Running head: A DESCRIPTIVE STUDY OF OPINIONS REGARDING ONLINE
EDUCATION

RECENT INTERIOR DESIGN GRADUATES FROM TWO TYPES OF PROGRAMS

AND THE POTENTIAL EMPLOYERS OF INTERIOR DESIGNERS:

A DESCRIPTIVE STUDY OF OPINIONS REGARDING ONLINE EDUCATION

A THESIS PAPER

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS IN DESIGN

Melissa Ann Metevelis

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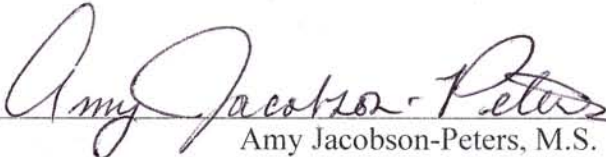Jackson College of Graduate Studies & Research

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Recent Interior Design Graduates from Two Types of Programs and the

Potential Employers of Interior Designers:

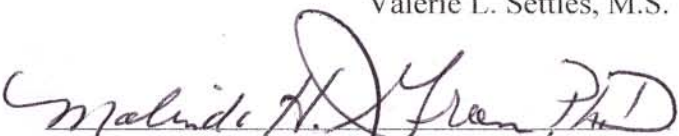# A Descriptive Study of Opinions Regarding Online Education

A THESIS APPROVED
FOR THE DEPARTMENT OF DESIGN

May 10, 2008

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Abstract

Interior Designers impact the health, safety, and welfare of those occupying the spaces they create. A simple internet search for Interior Design degree programs provides numerous choices for online education. However, are these online options delivering the knowledge and skills needed to best serve our clients? What do professionals think about the quality of such impersonal paths to credentials? For the purpose of this study an *online education* encompasses distance education, distance learning, and e-learning. This study examined the perceptions held by recent Interior Design graduates from both online and traditional degree programs as well as the perceptions of potential employers about an online Interior Design education. A volunteer group of graduates between the years of 1998 and 2006 from colleges and universities in the United States participated in the study. Participants who had earned a degree of Interior Design from an online university or programs were compared to graduates of traditional colleges and universities. 114 participants (N=114) indicated their perceptions of benefits, experience, functionality, and quality of expertise provided by the two types of programs.

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The National Council for Interior Design Qualification's (NCIDQ) definition (2007) of Interior Design states that "Interior Design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment" (NCIDQ, 2007, p.1). Certified and/or licensed Interior Designers must complete an education in the Interior Design discipline and gain experience through working with space planning professionals, textile and furniture designers, or in a design firm, and successfully complete the NCIDQ examination. "Completion of the NCIDQ Examination recognizes that an individual has met minimum competency standards for the practice of Interior Design" (NCIDQ, 2007). Upon receiving NCIDQ certification, jurisdictions within the United States and Canada may require licensure for Interior Designers. Several States have passed legislation to distinguish the practice of Interior Design as a licensed and professional career.

Interior Designers should understand how to master aesthetics and have further knowledge about materials and finishes within the interior space. Designers should provide a healthy and functional end result or solution to a design problem. To accomplish this, most design firms follow the same design process, comprised of five phases: Programming, Schematic Design, Design Development, Construction Documents, and Contract Administration. The Construction Documents include many drawings, but particularly a floor plan, reflected ceiling and lighting plan, finish schedule, interior elevations and sections which are used to visually define and construct the space as it is designed. This five step process is an industry standard among design professionals in architectural and Interior Design firms across the United States and is taught in design schools across the country.

Students in traditional design schools do learn how to use software programs such as AutoCAD and Photoshop, but these may not be applied in the same way they are used within the design firm. Modern day design firms are using various online capabilities within their organizations and with clients across the world. This practice has gained much ground in the past several years and has even more potential for future growth through the expansion of cutting edge technology such as computers, software, web cams, chat programs, and discussion forums. This rapid growth of distance learning should be reflected in a designers' education as much as the design process itself. Unfortunately, this is not the current trend. While students are introduced to new technologies such as design software and web capabilities, some design schools may continue with techniques of study that have been a standard of practice for the past several hundred years similar to an apprenticeship. These schools need to be encouraged to move forward, to expand their students' horizons and provide them with not only the knowledge and physical skills involved in Interior Design, but the technical savvy to be successful in this new technology-focused world.

Need for the Study

The Council for Interior Design Accreditation (CIDA) and NCIDQ are governing

organizations that have defined Interior Design. These organizations have established

parameters of how professionals obtain education, experience, and complete the NCIDQ

examination in order to become a certified and/or licensed Interior Designer in certain

jurisdictions across the United States. The CIDA was founded in 1970 and serves a

primary function of "accrediting postsecondary Interior Design education programs in the

United States and Canada" (CIDA Accreditation, 2007).   The accreditation process,

which is a voluntary procedure, is found on the CIDA website along with a list of

accredited programs. This course of action to seek accreditation in a degree program for

Interior Design is intended to "facilitate continual program development at a college or

university" (CIDA Process, 2008).

> The CIDA states that *"A program that is
> determined not to be in compliance with Council for
> Interior Design Accreditation standards will be denied
> accreditation. In this case, the Accreditation commission
> has identified major weaknesses with respect to important
> aspects of the educational program, which are identified in
> the Accreditation Report"*
>
> (CIDA Process, 2008).

The importance of an accredited degree program not only lies in obtaining

certification and/or licensure for the designer, but also ensures that graduates of Interior

Design degree programs are qualified through their education to embody the definition of

Interior Design and to protect the health, safety, and welfare of those who inhabit the

spaces that they create. There are currently sixty-one CIDA accredited Interior Design

degree programs within the United States and Canada (CIDA, 2008).

Currently two types of Interior Design Degrees exist. These degree programs are available not only in the traditional classroom, but can also be obtained online through distance or e-learning programs; although a CIDA accredited Interior Design degree program is not a current requirement for applying for the NCIDQ examination (refer Appendix B). In 2007, the state of Oklahoma passed legislation for the practitioners of Interior Design, and now requires an accredited degree to obtain licensure, similar to other states that have previously adopted the Title Act for Interior Designers. For this study, the three CIDA accredited universities in the state of Oklahoma that offer Bachelor degrees of Interior Design are described. The University of Central Oklahoma, the University of Oklahoma and Oklahoma State University are all traditional four year universities who offer some general online classes, but not within the Interior Design discipline.

A few online programs that offer bachelor degree opportunities for Interior Design are The Academy of Art; The Art Institute Online, an affiliate of the Art Institute of Pittsburgh; and Rhodec International, an affiliate of the London Metropolitan University. These online programs are affiliates of traditional classroom-based universities. Curriculum for the above mentioned online Interior Design degree programs were compared to that of a traditional classroom-based education to verify that the online-based education is adequate and meaningful.

The program at the University of Central Oklahoma offers an accredited degree with a Bachelor of Fine Arts. The degree requires one hundred and twenty-four credit hours that include twenty-one credit hours of required Art courses, five hours within the Graphic Design discipline, fifty-two credit hours of core Interior Design courses, two

general electives as well as forty-six required general undergraduate credit hours (refer

Appendix C) (CAMD, 2008).

The University of Oklahoma similarly requires one hundred and twenty-five

credit hours for its accredited Bachelor Degree of Interior Design (refer Appendix D).

The program includes six credit hours of Art History, and nine credit hours of required

business courses including Fundamental Financial Accounting, Principles of Economics,

and Principles of Marketing. The degree program additionally requires nine credit hours

of courses under the division of Architecture and sixty-three Interior Design discipline

credit hours. The final thirty-eight credit hours are general undergraduate requirements

of the university.

One hundred and twenty-three credit hours are required to complete the

accredited Bachelor Degree of Interior Design at Oklahoma State University (refer

Appendix E). Nine credit hours of Art are included along with Financial Accounting and

Economics of Social issues which make up six hours of business courses. Sixty-nine

credit hours of Design, Housing and Merchandising credits make up the core of the

design courses as well as a required four credit hour internship to complete the program.

(See Table #1 for comparison).

Table #1
Comparison of three CIDA accredited Universities in the State of Oklahoma

University of Central Oklahoma Bachelor of Fine Arts 124 Total Credit Hours	University of Oklahoma Bachelor of Interior Design 125 Total Credit Hours	Oklahoma State University Bachelor of Interior Design 123 Total Credit Hours
Art – 21 Credit Hours	Art History – 6 Credit Hours	Art – 9 Credit Hours
Graphic Design – 5 Credit Hours	Business – 9 Credit Hours	Business – 6 Credit Hours
Interior Design – 52 Credit Hours	Architecture – 9 Credit Hours	Design, Housing and Merchandising – 69 Credit Hours
General Electives – 6 Credit Hours	Interior Design – 63 Credit Hours	Internship in Interior Design – 4 Credit Hours
General Undergraduate – 46 Credit Hours	General Undergraduate – 38 Credit Hours	General Undergraduate – 35 Credit Hours

Online or Distance Learning is defined by Dictionary.com as "Education in which students take academic courses by accessing information and communicating with the instructor asynchronously over a computer network. Also called distance education" (Dictionary, 2007).   The Art Institute Online (a division of the Art Institute of Pittsburgh) is a non–CIDA accredited Interior Design degree program that began in 2001 (Art Institute, 2008). One hundred and eighty credit hours of course material is required in this program to culminate in a Bachelor's degree. Requirements (refer Appendix F) include sixty credit hours of general education courses, and three hours of available program electives which include one of the following: Photography, Residential Design – Kitchen and Bath, Architectural Model Making, and Furniture Design (AIO, 2007). One hundred and eighty credit hours is a significant increase when compared to the three accredited local universities in Oklahoma that were examined for this study. The additional credit hours in the online programs are needed to provide graduates with a degree that is eligible for NCIDQ requirements. The curriculum of the Art Institute Online markets itself to students who are seeking an education in Interior Design which will directly lend itself to the work place environment stating, "The Art Institute of Pittsburgh Online Division offers career-oriented programs designed for imaginative people" (AIO, 2008).

Similar situations within curriculum are found in the Academy of Art of San Francisco which also offers an online Bachelor's Degree program for Interior Design. Complete curriculum for the online program is not available on the university website, however the Academy states that the Bachelor of Fine Arts in Interior Architecture and Design "has the same curriculum as our FIDER [now CIDA] accredited on-campus

program." The website also states that "at this time, FIDER [now CIDA] is not

recognizing programs that are offered exclusively on-line" (Academy of Art, 2008).

Rhodec International, a division of The London Metropolitan University has

established a three year decorating diploma (refer Appendix G) with an option to

continue for one further year of study to obtain a Bachelor's Degree of Interior Design

(Rhodec, 2008). The four year Bachelor's Degree program allows students eligibility for

the NCIDQ examination. Although the curriculum is similar between the traditional

classroom based universities and differs when compared to those of the online sector, the

mission statements (refer Appendices H, J, K, L, M and N) of all the educational

institutions stated above vary with their testimonials. However, the end result remains

the same: An Interior Design degree which will allow the graduate to be recognized by

the NCIDQ examination.

These online Interior Design Bachelor's Degree programs mentioned above

advertise that they are accredited by the ACICS (Accrediting Council for Independent

Colleges and Schools), but are not CIDA accredited.

> "The scope of ACICS recognition by the Secretary of Education is defined as accreditation of private postsecondary institutions offering certificates or diplomas, and postsecondary institutions offering associate, bachelor's, or master's degrees in programs designed to educate students for professional, technical, or occupational careers, including those that offer those programs via distance education"
>
> (ACICS, 2007).

As previously stated, CIDA accredited programs are important to Interior Design

students because the programs are evaluated by professionals to ensure that the

universities are providing a well rounded education to prepare students for a future career.

The CIDA Accreditation Manual (2006) also suggests that "the factor of greatest significance in the evaluation process is the achievement level of students as a demonstration of the adequacy of the required curriculum" (CIDA Accreditation, 2006, p.VI-1). The actual reason or reasons for non-accreditation for the online Interior Design degree programs which claim to offer the same curriculum as their physical classroom counterparts has not been stated on the CIDA website, however a major component in obtaining Interior Design program accreditation falls under requirement number four, Site Visit as stated below:

> *"The Council requires a three-day on-site review by a visiting team to determine whether a program meets its standards for Interior Design education. A significant element in this peer review process is evaluating student work to determine achievement levels as an indicator of the adequacy of the required curriculum. Student learning is a primary gauge of educational quality, and so is evaluated for demonstration of knowledge, understanding, ability, skills, appropriate application, and competency."*
>
> (CIDA – Process, 2008).

While online Interior Design programs may be housed under the auspices of a traditional university, the actual adequacy of the students' "demonstration of knowledge, understanding, ability, skills, appropriate application, and competency" (CIDA – Process, 2008) may not be able to be distinguished by a team of accreditation jury members. One important aspect to consider in determining whether the students who are participating in online Interior Design courses are themselves involved in completing the assignments and design projects. This problem would become apparent if a student who graduates from an online Interior Design degree program cannot function effectively and efficiently

in the marketplace. Their lack of knowledge of the Interior Design discipline would be

cause for being excused from the design firm or design related company structure.

Importance of the Study

Online courses have become prevalent in university curricula and are more convenient for high school graduates and working adults who are evaluating online education options. Online education offers flexibility to degree seeking students by enabling them to continue with marriage, children, work, and other obligations while earning a degree. Boyles (2006), a writer for the Fresno Bee who published an article about the convenience of online education; states that "a growing population is logging onto the internet for a college education."

Because online education is a relatively recent phenomenon, it is necessary to determine whether online degree holders are prepared for the industry and certification and/or licensure and how online degrees are perceived in the design community.

Because little information exists regarding online Interior Design degree programs or education (Bender, 2005), this study is an attempt to understand how an online Interior Design degree is perceived within the design community including potential employers of Interior Designers and recent graduates of Interior Design Bachelor Degree programs. According to the CIDA Accreditation Manual (2006), the mission statement reads: "The Council for Interior Design Accreditation provides the foundation for future excellence in the Interior Design profession by setting standards for education and accrediting academic programs that meet those standards" (Accreditation Manual, 2006, p. I-1). These standards and goals are in place to manage the importance of an Interior Design education and to help prospective students become informed about their educational choices. For students to determine which type of education best suits them, they must be able to make a well informed decision on how thoroughly each type

of education will prepare them for the workplace. Similarly, employers must be well-informed about how a traditional or an online design education will affect the preparedness of potential new employees.

The design principles, techniques, and processes applicable to working in a professional environment are learned through working with peers and mentors as a student. An online Interior Design education may prove to provide these aspects of a design education as well as a traditional classroom-based Interior Design degree program.

