _____

BY PARTICIPATING IN THIS RESEARCH EVALUATION PROCESS, IN
YOUR OPINION, WOULD THESE CRITERIA BE A VALID BASE TO
RECOGNIZE "SIGNIFICANT INTERIOR DESIGN"?-----

PLEASE PROVIDE ANY COMMENTS THAT YOU FEEL WOULD IMPROVE
AN EVALUATION PROCESS SUCH AS THIS OR THE CRITERIA USED IN
THE PROCESS:

IN YOUR OPINION, WOULD YOU CONSIDER THIS PROJECT TO BE A
RECOGNIZED WORK OF "SIGNIFICANT INTERIOR DESIGN"? PLEASE
CHECK ONE ANSWER BELOW.

____ YES ____ NO ____ UNDECIDED

*****THANKS AGAIN FOR YOUR PARTICIPATION*****

APPENDIX J

CRITERIA RANKING EXAMPLE FORM

EXPLANATION

The consensus list of important criteria created by this research (TABLE 4) could be a building block for the development of a prototype panel evaluation form. A form of this type has the potential to become a recognized standard for juried project evaluation.

The criteria ranking form below was designed for this study as a result of how they respondents from the survey listed the factors (TABLE 3) according to "the most important." As illustrated in that table and by the objective indicating factors for Rank 1 that respondents thought should be at the top of an evaluative criteria list, the following conclusions was drawn. The professionals consider these factors, at least, must be satisfied in an interior project recognition process.

Validity to this statement is supported by the fact that these same factors received high acknowledgement in Rankings 2 & 3, also. This form would represent the essential core for evaluation, based on a five point differential scale.

Future research could expand this form to include some or all of the additional and detailed criteria in Table 4 by investigating other hierarchy graded factors.

"SIGNIFICANT INTERIOR DESIGN"

Criteria Ranking Form

Criteria	Excellent	Good	Adeq.	Inad.	Poor
Appropriate Solution to Design Criteria					
a-Response to User Needs--Physical & Social	5	4	3	2	1
b-Total Integration of Design Elements	5	4	3	2	1
c-Design Philosophy/ Concept	5	4	3	2	1
Scale & Proportion of Design Elements	5	4	3	2	1
Functional Use of Space	5	4	3	2	1
Aesthetics	5	4	3	2	1
Effective Use of Space					
a-Traffic flow	5	4	3	2	1
b-Circulation	5	4	3	2	1
c-Space Planning	5	4	3	2	1
d-Work Flow	5	4	3	2	1
Creative Use of Space	5	4	3	2	1

A recommendation for this form would be to define each term used for the scale rankings: Excellent, Good, Adequate, Inadequate, and Poor. There must be a clear dis-

inction between these scale terms in order for this evaluative process to be fair, concise and reliable. A point system categorization should be devised to determine final consideration for project recognition.

Additional recommendations for research could include:

- 1) investigating different design journals to look at their particular criteria for judging projects;
- 2) what criteria critics and theorists would consider for evaluation and their qualifications to evaluate projects; and,
- 3) to explore criteria distinctions between published written works versus awards and recognitions regarding interior design projects.

VITA

Rick Leroy Bartholomew

Candidate for the Degree of
Master of Science

Thesis: EVALUATIVE CRITERIA TO RECOGNIZE "SIGNIFICANT
INTERIOR DESIGN" BY THE ARCHITECTURAL AND
INTERIOR DESIGN DISCIPLINES AS A GROUP

Major Field: Housing, Interior Design and Consumer Studies

Biographical:

Personal Data: Born in Sunbury, Pennsylvania, July 1,
1952, the son of Leroy O. and Helen I.

Education: Graduated from Shikellamy Senior High
School, Sunbury, Pennsylvania, in June, 1970;
received Bachelor of Architecture Degree in
architectural design from Oklahoma State University
in May, 1975; completed requirements for the Master
of Science degree at Oklahoma State University in
July, 1990.

Professional Background:

Teaching Experience/Activities: Graduate Teaching
Assistant, Department of Housing, Interior Design
and Consumer Studies, Oklahoma State University,
January, 1988 to June, 1990. Member, Departmental
Search Committee, Interior Design Advisory Board,
and designer for department Lighting and Technology
Lab, and Memorial Gallery.

Academic Honors: Tau Sigma Delta Honor Society in
Architecture and Applied Arts; Omnicron Nu Home
Economics National Honor Society, Xi Chapter.

Professional Practice: Architectural draftsman, Rogers
and Corbin, Architects, Enid, Oklahoma, 1975-1977;
architectural designer, Urban Design Group, Tulsa,
Oklahoma, 1979-1980; interior designer, Arthur
Johnson Designs, Tulsa, Oklahoma, 1980-1981;

interior designer, Bell & Company, Tulsa, Oklahoma, 1981-1984; interior designer, Gilliam Design Associates, Stillwater, Oklahoma, 1984-1985; and owner/interior designer, R. L. Bartholomew, Tulsa, Oklahoma and Sunbury, Pennsylvania, 1985-present.

Professional Memberships: American Society of Interior Designers (A.S.I.D.).

Professional Achievements: Inducted into the 1988-89 edition of the Barons Who's Who in Interior Design; Distinguished Service Award, Department of Housing, Interior Design and Consumer Studies, Oklahoma State University, 1989.