This study seeks to determine how pedagogical methods are influencing the opinions of Interior Design education. This study is also an attempt to subjectively lay a foundation for understanding the perceptions of an online education for Interior Designers with the use of published materials including journal articles, completed research studies, newspaper entries, and surveys. To address whether online education is suitable for Interior Design students, literature related to the history of design education, online education, and evidence of the efficacy for online design education was examined and analyzed. Surveys were implemented as the primary instrument to investigate the experiences of graduates of traditional classroom-based and online Interior Design degree programs, as well as employer perceptions of Interior Designers who have earned or are planning to pursue online Interior Design degrees. This study, however does not address the issues of an actual case study of a controlled number of student participants in a traditional classroom-based vs. an online curriculum.

Research into this subject matter is a new concept to professionals, educators, and students who are seeking a career in Design. Online education is evolving with the use of the Internet and software into an accepted means of obtaining a design education. Before

gaining mainstream acceptance, those who may seek further study within the Interior

Design discipline will find the results of this study informative, assisting them in making

the most knowledgeable decision.

Research Question

Are online programs for Interior Designers perceived by professionals as equally preparing its students to develop the skills, knowledge, and professionalism as those programs offered through a four year college or university? In practical terms, do professionals perceive this online alternative approach as preparing their students to meet the expectations of design firms who hire entry level Interior Designers?

Review of Related Literature

Students who have found it difficult to get to a campus often manage to find a degree that is convenient and available to them via the internet. Utilizing the argument that they "cannot build new classrooms, but they can build new virtual classrooms" (Boyles, 2006), universities are seeking online education as a way to expand enrollment and income. The addition of online degree programs to current university offerings may be a new topic discussed among regents and those who are the decision makers to include such programs.

The question of whether an online education in Interior Design is as beneficial or does indeed meet the same goals of a traditional accredited classroom based Interior Design degree is examined using several sources. There are specific articles and literature which determine how online degrees can be measured and whether there are standardizations among online and traditional Interior Design degree programs that will be discussed within the literature review. The topics of the History of Interior Design Education, Contributors to the Interior Design Profession, Evidence Supporting Online Education, and Design Education and the Traditional Design Studio vs. the Online Design Studio are beneficial to this study to understand how Interior Design as a profession developed through education of the arts, architecture, and home economics. The articles and studies reviewed provided information focusing on technology and communication within an online environment and the design studio.

History of Interior Design Education

The History of Interior Design Education was researched as well as online

education, due to the changes that have occurred in the Interior Design profession over

the last several decades. As a result of the continual changes in the profession, legislation

has been adopted in several states within the U.S. which allows individuals who have

earned an education in design and taken the NCIDQ examination to be certified and

licensed professionals.

A Master's Thesis titled "Tracing the Paths of Interior Design Education," by

Krista Atkins Nutter includes several chapters on the history and development of Interior

Design Education and its evolution into a profession. Topics within the Thesis which are

of particular interest to this study include: the origins and evolution of Architectural

Education, Interior Design, and Home Economics in the United States. Appendix J,

compiled by Nutter, listing the Chronology of Significant Events in the Historical

Development of Interior Design Education" is adapted for the benefit of this research

study. "Interior Design and Decoration, Fifth Edition," a textbook by Whiton and

Abercrombie is used within the History of Interior Design courses as part of the degree

program at the University of Central Oklahoma. This text offers information on key

contributors to the Interior Design Profession. These resources provide historical context

to the research of the history of Interior Design education and contributors to the

profession.

"Design education is a complex field in which a number of theories, paradigms,

ideas, principles, conventions, and cliché's prevail" (Gurel, 2004, p.193). In addition to

theory, form and function, design education is composed of several media types to fulfill

a marriage of the arts and technology; hand drafting, rendering, model building, and computer software are used to bring creative ideas to reality. These methods of developing and creating began hundreds of years ago and have progressed into what we know as today's design education.

Early known architecture and design schools, such as Ecole des Beaux Arts are credited with the origins of the studio model and design jury (Gurel, 2004), (Nutter, 2001). The Ecole des Beaux Arts was established in 1648 when the "Academie des Beaux Arts" was founded in France by Cardinal Mazarin, an Italian politician who served as Chief Minister of France (Ecole, 2008). The school is known as the first design school to "educate the most talented students in drawing, painting, sculpture, engraving, architecture and other media" (Ecole, 2008).

The Bauhaus, was established in 1919 by Ecole des Beaux Arts graduate Walter Gropius. It was another important design school which began to introduce textile design into the architectural curriculum. The first Bauhaus in Weimar, Germany operated as "a combined architecture school, crafts school, and academy of the arts" (The Bauhaus, 2008).

During its time of operation, the Bauhaus sought to be a self supported institution where students and masters designed and crafted artwork, textiles and goods which were sold in order to make money to support the school. Design workshops were a major component of income and student learning and were incorporated into the curriculum at the Bauhaus. The metal workshop and the weaving workshop were two prominent areas of student focus. The furniture design studio workshop often collaborated with the student apprentices of the metal and weaving workshops in order to complete a furniture

piece. According to Nutter, the weaving workshop was "the only workshop of the Bauhaus to remain in operation throughout the existence of the school" (Nutter, 2001, p.32) thus providing an indication that textile and furniture design was officially incorporated into a design education.

This integration established an understanding that Interior Design is a separate and important entity of design and was the first indication of Interior Design concepts examined through education. According to Nutter, "Bauhaus ideals still remain in the educational system of Interior Design and fine arts. The Foundation for Interior Design Education Research (FIDER) [now CIDA] also supports, to an extent, the Bauhaus-inspired curricular structure as evident from their published guidelines for programs of Interior Design" (Nutter, 2001, p.35).

Between 1848 and 1932, while the Bauhaus was flourishing, the Philadelphia School of Design was continuing its growth in the United States. With a motto of "*No previous knowledge of drawing required,*" the design education of fine arts included commercial courses such as "textile design, general illustration, interior decoration, advertising, and fashion and costume illustration" (Walls, 1994, p.329). Walls also states that "professional training for careers in the arts, even for women whose families did fit the standard model, offered a way to evade the confines of domesticity while retaining the appearance of gentility associated with unpaid work in the home" (Walls, 1994, p.330, Nutter, 2001). A design school where women could learn skills in order to earn a living or a supplemental income allowed "women to expand these limited options for 'genteel' self-support" (Walls, 1994, p.330). Nutter also states that "the changes in

curriculum seemed to move with the technology of the times. For example, during World War II the school taught the women mechanical drawing" (Nutter, 2001, p.47).

The times are continuously changing and technology is incorporated into what we know as modern Interior Design degree programs. The use of the Internet and computer software in modern Interior Design programs produce images and design concepts that can quickly and easily be sent from one computer desktop to another thousands of miles away. This advancement in technology over the last few decades has allowed the design profession to evolve with it.

Contributors to the Profession

An early known and important contributor to Interior Design as a profession was Elsie de Wolfe, who, according to Abercrombie and Whiton, "began the profession of Interior Design in 1905 by having business cards printed announcing her availability as a decorator" (Abercrombie and Whiton, 2002, p.575). Interior Design and Decoration (2002) also suggests that de Wolfe brought attention to a need for 'design professionalism' and specialization in design while "an increasingly large group who, with or without architectural training, concentrated only on interiors or furniture" (Abercrombie and Whiton, 2002, p.575).

Another American woman, Candace Wheeler, was identified by *Women Working, 1800 – 1930* as "America's first important woman textile and Interior Designer." Wheeler contributed to the design profession because she specialized in textiles, founded Tiffany &Wheeler and eventually owned her own textile firm (Women Working, 2008). Women Working also indicates that "Wheeler became one of the first women to work professionally in a field dominated by male upholsterers, architects, and cabinetmakers,

and was then asked to serve as the interior decorator of the Women's Building at the 1893 Chicago World's Columbian Exposition" (Women Working, 2008, p.4).

Wheeler and de Wolfe became well known designers and contributors to the profession in the United States during a time when women were not involved in many occupations outside the home. Decorating and fashion design were acceptable fields for women to study and offered a career option that could be pursued. But the importance of Interior Design was not only realized by women.

Frank Alvah Parsons is credited with developing the first Interior Design program in the United States in what is now known as the Parsons New School for Design in New York City (Parsons, 2008). The school was initially known as the 'Chase School' which originated in 1886. William Merritt Chase, for whom the school was originally named, was an American Impressionist painter. Parsons joined the school in 1904 and, after becoming the president in 1910, sought innovative ideas while "anticipating a new wave of the industrial revolution" (Parsons History, 2008). The school then opened its doors to students who sought the "first program for fashion design, Interior Design, and advertising and graphic design" After Parsons' death in 1930, the school changed its name to the Parsons New School for Design in 1939." (Parsons History, 2008).

The Future of Design Education and the Profession

The evolution of Interior Design as a profession is found throughout the history of architecture, art, and home economics.

Krista Nutter describes this evolution in her thesis:

> *"three trends for art and design in home economics. First, art was emphasized as supporting content to general home economics education. Second, beginning in the 1940's, art and*

> *design were emphasized in professional training at the college level; however, this evolution proved to be a very slow development, especially when compared to the development of professional training in areas such as nutrition/ dietetics and institution management. Lastly, art and design were taught to enhance creativity."*
>
> (Nutter, 2001, p.68)

Universities that offer Interior Design courses and degree programs have in recent decades begun to separate from home economics departments. For example, in 2002, the University of Central Oklahoma transitioned its Interior Design bachelor degree program to the newly formed Department of Design within the College of Arts, Media, & Design from the Department of Human Environmental Sciences in the College of Education (CAMD, 2002). The program became CIDA accredited in 2004. Other universities, such as Oklahoma State University, continue to house Interior Design degree programs within the department of Design, Housing & Merchandising which is under the College of Human Environmental Sciences rather than the College of Engineering, Architecture and Technology (CHES, 2008) and (CEAT, 2008). The University of Oklahoma moved the Interior Design degree program from the College of Human Environmental Sciences to the College of Architecture in 1982 (Kendrix, 2008). This general movement has elevated the discipline, distinguishing it from decorating, and indicates that Interior Design is a profession that is moving into the future with technology and importance.

New technology and means of design production have allowed many people to communicate and complete the Interior Design process from far away places. It is also an opportunity to earn an education for some who otherwise may be unable to attend.

The Art Institute of Pittsburgh Online Division opened its virtual door to students in 2000 in an effort to provide "creative arts programs that are designed using the same

curriculum taught through The Art Institute of Pittsburgh with an advantage of attending anytime (Art Institute, 2008)." This claim suggests that the same curriculum of the traditional school is offered to students in an online format. Although the CIDA does not recognize this online education as an effective means for accreditation, students who attend the online sectors are eligible for the NCIDQ examination.

While it appears that Interior Design as a profession is thriving through the means of modern technology, online Schools are adopting Interior Design Curriculum which lacks the educational structure and values of the early established design schools. The traditional design studio structure exists because of the knowledge that is passed down through a lineage of instructors who offer their own theories and interpretations of design. The online curriculum uses the Internet as a means of communicating and learning from instructors as well as disseminating design theories and interpretations.

Evidence Supporting Online Education

Several articles were found providing information regarding positive aspects of online education and distance learning.

Hillstock states that:

> *"Distance Learning (also called Distance Education), is an 'educational situation in which the instructor and students are separated by time, location, or both. Education or training courses are delivered to remote locations via synchronous or asynchronous (happening with a time-delay) means of instruction, including written correspondence, text, graphics, audio – and videotape, CD-ROM, online learning, audio – and videoconferencing, interactive TV, and FAX'*
> (Hillstock, 2005, p.139).

Denny Boyles, a writer for the *The Fresno Bee* in California drafted an article which outlined a target population of students attending online courses at West Hills Community College. According to Boyles, West Hills Community College "started looking into online courses because [they] wanted to help students overcome geographic obstacles to education" (Boyles, 2006, p.2). Boyles continues to elaborate on the fact that many of the students have full time jobs, families, and other obligations which may prevent them from attending a class on campus each week but will allow students to acquire an education in their own time (Boyles, 2006).

Furthermore, online education is an option for students who are abroad as a result of involvement with the United States Military. The War on Terror was declared in 2001 and the War in Iraq was declared in 2003 resulting in military personnel and their families being deployed over seas in the Middle East to defend the United States in efforts against terrorism.

This same theory applies to civilian citizens within the United States. An article

published in *U.S. News & World Report* titled "Minoring in E-learning: Some Mets

Prospects Take A Swing At A Degree" discusses the possibilities and opportunities

members of the New York Mets baseball team have for earning an education while they

are traveling across the country. This article indicates that an online education may

indeed provide opportunities and hope to people of all interests and backgrounds. The

need for "education to go" is also exhibited through the introduction of the Apple®

ipod™ (Apple, 2001) and subsequent means of education through podcasts. Podcasts are

defined as "a collection of digital media files which is distributed over the internet, often

using syndication feeds, for playback on portable media players and personal computers"

(Podcast, 2008).

According to Caudron, author of "Evaluating E-Degrees," 710,000 students in all

educational sectors were enrolled in online courses in 1998, and these students were

"working adults who made up fifty percent of all post-secondary students" (Caudron,

2001, p.44). This article reiterates what Boyles mentioned about more working adults

taking advantage of opportunities to further their education. Caudron, a supporter of

online education also includes testimony from Thomas L. Russell of North Carolina State

University that states:

> '*students in online degree programs are at least as
> good as comparable students in traditional courses*' and '*If
> I was doing the hiring, I would definitely give preference to
> the person with an online degree. They have to be more
> disciplined and work harder to achieve their goals.*'
> (Caudron, 2001, p.46).

"A Few Common Misconceptions About Distance Learning" by Laurie G.

Hillstock provides some information about positive and negative ideas concerning online

education including "faculty preparation time, effective use of appropriate technology, learning styles of students, the need for orientation, training and support, and cost" (Hillstock, 2005, p.139).

Hillstock stresses the importance of addressing the various learning styles of students. "Visual learners learn through seeing, auditory learners learn through listening and kinesthetic learners learn through moving, doing, and touching" (Hillstock, 2005, p. 141). This statement makes it apparent that online courses need to incorporate many variations of material presentation. This in itself presents a challenge to online education in the way students perceive it and grasp its ideals. Laffey (2006) suggests that "education is a social practice and the ability to interact socially is important to social cognitive learning and social learning" (Laffee, 2006, p.163). This statement defends Hillstock's claim regarding the need to incorporate a hands-on experience for students who would attend an online Interior Design degree program.

Evidence Supporting Online Design Education

This research seeks to understand the perception of students who have

participated in online Interior Design programs. This research study asks the question of

whether an online education is efficient for Interior Design students who are seeking a

career in the Interior Design profession and, after achieving their education, whether they

find themselves working in the marketplace under employers who value their skills and

their ability to be a contributor to the design firm or design related business.

Online students are presented with many advanced features by using the Internet,

email, computer rendering software, AutoCAD and Architectural Desktop drafting

programs which are also available to traditional students. These technologies are utilized

in the design firm and work place (Bender, 2005) and have been adapted into everyday

means of communication within a design firm.

Two research studies about experiences incorporating online and distance

learning which are included in this review. A study "Developing a Collaborative

Multidisciplinary Online Design Course" was completed by Diane M. Bender of Arizona

State University. According to her investigative research, five universities participated in

a "multidisciplinary course entitled *Issues of the Built Environment* including five

different design disciplines of Architecture, Construction Management, Interior Design,

Landscape Architecture, and Urban Planning" (Bender, 2005, p.4).

Faculty from each subject university in the United States used videoconferencing

equipment and collaboration through both asynchronous and synchronous discussions.

The course was designed for a thirteen week study and collaborative process for students

and included design related "controversial debate topics such as philosophy, parameters,

and practice of each discipline, plus legislation and ethical issues" (Bender, 2005, p.4).

Because the project included multiple disciplines, it was similar to a real life design

application and because the project was interactive, it presented several advantages:

access to global expertise and technology with greater communication and the added

benefit of convenience (Bender, 2005). The possibilities of linking Interior Design

globally with access to more styles, more opinions, and with ease are infinite. This

allows even students living abroad to participate in an Interior Design program within the

United States without physically relocating.

Janice Stevendor Dale, FIIDA, CID of Boise State University completed a study

titled "A Technology-Based Online Design Curriculum" which discusses the

"development of a university level curriculum integrating technology to produce a

progressive Interior Design undergraduate program" (Dale, 2006, p.2). Dale suggests

that drafting within the profession has essentially changed stance from "two-dimensional

drafting into three-dimensional design and construction documentation" (Dale, 2006, p.2)

and continues to state that "Technology affords new operational strategies and a new

design paradigm" (Dale, 2006, p.3). Dale also states that "Technology affords the same

academic interaction, however the online environment requires a different approach for

social interaction such as online chats, virtual office hours, group projects and interactive

software with live video and audio" and also states that "The sharing of knowledge is a

form of education in itself" (Dale, 2006, p.4). Her paper concludes that "technology is

allowing Interior Designers to team, to work better with greater efficiencies, and produce

greater accuracy" (Dale, 2006, p.7).

As described through these two studies, the attitude of an online Interior Design education is positive among students and educators. They claim that the design community and business of design have adapted technology into the work environment and that technology is accepted by those within the educational sector. This study differs as an uncontrolled study and gathers perceptions of both recent graduates of online and traditional Interior Design degree programs and potential employers.

The Traditional Design Studio vs. the Online Design Studio

"The Status of Graphical Presentation in Interior/ Architectural Design Education," a study by Meltem O. Gurel and Inci Basa, opens with the statement that "Design Education is a complex field in which a number of theories, paradigms, ideas, principles, conventions, and clichés prevail. Consequently, there are different attitudes in guiding design studios according to different approaches" (Gurel, 2004, p.193). This statement indicates that there are many design studio concepts involved in what is known as the traditional Ecole des Beaux Arts studio environment (Nutter, 2001). Because of the various interpretations and ideas that instructors bring to each studio, each experience provides a different understanding of the traditional model. Therefore, a virtual studio experience may be no further from that traditional model than those provided by the actual studio itself.

Students at a traditional four year university are directly involved with peers during each studio class period, allowing face to face interaction through the design process, as well as the advantages of critiquing and competing with peers. Gurel and Basa indicate that a competitive environment is an important aspect of the educational design studio (Gurel, 2004). Communication within the traditional studio model is expressed through peer discussion, design renderings, drawings and/or representative models. This method of communication is also implemented within the design firm and promotes teamwork.

The research showed that online students have the same advantage or are provided a similar experience. Online education provides limits of little or no face to face contact, however studies indicate that various types of online education exist and can

be molded in order to satisfy the needs and requirements of the course and to present the

material effectively. Within an online studio environment, the possibilities of exchanging

ideas both verbally and visually exist. Boyles (2006) states that "online students actually

can get more attention from an instructor because of the speed of e-mail

communications."   A study conducted by James Laffey and Guan Yu Lin expresses the

factor of communication in online education environments. In "Assessing Social Ability

in Online Learning Environments" the researchers sought to further understand "the

experiences of students in a set of online courses" (Laffey, 2006, p.167). Three types of

online courses were evaluated in the study; a self paced course where interaction was

between the student and the instructor; a self paced course where interaction of the

student was encouraged both with the instructor and through online interaction with other

students; and a collaborative learning environment where all students were guided at the

same pace and grouped "for sharing and co-construction as the means to meeting

requirements" (Laffey, 2006, p.168).

Two types of courses are available to students who pursue online education.

Asynchronous courses require students to "check in" to the parent website for

information, discussion groups, assignments and examinations. Synchronous courses

include a chat system or similar learning platform is arranged for students to meet online

at a certain time to discuss material and course information using real time applications.

The Art Institute Online (2007) requires an Internet connection as part of their

technical requirements and states that "actual hardware requirements are dependent on

the software titles and versions required for class" (AIO Technical Requirements, 2007).

This statement suggests that the latest computer processors, software releases, and

Internet technology are integrated into the program and are required in order to

participate and interact with the class during the online course offerings. However,

taking the time to learn and understand the technology may distract students from the

actual design courses. Students who attend online courses within the Art Institute Online

are required to own a scanner, a digital camera, and a quality color printer, whereas most

traditional universities provide software, computer labs, IT assistance and maintenance,

scanners, and printers as part of a technology fee (AIO Technical Requirements, 2007).

Method

In order to understand how online education for Interior Designers is perceived, two online surveys were distributed through the American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA) to the member bases through bi-monthly newsletters. ASID provides a bi-monthly electronic newsletter titled "*News Flash!*" (Refer Appendices P, Q, and R) to members and also provided the research description and survey link for this study to its 40,000+ members (ASID, 2007) to allow voluntary participation in the survey. The IIDA bi-monthly "*DesignMatters*" electronic newsletter (refer Appendix M) provided the description of the research and survey link to its 11,000+ (IIDA, 2007) members of the design community. These organizations provided an excellent method of reaching thousands of possible participants which include design students, recent graduates, professionals, and design firm principals and owners. The sample of respondents was expected to be a random sample of the membership base of ASID and IIDA.

Data was collected with the assistance of the American Society of Interior Designers and the International Interior Design Association. Web enabled links were provided to ASID on October 16, 2007 and to IIDA for publication on November 07, 2007. Both surveys gathered data until November 26, 2007.

Participants

A general population of recent Interior Design graduates were sought to benefit the study because they will have attended online or traditional Interior Design programs. The first survey (refer Appendix S) addressed Interior Design students who have recently graduated (between 1998 and 2006) from traditional four year Interior Design degree

programs across the United States along with those who have recently graduated from an

online bachelor degree program for Interior Design. Recent graduates of online and

traditional Interior Design programs (refer Table 2 for the sample of represented colleges

and universities as indicated by respondents) were surveyed to determine their

expectation of future employment and starting salary. The respondents who participated

include a sample of convenience, recent graduates from various universities in the United

States who are members of ASID and/or IIDA. The intent was to reach as many recent

graduates as possible who are already working in the design field and a sample of

volunteers who attended online, distance learning, and e-learning degree programs. A

total of ninety-nine recent graduates participated in the survey with seventy-nine (79%)

completed surveys. Seventy-nine respondents reported that they were female, and six

respondents reported that they were male.
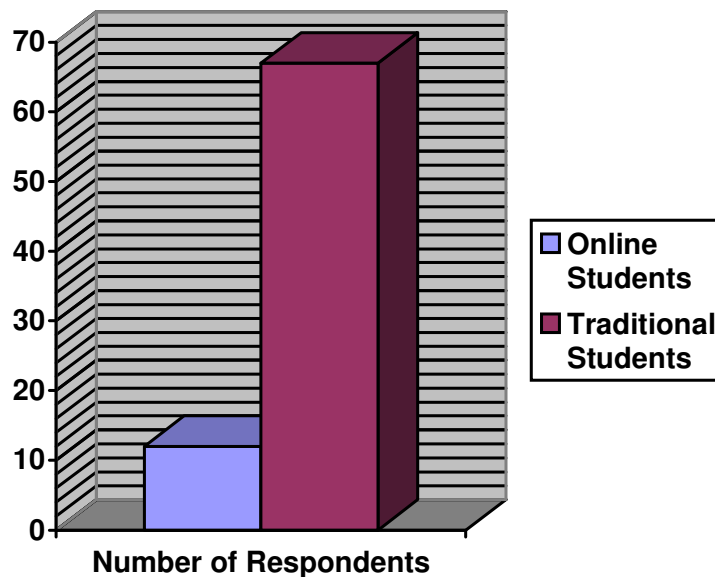
Figure 1

Number of Respondents for Survey I Demographics

Employers of Interior Designers comprised the second group of survey respondents (refer Appendix T). Informants indicated their opinions about Interior Design graduates from online institutions and students who have completed a bachelor degree in a traditional university. Survey questions measured attitudes of employers toward graduates of online universities. Survey results were examined to discover whether employers of Interior Designers considered online programs to provide competent employees that contributed to the success of the design firm or related business. A total of sixty respondents participated in the survey and thirty-four (51%) completed surveys.

Instrumentation

Demographics including age, gender, and socioeconomic items were included in the survey to investigate the opinions regarding online education, online students, traditional students, and potential employers of Interior Designers. To obtain this data, two surveys were developed and distributed; one survey was designed to gather information and perspectives about the educational experiences of graduates of Interior Design degree programs, and another designed to gather information on employer perspectives of employees who graduated from Interior Design degree programs. Items on both surveys offered objective options which were coded as parametric and/or non-parametric data for analysis. Additionally, open ended options were offered in an "other" category and provided a narrative text box which allowed informants the opportunity to type in their thoughts or comments. These were examined as qualitative data for consistency, patterns, or themes.

Survey I

The survey for recent graduates requested information regarding the type of Interior Design degree obtained with choices of an Associate's Degree, Bachelor's Degree, Graduate Degree, or Post Graduate. Responses also included an option for survey respondents who did not complete an Interior Design degree or changed their major during the program. Respondents who graduated within the years of 1998 and 2006 participated in the survey and were questioned on whether they attended a CIDA (formerly FIDER) accredited Interior Design Degree Program. The survey directed the respondents to items which identified their program as a traditional classroom based Interior Design degree program or an online Interior Design degree. Respondents who attended online degree programs were subsequently asked to provide the percentage of online courses taken, and whether their courses were mostly synchronous or asynchronous. Respondents were also asked why they sought an online education, whether they had difficulty in learning or applying technology in online courses, and their general opinion regarding the online courses they had taken. The traditional degree respondents were asked if they had ever participated in any online courses during their degree program, and whether they have preferred online courses if they had been were made available at their respective colleges or universities. Respondents were also prompted to indicate a general opinion regarding any online courses taken.
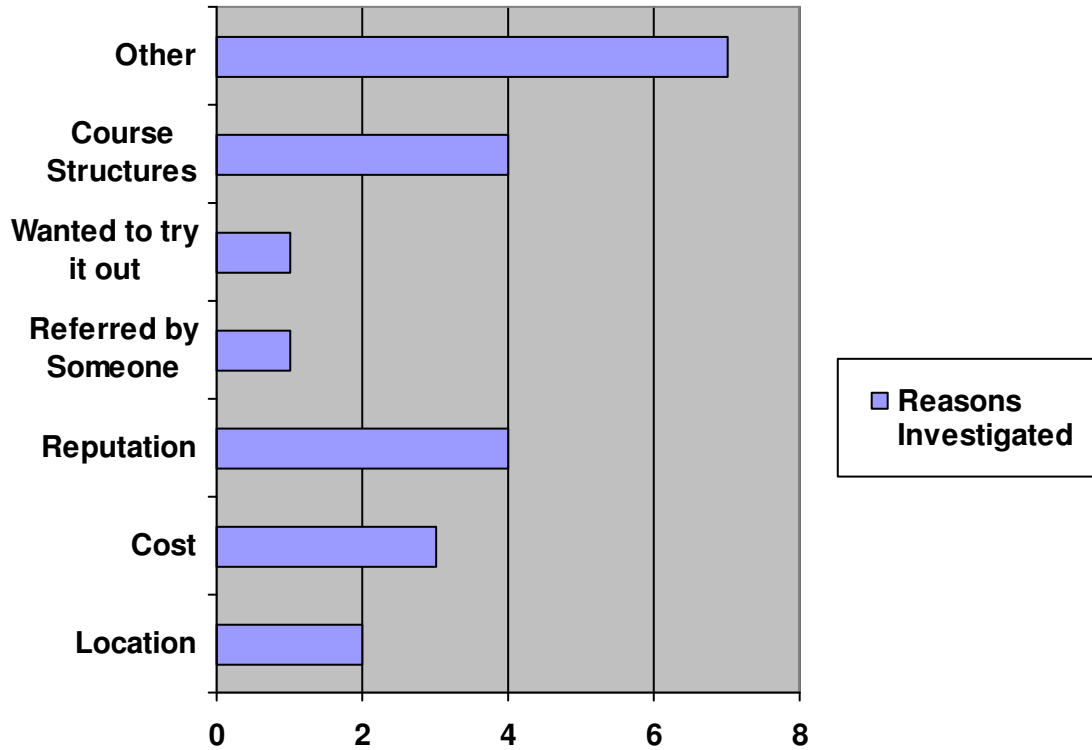
Figure 2

Survey I Respondents Reasons for Investigating Online Education for an Interior Design Degree

The use of technology and media used in completing projects and assignments was explored for both online and traditional classroom based respondents. Whether they had utilized additional resources or other professionals to assist with assignments was also determined. Intern participants reported they had registered or taken the NCIDQ examination, and if so, whether they felt that their education provided them with the foundation to successfully pass the examination. Respondents who indicated they had taken the NCIDQ examination were asked to report whether they passed the examination on their first attempt.
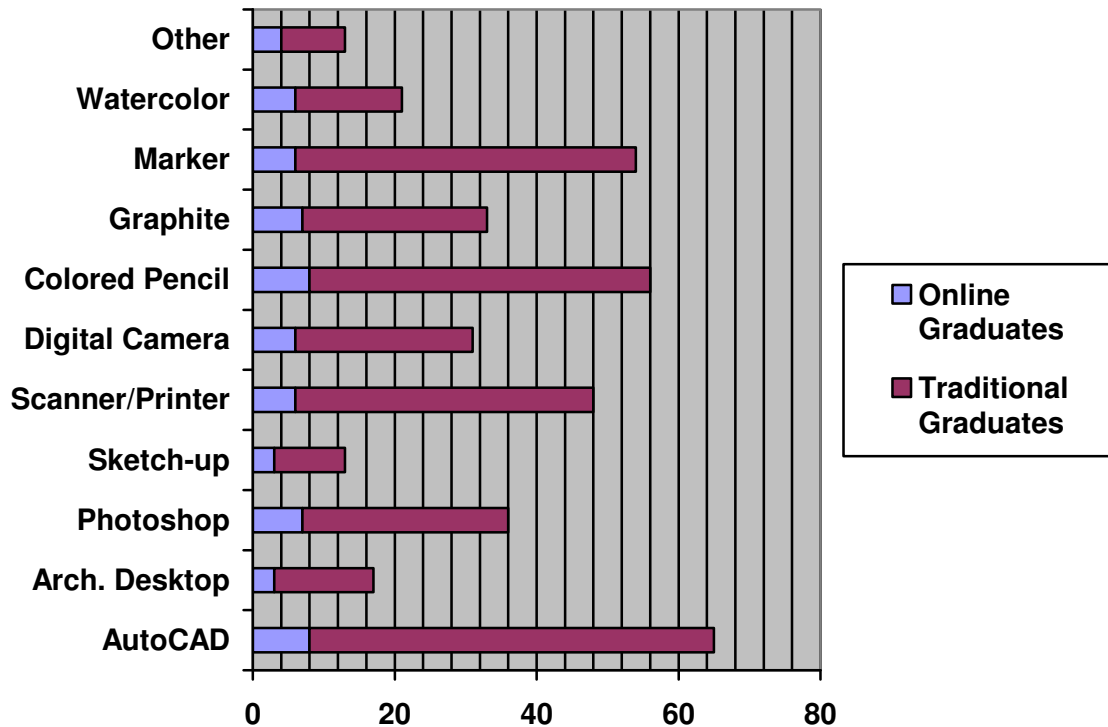
Figure 3

Survey I Technology and Medium Used by Respondents of Online and Traditional Interior Design
Degree Programs

Survey questions exploring employment included the timeframe in which it took
the participants to secure a position upon graduation, the type of company structure, the
starting salary, and if they employed the services of a "head hunter" or job placement
service. Finally, respondents were asked if they felt that their degree provided them with
the knowledge and skills necessary to be successful in a design career.

Respondents who indicated that they had changed their major or did not complete
a design degree were routed to provide the circumstances of why they did not continue or
pursue Interior Design as a career. Finally, informants were given an opportunity to
comment freely regarding their experiences within their design education.

Survey II

A second survey questioned employers about design school graduates education and performance. A variety of firms participated in the survey including: architecture firms; interior design firms; residential designers; furniture designers; material and finish representatives; and employers within the art and accessories industry (refer Figure 7). Respondents were asked about their willingness to hire a graduate of an online Interior Design degree program. An open ended question was asked to examine hiring practices. Respondents were asked if they were aware that a non-CIDA accredited Bachelor Degree of Interior Design is available through an online university. Respondents were then asked if they had ever employed an (intern) Interior Designer who graduated with a Bachelor Degree of Interior Design from an online university, or if they would consider employing a graduate from an online university.

Respondents indicating that they employed online degree graduates were asked a series of items applicable to online education. Employers were asked whether they felt the graduate was prepared for the marketplace. If the respondent felt the employee could perform basic required tasks, they were asked if they felt the graduate of an online Interior Design program was more or less dependable than other employees. This item was asked to indicate whether there was a relationship between online education and dependability, with a hypothesis that students in online programs are able to work asynchronously and complete projects and assignments successfully and on time. Respondents were asked if the employee understood the technology within the firm, and if the employee was compensated equally to someone who had a traditional degree. Furthermore, respondents who indicated that they had never employed someone from an
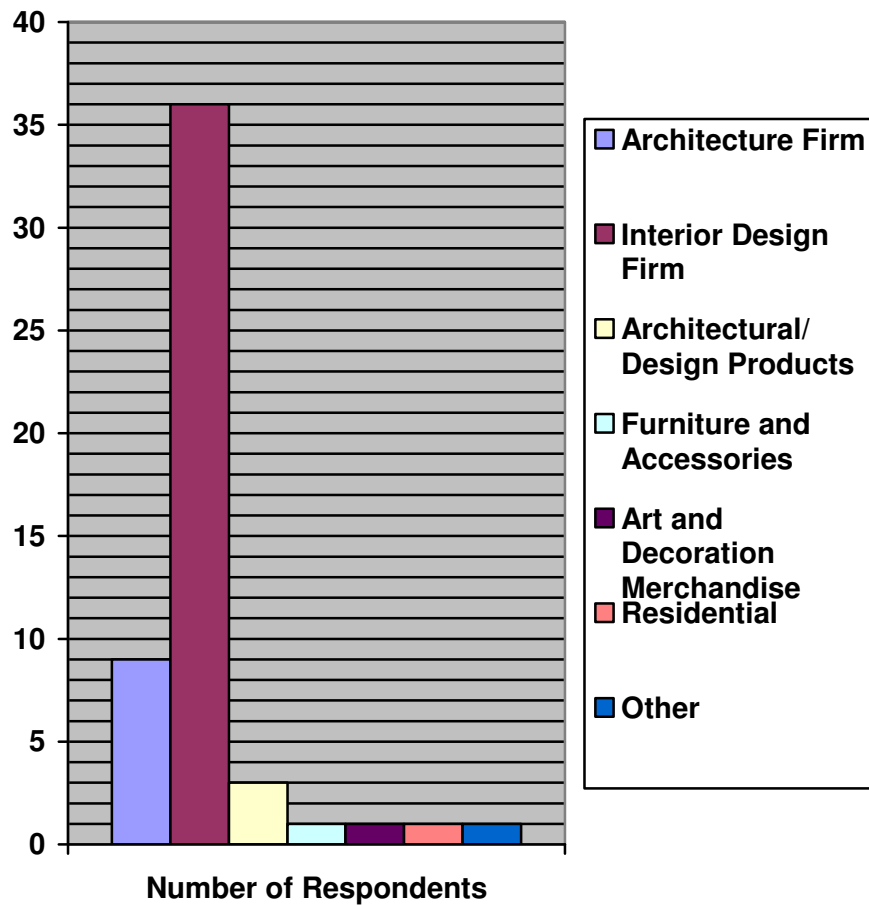
Figure 4

Demographics of Employer Respondents

online Interior Design degree program were asked whether graduates of an online degree would be compensated equally to those who have graduated from traditional classroom based universities assuming they were hired for equal experience and qualification.

Additionally, all respondents were asked to provide commentary regarding their opinion about online education offered to students who seek Interior Design as a profession. Lastly, respondents were provided with three consecutive images completed by students of either online or traditional degree programs. The images of different

levels of instruction were included in the survey for their use of various media. The first

image was an early level pen and ink drawing, the second image was a marker drawing,

and the third image was a colored pencil drawing. Respondents were prompted to

indicate for each image whether they believed it was completed by a student at an online

university or a traditional four year university. Various images were included in the

survey to determine if employers were able to distinguish between online and traditional

Interior Design student work.

Implementation

The American Society of Interior Designers (ASID) and The International Interior Design Association (IIDA) were contacted through email. Contact information was obtained from their websites. Access to ASID and IIDA was arranged to allow memberships survey distribution. Appendices U and V provide copies of the exchanges.

Portfolio images were gathered from student volunteers at the University of Central Oklahoma and from Rhodec International and were used with permission (see Appendices W and X). The portfolio images were to be included within a survey for prospective employers which were completed by students at both online and traditional Interior Design degree programs. The Vice President of Rhodec International in the United States contacted the researcher following communication from a student working towards a Bachelor degree of Interior Design. The anonymous student agreed to contact the researcher about a potential portfolio image after speaking with a wallcovering representative who was aware of the project. Contact information was provided to the wallcovering representative who shared the thesis topic with the student. This procedure met guidelines of the University of Central Oklahoma's Institutional Review Board Policy.

The three images were included in Survey II helped to subjectively determine the opinions of potential employers as to whether the work was completed by traditional degree or online degree students. The image encountered first in the survey is an early level pen and ink drawing and was included to function as a neutral prompt for the participants to examine. Upon selecting either type of program, informants were then presented with a more complex color image followed by a third complex color image.

This structure allowed subjects to practice the process before making a judgment of the

higher level images (see Figures 5, 6, and 7 for copy of instruments). A comparison was

conducted to determine the consistency of responses.

Image used with permission, Copyright Danielle Cavin
Completed at the University of Central Oklahoma

Figure 5

Survey Image #1 Completed by a student at a traditional four year university

Image used with permission, Copyright Rhodec International

Figure 6

Survey Image #2: Completed by a student at an online university
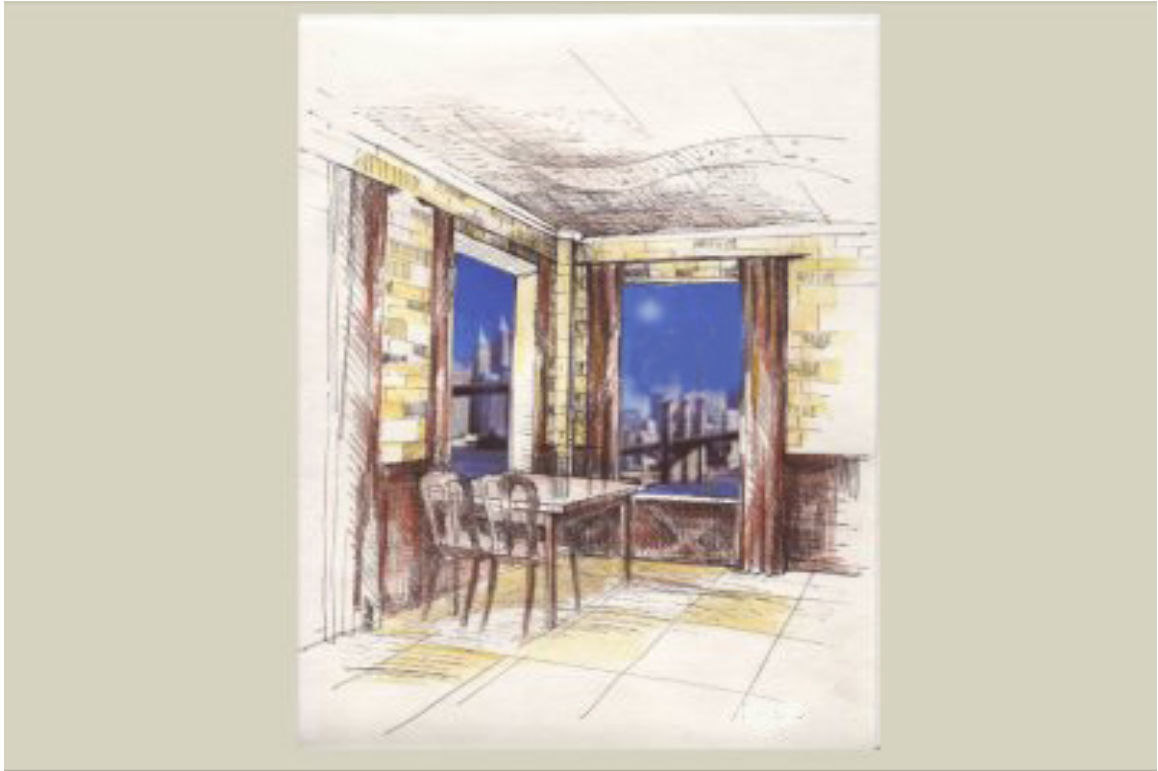
Image used with permission, Copyright Rhodec International

Figure 7

Survey Image #3: Completed by a student at an online university

Results

Survey I

A *t*-test, which compares the difference between the means of two variables, was used to analyze the data received. The higher the determined *t*-value, the more likely a significant statistical difference exists, thus indicating that the research hypothesis is valid (Pyrczac, 2004). The degrees of freedom (*df*) or the numbers in the sample minus two, affects the *t*-value amount needed to indicate a significant difference. The SPSS program or Statistical Package for the Social Sciences also generates a significance number (*p*) where, if a number is less than .05, the difference between the means is significant, and the null hypothesis must be rejected.

Using 1 for "online respondents" (N=12) and 2 for "traditional respondents" (N=67), the SPSS program provided an Independent Samples Test. The survey instrument hypothesized that a difference in age exists between online respondents and traditional university respondents (see Table #3). The *t*-test indicated a mean of 3.5833 or the item selection on the instrument as the age of those who attended online programs. The average age reported 31-35 years for respondents of online degree programs. Respondents who indicated that they attended traditional university programs reported a mean or average of 24-30 years of age, with the *t*-test recognizing 2.6119 as the mean, or item selection on the survey. Group one was 18-23, group two was 24-30, group three was 31-35, group four was 36-40 and group five was over 40. (*t*=-2.53, *df*=77, *p*=.021).

Table #3

Means and Standard Deviations of Survey I Respondents for Age

	m	s	n
Online Graduates	3.5883	1.50	12
Traditional Graduates	2.6119	1.27	67

The *t*-test was also used to determine any significant differences between online

and traditional students and whether or not they participated in an internship, or if they

were adequately prepared for the NCIDQ examination. The *t*-test also analyzed any

significant difference between starting salaries of online or traditional participants.

Using 1 for a "no" response and 2 for a "yes" response, data reports that the

means or averages of those who participated in an internship were 1.2500 for online

students and 1.6866 for traditional students. These averages indicate that a "no" response

may have been more frequent. However, fifty-three respondents (67%) indicated that

they did participate in an internship as part of their education and twenty-two participants

(27%) selected "no" as their response. The significance (*p*) yields a value of .016 which

is below .05, indicating that there is a significance in whether respondents participated in

an internship as part of their education.

Respondents who reported having an educational internship indicated that the

length of their internship ranged between twelve weeks to sixteen weeks. Eleven

individuals indicated that their internship duration was six to ten weeks. Tasks performed

in their internships included the following: [sample] library maintenance; office

administration; material and finish presentation boards; finish selections; and space

planning.

Each internship as described by informants was considered a unique experience.

Some respondents indicated that they served primarily as office assistants during their

internship while others suggested that they received a well rounded and involved

experience which allowed them more time to become acquainted with office etiquette,

site visits and with Construction Documents. Of the forty-six respondents who provided

details, four (9%) indicated that their internships had resulted in long term employment.

If respondents indicated that they had taken the NCIDQ examination, they were

then asked whether they had passed the NCIDQ examination on their first attempt. Using

1 for a "no" response, 2 for a "yes" response, and 3 for a "prefer not to answer" response,

the *t*-test provided a mean or average of .0000 for online graduates and .6716 for

traditional graduates. Comments received suggested that respondents were waiting for

NCIDQ examination results at the time of their participation in the survey (t=-2.46,

df=77, p=.035). A .0000 average indicates that there were no respondents from online

programs who passed the NCIDQ examination. A higher number of respondents from

online universities may have provided different results. The respondents who did

participate in the survey indicated that they have not yet registered for the NCIDQ

examination, therefore supporting the .0000 average. For recent graduates of traditional

universities, thirteen respondents (19%) indicated that they had passed the NCIDQ

examination on the first attempt. Two respondents (3%) indicated that they did not pass

on the first attempt and ten respondents (12%) checked the "prefer not to answer" box.

One of the ten respondents indicated that they have not received their results from

NCIDQ.

Differences in starting salaries proved to have no significance. Online graduates

reported an average starting salary of $26,000 - $30,000 and graduates of traditional

universities also reported an average starting salary of $26,000 - $30,000. Possible items

within the question were entered into the SPSS program for analysis. Group 1 was

"prefer not to answer", group 2 was 15K-20K, group 3 was 21K-25K, group 4 was

26K-30K, group 5 was 31K-35K, group 6 was 36K-40K, group 7 was 41K+ and group 8 was "did not seek employment or had no starting salary in the field."

Respondents who participated in Survey I were asked if they had participated in any online courses within their traditional university. Traditional university respondents reported twenty-two (27%) with online course participation within their program. Subsequently, traditional four year university respondents were asked preference for online Interior Design discipline courses if available. The data indicated that an interest in an online Interior Design course exists if it were not a studio type course such as History of Interior Design or similar lecture format. Thirty-two traditional classroom-based Interior Design program respondents indicated that the discipline is "very hands on, and interactive," therefore, an online Interior Design course would not be an option considered.

Survey I asked informants their general opinion regarding any online courses taken. Qualitative responses about online courses yielded six broad themes; ease, busy work, intrinsic motivation, opinions and overall judgment of the online approach. Comments regarding ease were reflected as: "Online courses were very informative. The instructors were easy to reach via email, discussion boards, and by telephone. The technology was structured so that even someone with minimal computer experience could still get through the class." Second, online courses were not hands on and incorporated "busy work." The next theme which emerged was a lack of personal motivation or discipline with courses that are designed for students to work at their own pace. A common comment was more interaction within the course would be beneficial. Additionally, the participants indicated a belief that online classes are not appropriate for

design related courses but are intriguing if the courses offered are not core requirements, or classes that did not require additional "time and effort." Lastly, informants commented on these as a positive experience: Online courses offer convenience for students "who are dedicated and disciplined." Respondent forty-three expanded writing "The industry must give more respect to online students who often do more work than their classroom peers."

When asked if they felt that their four year Bachelors Degree contributed directly to success within their career path, sixty respondents agreed and seven respondents disagreed. Two reported that they did not earn a Bachelor's Degree. Survey respondent forty-three, with an online Bachelor's Degree in Interior Design, commented, "My many years of self study and hands on experience were most vital. I would say a combination of the two is most important. Designers cannot be trained or made – you either are or you aren't. Training can enhance your natural talent. While I understand, support, and like design schools, I don't encourage people to attend four year degree programs to become a designer, but rather suggest it for folks who wish to pursue their interest at a higher level." Four participants indicated that they felt some real world experience was lacking within their degree, felt undervalued, and were employed by firms where they were draftspersons rather than designers.

Survey II

Employers were asked about hiring practices within their firm or business. Informants provided qualitative answers suggesting that hiring agencies, referrals from other designers, universities with placement programs, websites, and newspapers are used to seek employees.

Fifteen respondents (44%) indicated that they were aware that a non-CIDA accredited Bachelor degree of Interior Design was available from an online university. Twenty-six informants (76%) indicated that they were not aware that an online degree exists.

One respondent of the thirty-five who completed the survey indicated that they had employed a graduate of an online Interior Design degree program. Respondent number five indicated that they had hired an employee with an online Interior Design Degree. The respondent also indicated that they felt the education of the employee adequately prepared them for the marketplace and that the employee could perform basic required tasks. The informant also indicated that the employee understood the technology within the firm and the employee was more dependable than other employees. The respondent further indicated that the employee was compensated equally to others within the firm.

Those who stated they have not employed a graduate of an online program provided further comments. Seven of fourteen informants who provided comments suggested that they have never been presented the opportunity to hire a graduate of an online degree program.

ANOVA or Analysis of Variance, extends the *t*-test so that the effects of groups of three or more can be compared with a single dependent variable (Pyrczac, 2004). A one way ANOVA was utilized to examine possible relationships of employer willingness to employ recent graduates of online degree programs, between the two types of degree programs, and compensation for experience.

Statistical results suggest that employers in architectural firms, Interior Design firms, and architectural/ design product representatives would consider employing recent graduates with an online Interior Design degree. Of the employer business structures, employers within accessories, art and decoration, and residential design businesses were least likely to consider employing a graduate of an online Interior Design degree program than the others (see Table #4). Qualitative comments made by respondents include the following trends and/or concerns: First, the amount of hands on and face to face experience was questioned. Second, the quality of the portfolio to be evaluated when interviewing. Two respondents indicated that a Bachelor's Degree from an online university and a traditional university are equal. Lastly, one respondent stated that they would only hire someone from a CIDA accredited university.

Table #4

ANOVA Results of type of employer consideration of online programs

	ss	df	M^2	F	sig
Among	10.825	7	1.546	3.08	.009
Within	26.108	52	.502		
Total	36.93	59			

Respondents were asked whether a graduate of an online university would be compensated equally to someone who has graduated from a traditional university assuming each were hired based on equal experience and qualifications. Results of the *t*-test comparing willingness of employers to compensate designers, based upon the type of training (online or traditional) yielded significance (t=1.902, df=42, p=.06). These results indicate that architectural firms were more likely to have equal pay for equal experience rather than being concerned with the type of training program that the Interior Designers completed.

Further comments regarding compensation included three informants who indicated that the experience and skill level of the potential employee is most important, not where they received their education. Informant number forty stated that they "would not hire someone with an online degree in anything. A brick and mortar education has many eyes and ears to help qualify the students, as well as prepare them for the real world. Studying design in a virtual environment leaves out the most important aspect of the study of design, namely, human interaction." And informant number thirty indicated that "You can not discriminate when it comes down to where the person went to school, it's about the quality of work that that person does as well as experience."

Respondents were asked for a general opinion of online education for students who seek Interior Design as a profession. Twenty three informants provided six trends within the comments received. Opinions including: experience, lack of interaction, location, the studio environment necessary for validity and collaboration, no difference in education, and against online education:

First, five informants suggested that an online environment would vary greatly from the traditional studio experience. Second, an online environment would lack interaction and hands on learning.

Several respondents indicated support for online courses. One informant stated "I personally have not investigated the online programs in depth, but I did take online courses from the Academy of Art in San Francisco and the courses were extremely challenging and beneficial. I will assess that it depends upon the institution creating the programs" (Respondent number twenty-four).

Another informant stated "I'm in Alaska. Our state does not have a university that offers a degree in Interior Design or Architecture. Many people here do get online degrees in a variety of fields due to the distance and time" (Respondent number thirty-six).

A third informant stated "Pursuing your education, either online or in the classroom is great. We would encourage the traditional classroom based on our own background and positive experiences. Group projects, collaboration and merely 'bouncing ideas' off of others has proved invaluable. Perhaps this is available to online students and we need to be educated on the process!" (Respondent number twenty-one).

Lastly, an informant indicated "I see this as future advancement of the industry, additionally it's compatible with older employees that are often required in high-end design work. They bring degrees and skills and other notable successes from other industries with a combined level of sophistication. An online design degree gives them the opportunity to blend their talents forgoing sitting in the classroom as an adult. Some of our online degree employees do far superior design work/sales achievements than 21-

35 year old employees and often far better than our career design staff from Parsons, Mt. Vernon, The Corcoran School and or New York University. Partly because they had been out in other industries and are often better prepared to use modern technologies" (Respondent number five).

Respondent number thirteen, however, felt that "education is the key to employment as an Interior Designer. All others are Decorators with a little knowledge that make employees for Home Depot and have just enough information to be dangerous to the public. Very Against Online degrees in any field!"

Three images completed by either a student at a traditional university or a student from an online university were represented in the survey (see Figure 8). A Oneway ANOVA provided data of the accuracy of employers when determining the source of Images #1, #2, and #3 (refer Figures 5, 6, and 7). Using 1 for "Architecture Firm," 2 for "Interior Design Firm," 3 for "Architectural and Design Products," 4 for "Furniture and Accessories," 5 for "Art and Decoration Merchandise," 6 for "Residential" and 7 for "Other," results suggest that employers who work in the residential design industry with a mean or average of 2.00 were better able to identify correctly that Image #1 was completed by a student who attended a traditional four year university. Using 1 for "online student" and 2 for "traditional student," the ANOVA indicated results generated by employers in architectural firms with a mean or average of 1.55 and respondents who indicated they were within the furniture market with a mean of 1.00 were the least likely to identify correctly whether Image #1 was completed by a student who attended a traditional four year university (refer Table #5).

Results for Image #2 (refer Table #6) suggest that employers in architectural and design products were better able than employers in architectural firms to identify correctly that a student from an online university completed the drawing. Using 1 for "online student" and 2 for "traditional student," the ANOVA test indicated a mean or average of .33 for respondents within architectural and design products than employers in architectural firms with a mean of 1.66.

Results for Image #3 (refer Table #7) suggest that employers in architectural and design products were better able than employers in architectural firms to identify correctly that a student from an online university completed the drawing. Using 1for "online student" and 2 for "traditional student," the ANOVA text indicated a mean or average of .33 than employers in architectural firms with a mean or average of 1.55.
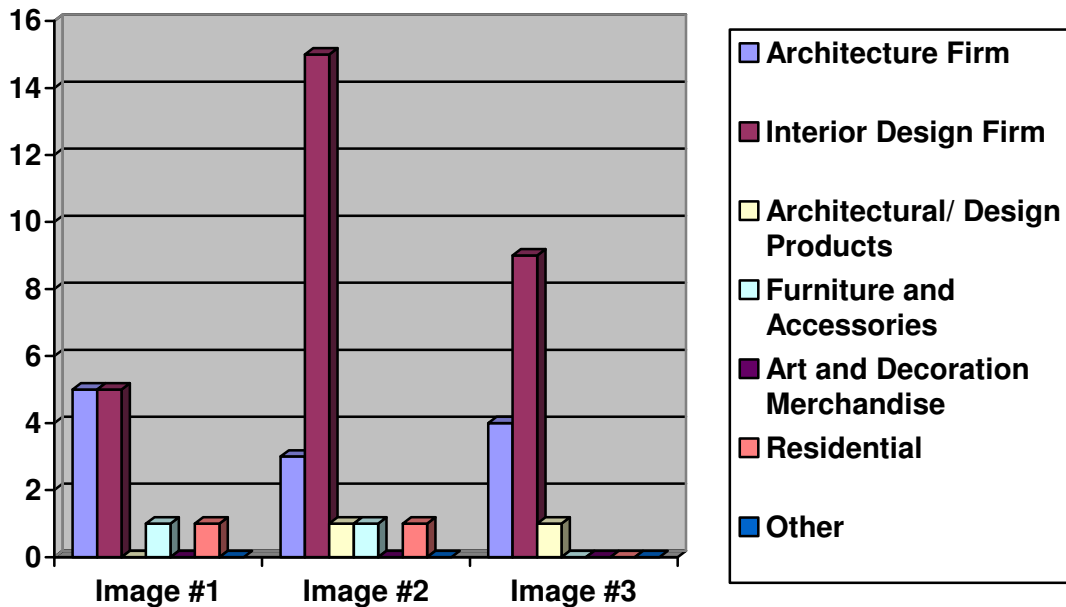
Figure 8

Correct Selection of Images Completed by Online and Traditional Interior Design Students by Business Structure

Table #5

ANOVA Results for Image #1 completed by a traditional student of a four year university

	ss	df	M^2	F	sig
Between	13.694	7	1.956	4.524	.001
Within	22.489	52	.432		
Total	36.183	59			

Table #6

ANOVA Results for Image #2 completed by a student of an online university

	ss	df	M^2	F	sig
Between	13.912	7	1.987	4.843	.000
Within	21.338	52	.410		
Total	35.250	59			

Table #7

ANOVA Results for Image #3 completed by a student of an online university

	ss	d*f*	M^2	F	sig
Between	14.323	7	2.046	3.340	.005
Within	31.860	52	.613		
Total	46.183	59			

Discussion of the Results

Findings within this study have indicated that there is no significant difference in the perceptions of employers for graduates of a traditional classroom-based and an online Interior Design Bachelor's Degree. Recent graduate perceptions vary, perhaps because the marketplace accepts individual talent and skill among designers. Because there is no significant difference in the range of starting salary for the respondents of Survey I, it can be suggested that each individual is compensated for their effort in obtaining education, and that starting salaries are commensurate as to their experience. Furthermore, employer respondents from Survey II have indicated that the talents and capabilities of each individual are taken into consideration through examining the portfolio.

Conclusions and Implications

Interior Design as a profession continues to grow and evolve. Organizations such as CIDA, ASID, and IIDA have supported the profession for many years. The people who make up these organizations are designers who represent the current profession and affect and control the future of Interior Design education. The surveyed members of these organizations had a positive perception of an online Interior Design education. While this success as an Interior Designer is based on the skill level sets and experience of the individual, the results of this study indicate that an online Interior Design education is accepted by the design industry. The previous studies reviewed and this study indicate that the use of the Internet, videoconferencing equipment, email, and other technology in an online Interior Design degree is equal in educational benefit and employability. With the further development in software, data delivery, the education of Interior Designers will continue to flourish online. Only the future will ultimately decide where Interior Design education intends to lead the industry.

This research study indicates that there is no measurable difference in the outcomes and opinions of an online Interior Design degree vs. a traditional classroom based Interior Design degree. However, with the growth and demands of technology within the industry, an online education is not only convenient and available, but prepares students for their future in the Interior Design profession.

Limitations to the Study

Limitations of the study that are known include the lack of interest and participation by the American Institute of Architects in this research project. With the participation of the AIA, more respondents by employers who provide Interior Design services may have provided further indications of perception. The ability to collect data especially on an employer level only reached those who are members of ASID and IIDA.

The Art Institute Online refused participation in this research study because they were unwilling to seek participation by graduates of their Online Interior Design Degree program. The reliability of the "snowball effect" to obtain data by those who dropped out or did not complete an Interior Design degree program may have an impact on this study because the surveys relied upon those who are members of ASID and IIDA in order to locate those who did not complete the Interior Design degree.

A change with N or number may vary by additional respondents who could have participated in the survey. Furthermore, the images that were used in the survey for Employers of Interior Designers were random images of work completed by students. The images may not be from the same studio level. Images from the same skill level within school may produce different results within the study. The differences within the images may have produced a bias which may have influenced differences in images provided in Survey II. Additionally, the survey for Employers of Interior Designers did not address whether the NCIDQ examination was a factor in hiring within their firm or business.

Opportunities for Further Study

Because there is limited information available regarding online education and Interior Design (Bender, 2005), study of the comparison of the online studio and the traditional studio should be investigated further. This study is in place to understand how an online Interior Design degree is perceived by the design community.

Additional studies of the subject may include standardized testing for both graduates of traditional and online Interior Design degree programs. A controlled study of how online Interior Design students and Traditional classroom students complete a design problem could be investigated to better understand the objective differences between the assignments produced by both online and traditional Interior Design students.

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Table #2

Table of Colleges and Universities Attended as Reported by Survey I Respondents

Academy of Art San Francisco	NDSU
Academy of Art University	New York School of Interior Design
American InterContinental University, LA	Northern Arizona University
Art Institute Online	Ohio State University
The Art Institutes International Minnesota	Ohio University
Art Institute of Dallas	Oklahoma State University
Art Institute of Portland	RIT
Bellevue Community College	Sam Houston State University
Bowling Green State University	Samford
Brenau University	Savannah College of Art and Design
CSU, Northridge	Seattle Pacific University
Dakota County Technical College	Southern Illinois University
Delgado Community College	Suffolk University
Design Institute of San Diego	Texas Christian University
East Tennessee State University	Texas State University
FIDM, Los Angeles	Texas Tech University
Florida International University	University of Akron
Florida State University	University of Alabama
Georgia State University	University of Central Missouri
Illinois Institute of Art at Chicago	University of Central Oklahoma
Iowa State University	University of Idaho
Indiana University of Pennsylvania	University of North Texas
Interior Designers Institute	University of Oklahoma
International Academy of Design	University of Wisconsin, Madison
Johnson County Community College	Utah State University
LDS Business College	Washington State University
London Metropolitan	Watkins College of Art and Design
Louisiana State University	West Virginia University
Maryland Institute College of Art	Western Carolina University
Marymount University	Western Kentucky University
Mesa College	Western Michigan University
Missouri State University	Westwood College
Mississippi State University	William Rainey Harper College
	Winthrop University

Appendix A

Definition of Terms

ACICS: Accrediting Council for Independent Colleges and Schools

ASID: American Society of Interior Designers. Composed of 40,000 plus members in the United States and in Canada.

Associate Degree: An undergraduate degree that can be earned at most two-year colleges. The associate of arts (A.A.) or associate of science (A.S.) degree is granted after students complete a program of study similar to the first two years of a four-year college curriculum. The associate of applied science (A.A.S.) degree is awarded by many colleges upon completion of a two-year technological or vocational program of study.

Bachelor's Degree: A degree received after the satisfactory completion of four- or five-years of full-time study at a college or university. Sometimes called baccalaureate degrees, they are more often called either bachelor of arts (B.A.) or bachelor of science (B.S.) degrees. Policies concerning the awarding of B.A. and B.S. degrees vary from college to college.

Certificate: A certificate is awarded for successful completion of a specialized program of study. A certificate may be for graduate (such as SGC - Specialized Graduate Certificate) or under graduate programs (such as ATC - Advanced Technical Certificate) and is usually not more than one year in length.

CIDA: Council for Interior Design Accreditation. Previously FIDER.

Construction Documents: The fourth step in the design process. Construction Documents include all of the drawings and information needed to construct a building or space. Includes Code Requirements, Civil or Engineering data, Architectural, Interior, Structural, Mechanical, Electrical, and Plumbing Drawings. These drawings also incorporate emergency operations such as fire sprinklers, alarms and emergency lighting. These drawings include detailed specifications so that the building or space may be properly and legally constructed.

Continuing Education: Continuing Education is a category that indicates a collection of courses for completion of a specialized program of study. The Continuing Education category includes for-credit program of study (awarding a specific number of credits), Continuing Education Units (CEU), and the broader non-credit program of study commonly known as Continuing Education.

Contract Administration: The fifth step in the design process. Includes all phases of the design process from the beginning until the end, when the final documents are accepted by the owner. Example documents include are initial land surveys, bidding information and final occupancy.

Design Development: The third step in the design process. Further development from Schematic Design. Spaces within the building have been determined, code reviews have been implemented and the overall design has been agreed. This stage within the design process begins to incorporate detail such as power and data locations and uses, interior finishes, lighting, millwork, and other necessities within the space.

Design Jury: Includes faculty, instructors, and professionals who are educated and/or credentials provide them some expertise in design. The design jury is a critique event in which a student presents and defends his design and theories through construction and reconstruction of the process used.

Diploma: A postsecondary diploma is awarded for successful completion of a program intended to provide students with employment skills. A diploma is usually one to two years in length.

Distance Education: Distance education has been defined in many ways throughout the years. Common aspect of the definitions, however, are that (1) teachers and students are separated physically, either by time or space, during some part of the learning environment and (2) some type of media is used for learning. The definition has changed somewhat because of new technologies. Perhaps the oldest form of distance learning is correspondence study, in which learners received lessons by mail. In this form, there truly was a physical separation of teacher and student by time and space. However, with the advent of electronic communications, there need not be a separation of teacher and student by time. Satellites and interactive videos make face-to-face transmissions possible. World Wide Web chat rooms and videoconferencing software enable teachers and students to communicate in real time. (Kansas, 2006).

Distance learning: a term that is being used more and more today in place of *distance education*. In essence, *distance learning* and *distance education* are the same. The difference is in emphasis. For some people, distance education appears to place emphasis on the teacher while distance learning focuses more on the learner and the learning process. This change in emphasis reflects the changes in popular distance learning theories. (Kansas, 2006).

Drafting: Drafting, or hand drafting is the earliest derived form of completing the design process. A two dimensional procedure allows a Drafter, Architect, and Interior Designer to communicate the design process on paper. Computer Aided Design software such as AutoCAD have allowed designers to create both two dimensional and three dimensional images with the use of the computer.

E- Learning: See distance education.

FIDER: Foundation for Interior Design Education Research (Accreditation Commission for Interior Design Programs). Now referred to as CIDA.

IDEC: Interior Design Educators Council, Inc.

IIDA: International Interior Design Association. The organization has 11,000 plus members in 9 specialty forums, in 9 regions, and in 30 chapters around the world.

Interior Design (NCIDQ definition): Interior Design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment.

Intern Interior Designer: An individual who has completed a degree in Interior Design but has not taken or passed the NCIDQ examination. Also an unlicensed individual within a jurisdiction that requires board certification to practice Interior Design.

Online Education: For this study, Distance Education, Distance Learning and E-Learning.

Programming: The first step of the design process. The initial stages of determining the needs and adjacencies for the building or space.

NCIDQ: National Council for Interior Design Qualification

Schematic Design: The second step in the design process. The building or space begins to take shape with theoretical patterns and layouts. An idea of flow and egress is determined.

Studio Model: The traditional studio model brought from the Ecole des Beaux Arts in France beginning in 1648. A method of learning with peers to promote team work.

Appendix B

NCIDQ Examination and IDEP Eligibility Requirements

Route 4

Education
No less than 60 semester or 90 quarter hours of interior design coursework that culminates in a degree or diploma

Completion of education

Apply for IDEP now!

Work Experience
5,280 hours supervised interior design experience[3]

Education must be complete before work experience begins

Apply for Exam

| Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |

Route 5

Education
No less than 40 semester or 60 quarter hours of interior design coursework that culminates in a certificate, degree or diploma

Completion of education

Work Experience
7,040 hours supervised interior design experience[3]

Education must be complete before work experience begins

Apply for Exam

| Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |

Timeline is typical for full-time education followed by full-time work experience. However, there is no minimum or maximum time limit.

IDEP is *optional* in most jurisdictions. It is recommended as a structured, comprehensive program for earning your entry-level work experience. In addition, by completing IDEP you will automatically satisfy NCIDQ's supervised work experience requirement.

[1] CIDA—the Council for Interior Design Accreditation—was formerly known as FIDER. To qualify, the degree program must have been CIDA-accredited at the date of graduation or must have become CIDA-accredited within the two-year period following the graduation date.

[2] If you receive academic credit for work experience, you cannot count that work toward NCIDQ's work experience requirement.

[3] Exam candidates who begin to accumulate interior design work experience on or after January 1, 2008 will be required to complete all of that experience under the direct supervision of an NCIDQ Certificate 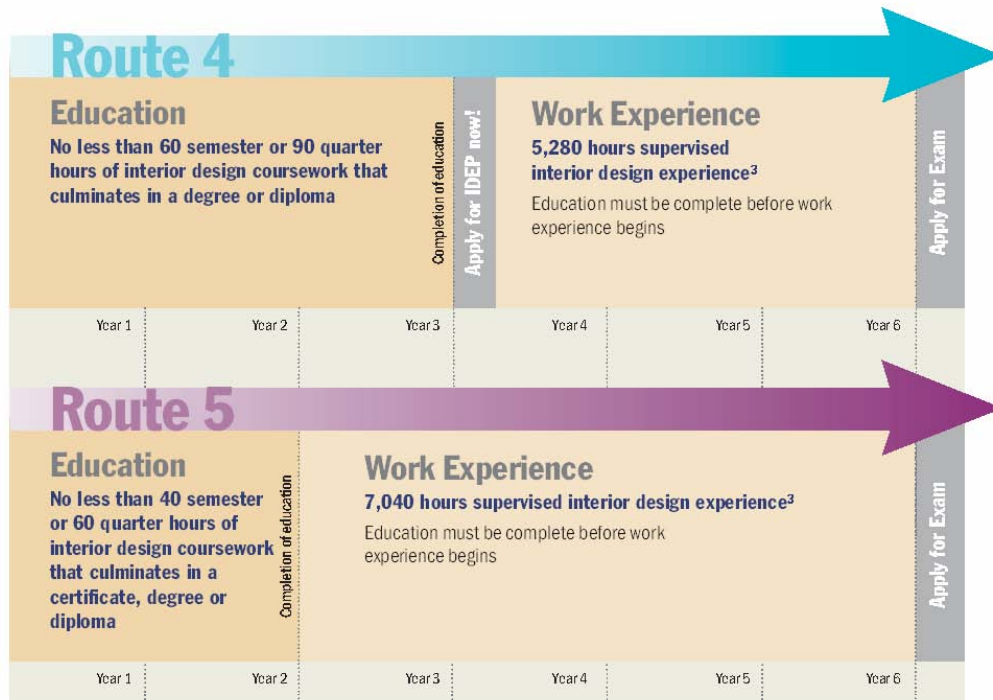holder, a licensed/registered interior designer, or an architect who offers interior design services. Independent practice time and work done under the supervision of an unlicensed practitioner cannot be counted toward the work experience requirement.

The supervised experience requirement does *not* apply to exam applicants who begin to accumulate interior design work experience on or before December 31, 2007.

[4] Any major other than interior design is included in this route: architecture, English, nursing, psychology, etc.

Go to www.ncidq.org to learn more and apply online!

NCIDQ

National Council for
Interior Design Qualification

1200 18th Street NW, Suite 1001
Washington, DC 20036-2506

Phone: (202) 721-0220
Fax: (202) 721-0221

www.ncidq.org

4/07

Appendix C

University of Central Oklahoma:

Requirements for a Bachelor of Fine Arts in Interior Design

Required Art Courses 20 hours
ART 1023 Drawing I for Art Majors
ART 1042 Drawing II
ART 1063 Fundamentals of Art I - 2D Design
ART 1073 Fundamentals of Art II - 3D
　　　　Design
ART 1083 Color
ART 3153 Survey of Art History I
ART 4303 Survey of Art History II

Required Graphic Design Courses 5 hours
DES 2122 Graphic Design I OR
　DES 2102 Graphic Design for Non-Majors
DES 2113 History of Graphic Design OR
DES 3853 Illustration II OR
　DES 3833 Computer Graphics I OR
　DES 4513 Computer Graphics II

Required Interior Design Courses 52 hours
DES 1113 Interior Design I
DES 1333 Residential Design I
DES 2143 Commercial Design I
DES 2513 History of Interior Design I
DES 2523 History of Interior Design II
DES 2533 History of Interior Design III
DES 2543 Computer Drafting I
DES 3123 Universal Design
DES 3223 Materials for Interiors
DES 3233 Residential Design II
DES 3323 Rendering Techniques
DES 3563 Custom Furniture
DES 4213 Systems Furniture
DES 4343 Lighting for Interior Design
DES 4453 Estimating for Interior Design
DES 4493 Commercial Design II
DES 4873 Interior Design Practice
DES 4952 Interior Design Internship

Electives to bring total to 124
DES 3243 Computer Drafting II
DES 4783 Charles Evans Studio

Page updated 6/03/04

Appendix D

University of Oklahoma:

Required Courses for the Bachelor of Interior Design

Interior Design

A⁺ A⁺ GRAPHIC

Bachelor of Interior Design

Course	Description	Hours
ENGL 1113	Principles of English Composition (Core I)	3
	Any Gen. Ed. approved MATH course (Core I)	3
HIST 1483 or 1493	U.S. History (Core IV)	3
ARCH 1143	Design, Construction & Society	3
I D 1011	Introduction to Interior Design	1
I D 1133	Design and Graphics I	3
		16

Second Semester

Course	Description	Hours
ENGL 1213	Principles of English Composition (Core I), or	3
EXPO 1213	Expository Writing (Core I)	
PHYS 1114	Physics for Non-Science Majors (Core II)	4
P SC 1113	American Federal Government (Core III)	3
ID 1145	Design and Graphics II	5
		15

Third Semester

Course	Description	Hours
A HI 2213	General Survey I (Core IV-Artistic Forms)	3
I D 2535	Design and Graphics III	5
I D 2763	Computer Applications in Interior Design	3
	NATURAL SCIENCE with lab —Advised Elective (Core II)	4
		15

Fourth Semester

Course	Description	Hours
A HI 2223	General Survey II	3
ARCH 2333	Architecture and the Environment	3
I D 2544	Design I: Architectural Design/Human	4

Factors

	I D 2773	Interior Construction	3
Bachelor of Interior Design	I D 2783	Interior Materials an Specifications	3
			16

Fifth Semester

Course	Description	Hours
ACCT 2113	Fundamental Financial Accounting	3
I D 3724	Interior Design II: Lighting Design	4
I D 3753	History of Interior Design, Early Civilization to 1800 (Core IV, Western Civilization & Culture)	3
I D 3773	Furniture Design	3
	Non-Western Culture-Advised Elective--(Core IV)	3
		16

Sixth Semester

Course	Description	Hours
ECON 1113	Principles of Economics --Macro (Core III)	3
I D 3734	Interior Design III: Commercial Design	4
I D 3763	History of Interior Design, 19th & 20th Cent.	3
I D 4763	Advanced Computer Applications, or	3
I D 4783	Topics in Computer Applications	
	OPEN ELECTIVE--Upper-Division	3
		16

Seventh Semester

Course	Description	Hours
MKT 3013	Principles of Marketing	3
ARCH 3443	Modern and Contemporary Architecture	3
I D 4463	Interior Design Office Professional Practice	3
I D 4744	Interior Design IV: Institutional & Corporate Design	4
	COMMUNICATION ELECTIVE	3
		16

Eigth Semester

Course	Description	Hours

Interior Design: Page 3 of 3

Course	Description	Hours
I D 4776	Interior Design V (Capstone)	6
Bachelor of Interior Design	PROFESSIONAL ELECTIVE—upper-division	3
	GENERAL EDUCATION ELECTIVE—upper-division (outside major)	3
	OPEN ELECTIVE---Upper Division	3
		15

Appendix E

Oklahoma State University:

Requirements for the Bachelor of

Human Environmental Sciences in Interior Design

Design, Housing and Merchandising

Interior Design
2007-2008

Fall		First Year	Spring		
ENGL	1113	Freshman Composition I	ENGL	1213	Freshman Composition II (*Prerequisite:*
or	1313	Critical Analysis and Writing I			*ENGL 1113, 1123, or 1313*)
		(*Prerequisites: English ACT score of 27*	or	1413	Critical Analysis and Writing II
		and 3.50 overall high school or transfer			(*Prerequisite: ENGL 1313, an "A" in*
		GPA; or consent of course director)			*ENGL 1113, or consent of course*
HES	1112	HES Freshman Experience			*director*)
or	3112	HES First-Year Transfer Experience	or	3323	Technical Writing (*Prerequisites: ENGL*
CHEM	1014	Chemistry in Civilization (Fall only)			*1113, 1213, and junior standing*)
ART	1103	Drawing I	DHM	1123	Graphic Design for Interiors
DHM	1003	Design Theory and Process for Apparel			(*Prerequisites: DHM majors only*)
		and Interiors	ART	1603	Introduction to Art
		(*Prerequisite: DHM majors only*)	HIST	1103	Survey of American History
			or	1483	American History to 1865
			or	1493	American History Since 1865
			MATH	1513	College Algebra
					(*Prerequisite: Two years of high school*
					algebra or UNIV 0123)
			or	1483	Mathematical Functions and their Uses
					(*Prerequisite: UNIV 0123 or placement*
					into MATH 1513)
		15 Hours			15 Hours

FRESHMAN PROFICIENCY REVIEW

Fall		Second Year	Spring		
DHM	2103	Interior Design Studio I: Residential	DHM	2243	Interior Design Studio II: Interior
		(*Prerequisite: pass Proficiency Review*)			Components & Constr. Documents
DHM	2073	CAD for Interiors (*Prerequisites: DHM*			(*Prerequisites: DHM 2103, 2073*)
		1123 and pass Proficiency Review)	DHM	2313	Codes and Regulations for Int.
DHM	2003	Creative Problem Solving in Design and	DHM	2573	Textiles (L, N)
		Merchandising	ART	1303	Three Dimensional Design
MATH	1493	Applications of Modern Math			(*Prerequisite: ART 1103*)
		(*Prerequisite: Intermediate Algebra or*	HDFS	2113	Lifespan Human Development
		placement in 1513)			
or	1613	Trigonometry (*Prerequisite:*			
		Intermediate Algebra or placement in			
		1513)			
or	1715	College Algebra and Trigonometry			
		(*Prerequisite: one unit of high school*			
		plane geometry, and intermediate			
		algebra or high school equivalent)			
SPCH	2713	Intro. To Speech Communication			
		15 Hours			15 Hours

		Fall	Third Year		Spring
DHM	3363	Interior Design Studio III: Small Scale Contract *(Prerequisite: DHM 2243)*	DHM	3453	Interior Design Studio IV: Environmental Design *(Prerequisites: DHM 3363)*
DHM	3823	Professional Practices for ID *(Prerequisites: DHM 2243, 2313)*	DHM	4373	Advanced Computer-Aided Design for Interiors *(Prerequisite: pass Proficiency Review)*
DHM	4001	Design and Merchandising Speakers Colloquium			
DHM	3233	Heritage of Interiors I	DHM	3881	Interior Design Pre-Internship Seminar *(Prerequisites: DHM 2073, 3363, and SPCH 2713)*
DHM	3303	Materials and Finishes for Interior Design *(Prerequisite: Interior Design and Merchandising students only; Interior students, DHM 2243)*	ACCT	2103	Financial Accounting *(Prerequisites: 24 credit hours, including ENGL 1113 and MATH 1483 or equivalent)*
			SOC	3223	Social Psychology
			CTR EL	(3)	Controlled Elective
		13 Hours			16 Hours

Summer: DHM 4824: Internship (4 hours). *(Prerequisites: DHM 3453, 3881, 4373)*

		Fall	Fourth Year		Spring
DHM	4264	Interior Design Studio V: Large Scale Contract *(Prerequisite: DHM 3453)*	DHM	4294	Interior Design Studio VI *(Prerequisite: DHM 4264)*
DHM	4003	Environmental Perspectives on Apparel and Interior Design *(Prerequisite: completion of 90 credit hours)*	DHM	4523	Critical Issues in Design, Housing & Merchandising (Spring only) *(Prerequisite: senior standing in DHM)*
DHM	4573	Environmental Sustainability Issues for Designers and Merchandisers (Fall only) *(Prerequisite: DHM 2573)*	ECON "I"	1113 (3)	Economics of Social Issues International Course
DHM	4323	Heritage of Interiors II	POLS	1113	American Government
DHM	3301	Supervised Field Experience (1 hr) *(Prerequisite: DHM 2243 or consent of instructor)*			
		14 Hours			16 Hours

Graduation Requirements...

Total Credit Hours for Graduation: 123 minimum
45 upper-division hours required and 60 hours must be completed at a four-year institution
A 2.50 major GPA is required. This includes all courses in College/Departmental and Major Requirements.
A 2.50 major GPA is required for full admission to the Internship Program.
Successful completion of proficiency review required to take 2000-level DHM studio courses.
Students accepted into the Interior Design professional program will be required to have a laptop computer and appropriate software that meets OSU-DHM specifications for DHM 2243 and subsequent courses.
Transfer Admission Requirements: 2.00 for less than 31 hours; 2.25 for 31-45 hours; 2.50 for more than 45 hours.

A grade of "C" or better is required in DHM 1003, 1123, 2003, 2073, 2103, 2243, 2313, 2573, 3301, 3303, 3363, 3453, 3823, 3881, 4001, 4003, 4264, 4323, 4373, 4523, 4573, 4824; Controlled electives (3 hours); ART 1103, ACCT 2103, CHEM 1014.

Note: See OFFICIAL plan of study

Don't forget...
This is a four-year plan. Subject to modifications in curriculum(s) offerings and scheduling.

Students will be held responsible for degree requirements in effect at the time of matriculation (date of first enrollment) and any changes that are made, so long as these changes do not result in semester credit hours being added or do not delay graduation.

This plan is provided as a courtesy. The OFFICIAL degree requirements sheet is used to determine eligibility for graduation.
March 2007

Appendix F

The Art Institute Online

Requirements for the Bachelor of Interior Design – 180 Credit Hours

- Professional Development
- Drawing
- Color Theory
- Fundamentals of Design
- Perspective
- Visual Indication
- Theory & Development of Form
- Human Factors
- Freshman Studies*
- Digital Image Manipulation
- Basic Drafting
- Basics of Interior Design
- Textiles
- History of Furniture - Ancient Style to 1830
- Space Planning
- History of Furniture - 1830 to Present
- Lighting
- Programming
- Introduction to AutoCAD
- Office Design
- Materials and Specifications
- Residential Design Studio
- Drafting Technology
- Codes/Barrier-Free Design
- Computer 3D Architectural Model Making

- Institutional Design
- Professional Practices
- Residential Design Studio
- Environmental Design
- Interior Architectural Systems and Detailing
- Advanced Residential Design Studio
- Mixed Medium Rendering
- Digital Presentation Methods
- Commercial Design Studio
- Multicultural/Global Design
- Thesis Design
- Portfolio
- Thesis Development
- Construction Documents
- Advanced Commercial Design
- Internship

Program Electives - 3 credits (select 1)

- Photography
- Residential Design - Kitchen and Bath
- Architectural Model Making
- Furniture Design

General Education Courses - 60 credits

Appendix G

Rhodec International

Requirements for a Diploma Program of Interior Design

List of Subjects

Subjects will be studied in this order:

———

Interior Design Diploma Program

Course/Unit RD1
Materials

6 Semester Credits

Course orientation; General approach; Sample boards; The elements and principles of design; Natural materials - stone, wood, slate etc; Synthetic materials - brick, glass, plastics, etc; Applied materials - wallpapers, paints, murals etc; Soft furnishings - textiles, carpets, curtains etc; Properties and suitability of materials; Collecting samples; Cataloguing and storage of samples, brochures etc; Dealing with suppliers and manufacturers; Measuring Rooms and Estimating Materials Quantities; Sketchbook studies.

10 Tests : M1 - M10

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Interior Design Diploma Program

Course/Unit RD2
A History of Interior Design

6 Semester Credits

Advice on Planning and Writing Your Essays; Introduction and Survey of Early Historical Styles; From Ancient Greece to the Middle Ages; A Golden Age: Interiors of the Renaissance; The Age of Exuberance: European Baroque; The Aristocratic Age: Rococo and Contemporary Styles; The Neo-Classical Interior; Towards Stylistic Variety: from Empire and Regency to the Romantic Period and Historicism; 19th Century Reforms and the Art Nouveau; The Modern Age; Sketchbook studies.

8 Tests : HD1 - HD8

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Interior Design Diploma Program

Course/Unit RD3
Drafting for the Interior Designer

6 Semester Credits

Materials and their use; Drawing practice; Ink drawing; Scale drawing; Orthographic, Axonometric, Isometric and Oblique projection; Lettering - origin, Roman, free-hand and stencil lettering; Drawing office practice for representing details on drawings; Presentation

drawing; One- and Two-Point Perspective drawing; An Introduction to CAD (Computer-Aided Design); Sketchbook studies.

8 Tests : D1 - D8

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Interior Design Diploma Program

Course/Unit RD4
Design

3 Semester Credits

Creativity; The Design Process; Spatial Relationships (organisation of two dimensional space, organisation of three dimensional space); Natural Form (observations of surface patterns and textures); Construction and Proportion; The Golden Section; Fibonacci Series; Light and Optical Illusion; Bauhaus; Illuminated Space Studies; The Scheme; Sketchbook studies.

5 Tests : De 1 - De 5

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Interior Design Diploma Program

Course/Unit RD5
Color

6 Semester Credits

The nature of Color; Primaries including Additive, Subtractive and Medials; Secondary and tertiary color; The natural order of color; Discordant color; Watercolor equipment; Gouache; Color notation; The Munsell System; Comparisons; Color Standards; Pastel tints and shades; Color mixing to graded scales; Neutral grey; Hues and tones; The use of pencil crayon to modify gouache; Color harmony; Psychology of color; Color rendering; Textures and reflections; Basic schemes; Color and safety in industry; Color for non-residential applications; Period color; Introduction to other coloring media; Practical applications; Planning a color scheme; Techniques and interiors; Sketchbook studies.

6 Tests : C1 - C6

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Interior Design Diploma Program

Course/Unit RD6
Furniture and Fittings, Part One

6 Semester Credits

Planning rooms; Presenting your ideas; Space in the home; Heating; Kitchens and bathrooms; Universal Design (Designing for Special Needs); Accessories; Antiques; Lighting; Window treatments; Sketchbook studies.

6 Tests : FF1 - FF6

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Interior Design Diploma Program

Course/Unit RD7
Furniture and Fittings, Part Two

6 Semester Credits

Furniture materials; Building materials; Metals; Timber; Plastics; Upholstery; Anthropometrics and ergonomics; Design 'Off The Top Of Your Head'; Sketchbook studies.

7 Tests : FF7 - FF13

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Interior Design Diploma Program

Course/Unit RD8
Construction of Interiors

6 Semester Credits

Basic Principles; Foundations and External Walls; Windows and External Doors; Roofs; Floors and Ceilings; Partitions; Stairs; Environmental Services; Structural Materials; Surfaces; A Building Survey and Measured Drawings; Sketchbook studies.

11 Tests : Con 1 - Con 11

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Interior Design Diploma Program

Course/Unit RD9
Professional Practice

3 Semester Credits

First Requirements; Setting Up Your Own Business; Managing Projects; Attending Exhibitions and Obtaining Discounts; Sketchbook studies.

3 Tests - PP1 - PP3

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Interior Design Diploma Program

Course/Unit RD10
Final Test

12 Semester Credits

A major project which requires you to put into practice the skills which have been acquired over the course to produce a Portfolio of drawn and written work to professional standards in answer to a number of design questions. When the whole course and this Final Test have been satisfactorily completed your Diploma will be forwarded in due course.

Click here to see four sample pages as a pdf file

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Appendix H

Mission Statement: Department of Design

College of Arts, Media and Design

University of Central Oklahoma

The Interior Design Program is a pre-professional career preparation program that helps students excel in:

- *Developing unique, innovative and effective solutions to design problems.*
- *Clearly communicating concepts and solutions.*
- *Understanding Philosophies, theories, and terminology of design.*
- *Rendering, executing, and producing design.*
- *Presenting concepts and solutions orally and in writing.*
- *Developing high standards in professional practice."*

Appendix J

Mission Statement: Division of Interior Design

College of Architecture

University of Oklahoma

"The mission of the Division of Interior Design is to provide professional undergraduate education in Interior Design within a collaborative, multidisciplinary learning environment. The disciplinary perspectives shares a common pedagogy within the College of Architecture divisions, engaging high-tech knowledge with high touch skills in preparing new graduates to solve problems related to global challenges facing the profession of Interior Design in practice."

Appendix K

Mission Statement: Department of Design, Housing and Merchandising

College of Human Environmental Sciences

Oklahoma State University

"The college of Human Environmental Sciences advances and applies knowledge of the interaction of people with their environments to develop effective professionals, engaged citizens and visionary leaders who promote the physical, social, and economic well being of people."

Appendix L

Mission Statement: Bachelor of Fine Arts in Interior Architecture & Design Online

Academy of Art

"The Curriculum targets to prepare graduates for the professional practice of interior architecture and design through education and training. The department strives to achieve a balance between the mastery of design skills that meet the needs of the industry while satisfying the creativity and imagination that will lead to better ways of thinking about our environment."

Appendix M

Mission Statement: Bachelor of Science in Interior Design

Art Institute Online

"Part art, part science, Interior Design goes far beyond decorating. Interior Designers have a profound impact on peoples lives by creating the surroundings in which we live, work, and play. In this online program, you'll study computer aided drafting and design, 3-D design, space planning, problem-solving, and the history of design and architecture."

Appendix N

Mission Statement: Diploma/ Bachelor of Interior Design

Rhodec International (The London Metropolitan University)

"This Interior Design program trains you to know, understand and put into practice the essentials of professional Interior Design."

Appedix O

Chronology of Significant Events in the Historical Development

of Interior Design Education

Adapted from: *"Tracing the Paths of Interior Design Education"*

(Nutter, 2001, Appendix D, p.123)

1648   Ecole Des Beaux Arts, Paris, France founded.

1700-1900   Industrial Revolution.

1771-1773   Thomas Nevell's Master Carpenters School, Philadelphia.

1775-1783   Revolutionary War.

1796   English architect Henry Benjamin Latrobe comes to America.

1815   *Ecole Nationale de Dessin pour les Jeunes Filles* founded.

1841   Catherine Beecher published Domestic Economy

1842   London Female School of Design founded

1845   The Drawing School of Cincinnati founded.

1848   Sarah Worthington King Peter founded the Philadelphia School of Design

                for Women.

1845-1853   First American, Richard Morris Hunt attended the Ecole des Beaux Arts.

1854   Sarah Worthington King Peter founded Ladies Academy of Fine Arts in

                Cincinnati, Ohio

1856   School of Design added to the Ohio Mechanics Institute, Cincinnati

1857   American Institute of Architects formed.

1861-1865   Civil War.

1868   The Massachusetts Institute of Technology Architecture Program began.

1864-1869   Rufus King co-founded the McMicken School of Design.

1869   Catherine Beecher and her sister Harriet Beecher Stowe published *The*

                 American Woman's Home.

1870-1900   Professionalization in America.

1870   Massachusetts Free Instruction in Drawing Act enacted.

1871	Cornell University Architecture Program began.
1873	University of Illinois Architecture Program began.
1874	Benn Pitman organized first china painting class at School of Design, Cincinnati.
1876	Philadelphia Centennial Exposition – School of Design, Cincinnati works displayed.
1877	Candace Wheeler established the New York Society of Decorative Arts.
1878	Margaret Hicks (Cornell University graduate) published "Workman's Cottage".
1879	The Pottery Club, Cincinnati formed.
1880	First firing of Maria Longworth Nichols Storer's Rookwood Pottery Co., Cincinnati.
1880	Mary Louise McLaughlin of Cincinnati published *Pottery Decoration*.
1890's	Tuskee University Architecture Program began
1893	World's Columbian Exposition in Chicago – Women's Building designed by Sophia Hayden with interiors by Candace Wheeler.
1894	Susan Morgan became first woman to receive a degree from the University of California in Engineering.
1896	Helen Campbell published *Household Economics*.
1897	State licensure for architects required for the first time.
1899	Lake Placid Conferences on domestic Science began.
1901	Susan Morgan received a Certificate of Completion from the Ecole des Beaux Arts in France.

1904	Isabel Bevier published *The House: Its Plan Decoration and Care*.
1905	Elsie de Wolfe printed business cards for her interior decorating services.
1908	Caroline Hunt published *Home Problems*.
1909	Home Economics Association founded based on Lake Placid Conferences.
1913	DeWolfe receives commission for design of Henry Clay Frick residence.
1913	Christine Frederick produced film on housekeeping and founded a school of domestic science: Applecroft Experimental Station in Long Island, NY.
1915	Christine Frederick published *Household Engineering: Scientific Management in the Home*.
1914-1918	World War I.
1919	Walter Gropius founded Bauhaus in Germany.
1922	The School of Applied Arts began as a department of the University of Cincinnati's Department of Architecture.
1923	Gretta Gray (MIT Architecture graduate) published book *House and Home*.
1925	School of Applied Arts in Cincinnati added course in Interior Decoration.
1929-1941	Great Depression.
1931	The American Institute of Interior Decorators founded.
1932	Lilly Reich appointed Director of Bauhaus Weaving Workshop.
1933	Nazis forced closure of Bauhaus in Germany.
1936	American Institute of Interior Designers (AIID) renamed American Institute of Decorators (AID).

1930's-1940's   Walter Gropius and Bauhaus Masters came to the U.S. and began

teaching.

1930-1970   Period of professionalization in Interior Design; change in terms from

"decorator" to "designer"

1941-1945   World War II.

1950-1953   Korean War.

1955-1975   Vietnam Conflict.

1957   National Society of Interior Designers (NSID) founded.

1961   American Institute of Decorators (AID) renamed American Institute of

Interior Designers (acronym remained AID).

1962   Interior Design Educator's Council (IDEC) founded.

1963   Institute of Business Designers (IBD) founded.

1970   Foundation for Interior Design Education Research (FIDER) [now

CIDA] founded.

1972   National Council for Interior Design Qualification (NCIDQ) founded.

1975   American Society of Interior Designers (ASID) founded.

1994   International Interior Design Association (IIDA) founded.

Appendix P

Survey Link Publication in ASID *Newsflash!* October 22-November 04, 2007

Oct. 22 - Nov. 4, 2007

In This Issue:

- IntersectWest 2008
- Publicity Opportunity: Unusual Office Space
- Master's Candidates Need to Hear From Interior Designers
- Aging in Style
- Help Design Students Entering the Profession
- What's in Your Office?
- Renew Your ASID Membership
- Go Ahead, Make a Scene: Test a New 3-D Web Site
- STEP Workshops
- Industry Partners in the News
- Foundation Update
- New CEUs Approved

Click on the Industry Partner logo below to be directed to their Web site!

If you are an Industry Partner interested in sponsoring *NewsFlash*, please contact the Industry Partner department at (202) 546-3480 or e-mail industry.partners@asid.org.

Three landmark days. One integrated approach. February 5 – 7, Las Vegas

ASID is a title sponsor of IntersectWest® 2008, providing a dynamic, one-of-kind education platform that brings together insights and observations from the industry's leading practitioners and thinkers.

The three-day conference will feature hundreds of commercial exhibitors and will provide attendees with education sessions that bring together expert speakers to provide a broad perspective on the industry.

Publicity Opportunity: Unusual Office Space

The quarterly publication of *BusinessWeek*, *Small Biz* (circulation 650,000) is looking for designers that have completed unusual offices to profile in their publication. This feature is included in every issue and in the past have profiled over-the-top, wildly unique offices. Past examples include an office in the Texas Speedway and another in a castle. The writers are looking for overall unique settings, but will also consider an office that is located in a conventional space but with unconventional design. Also, because this is *Small Biz* magazine, only offices of companies with 100 employees or less will be considered.

Interested designers may call Amy Barrett directly at (856)

Featured keynote speakers include Kevin Danaher, Ph.D., executive director, Global Citizen Center and co-founder, Global Exchange; and Cam Marston, multi-generational relations and workplace communications expert. Danaher will speak on "Accelerating the Transition Into the Green Economy," and Marston will address "Four Generations in the Workplace: Searching for the Common Ground."

For more information, and to register, visit www.intersectwest.com.

Master's Candidates Need to Hear From Interior Designers

Interior design master's degree candidates are looking to hear from designers to complete their thesis research. If one of the studies below pertains to you, please take a moment to respond. The information will be shared with designers when the thesis is completed and will be valuable to the future of design education.

Have You Graduated from an Interior Design Degree Program in the Last 10 Years?
Did you a graduate with a degree in interior design between 1998 and 2006? Do you know someone who did? Do you know someone who started and didn't finish because he or she changed majors or decided design wasn't a good fit? Your participation is needed in a study on how effective an online interior design education is when compared to a traditional interior design education at a four-year university.

This survey requires approximately 10 to 25 minutes, depending on the answers you provide. Click here to participate in the study.

Who Works Hardest for the Money?
Calling all design firm principals and designers in charge: Can you spare 10 minutes of your time to let us know what you think about your design employees? How does their education match up to their performance? Click here to participate in the study.

Help Design Students Entering the Profession

ASID and IIDA are partnering with the Center for Career Services at Syracuse University to gather information on hiring practices to be shared with graduating design students. Your responses will greatly help in this effort.

616-9520. This is an ongoing feature and the reporter may be contacted at any time. In order to get in the next issue, designers must respond by Friday, October 26th.

Aging in Style

New Web Site Focuses on Caregivers

The newly launched Web site www.agingcare.com addresses the needs of caregivers. Click on the "LIVING" tab at the top of the page to locate articles on aging in place and universal design.

Renew Your ASID Membership

ASID has made invoicing easy this year! Look for a new and improved invoice in your mailbox by the end of October.

You can already view your invoice and renew your dues online at www.asid.org. Log on to www.asid.org and follow the "Renew Your Dues" link from the home page to make a payment. Members that renew their dues **online** by Dec. 31, 2007, will be entered into a drawing to win a free year of membership dues! Only online renewals are eligible for the raffle. Thank you for your continuing membership.

STEP Workshops

Be prepared for the NCIDQ examination and register for a STEP workshop today. This ASID-exclusive preparation program will equip you with

Click here to access the survey.

You do not need to log in or provide any personal information. All responses are anonymous and confidential. The study will take about 15 minutes to complete.

A similar study was conducted two years ago, and the resulting "Tips for Graduates" has been used by thousands of design students. You can see a copy of the results on the ASID Web site here.

What's In Your Office?

Do you or your office have the perfect desk, organizer for samples or project drafts, or lobby seating? Have the perfect lighting or wall materials for sparking a designer's creativity? Tell us what office products you can't live without.

Send a link to the product and one sentence about what the product does or means to you or your business. The January/February issue of *ASID ICON* will feature selected products perfect for designers and their professional lives and environments.

Products on your wish list or that may be of value to other ASID members and their business are welcome for submissions as well. Send all submissions to Kerry O'Leary, associate editor, at koleary@asid.org. We look forward to seeing your favorite office products!

Industry Partners in the News

Broadloom carpet products from **Bentley Prince Street**, Industry Partner of ASID, can now be applied toward LEED Innovation in Design credits. With recent changes to LEED criteria, Bentley's products with the California Gold Sustainable Carpet Standard stamp are now LEED-certified. Click here to read more from *Interior Design*.

Prosource Wholesale Floorcoverings, Industry Partner of ASID, announces the opening of its newest location at 2325 South Commerce Street in Gonzales, La. The Gonzales location was opened to support the Baton Rouge location and to satisfy the market's growing customer base. For more information, visit www.prosourcefloors.com.

everything you need to pass the examination. To find a workshop near you, visit www.asid.org/designer/step.

New CEU Courses Approved

ASID announces the addition of three new Continuing Education Unit (CEU) courses.

The New ADA Guidelines: What You Need to Know
Instructor: Donna Kirby, FASID
Contact: DKLJAG@aol.com
CEU Value: 0.2
Description: This class covers the changes that were made with the Revision of the Americans with Disabilities Act in July 2004. The class explains which jurisdictions have adopted the guidelines, which rules can be used immediately without adoption and which will have to wait for the adoption of the building codes.

Achievable Barrier Removal & Accessibility
Instructor: David Chitester
Contact: Carrie Almodovar at carriea@redvector.com
CEU Value: 0.3
Description: This three-hour interactive online course is aimed at helping people in the construction industry learn what they have to do to comply with the Americans with Disabilities Act of 1990. The course focuses on common questions about barrier removal and design details concerning accessible parking, accessible lodging, and accessible stadiums.

Foundation Update

Scholarship and Award Winners Announced for 2007
The ASID Foundation recently presented the 2007 scholarships and awards to the following:

Irene WInifred Eno Grant
Mihyun Kang, Ph.D.
Randall Russ, Ph.D., ASID
Glenn Muske, Ph.D.

Joel Polsky Academic Achievement Award
Patricia Salmi

Joel Polsky Prize
Keith Diaz Moore, Ph.D., AIA; Lyn Dally Geboy, Gerald D. Weisman

Mabelle Wilhelmina Boldt Memorial Scholarship
Carissa Mullaney

Yale R. Burge Competition
V. Claire Kennedy

Jubilation 08
New Orleans jazz, delicious food and drinks, incredible auction items, good friends and a great cause …

Mark your calendar for the ASID Foundation's annual fundraising event, **Jubilation 08**. The event, held during **INTERIORS 08: The ASID Conference on Design**, will be Friday, March 14, in New Orleans.

The highlight of **Jubilation 08** will be a live and silent auction. Your and your chapter's help in acquiring auction items are critical to the event's success.

As before, awards will be given to the top three ASID chapters who are responsible for raising the most money. Congratulations again to last year's first place winner, ASID Washington, D.C., Metro Chapter; second place winner, ASID California North Chapter; and third place winner, ASID Tennessee Chapter.

Click here to download a PDF Auction Donation Form.

Selling Clients What they Need: Not What they Ask For
Instructor: Lloyd Princeton
Contact:lloyd@dmcnyc.com
CEU Value: 0.2
Description: This course explores the psychology of selling clients products and services. The course teaches design professionals and students how to ask the right questions, and educate their clients, in order to steer clients towards what they need and will ultimately buy.

InformeDesign®
Where research informs design

NEW RESEARCH SUMMARY
Quiet, Effective Air Filters for Bedrooms
How Visitors Move Through Open Plan Exhibitions

InformeDesign is a research and communications tool for designers, sponsored by ASID and created by the University of Minnesota.

ASID Contract Documents

Thank you for helping the future of the interior design profession by making **Jubilation 08** a true success.

— ASID residential contract documents are the most widely accepted standard forms in the interior design industry. For more information, e-mail advantage@asid.org. For a full list of member benefits, click here.

ASID is the leading professional association representing the interests of interior designers. Its mission is to advance the interior design profession through knowledge generation and sharing, advocacy of interior designers' right to practice, professional and public education, and expansion of interior design markets. The Society supports its more than 38,000 members — comprised of practicing interior designers from all design specialties, design students and industry representatives — through a variety of programs and services and a network of 48 chapters throughout the United States and Canada.

Please send your comments and suggestions to publications@asid.org. To unsubscribe, log in to your online account here, select "Profile Update," followed by "Maintain Your Communication Preferences." Deselect "NewsFlash" to no longer receive this newsletter.

Appendix Q

Survey Link Publication in ASID *Newsflash!* November 05-16, 2007

News Flash

Home > News Room > News Flash

FIND A DESIGNER
I AM A DESIGNER
BECOME A DESIGNER
STUDENT CENTER
INDUSTRY PARTNERS
KNOWLEDGE CENTER

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NEWSFLASH

THE ASID BIWEEKLY NEWSLETTER ● KEEPING YOU INFORMED ● ASID.ORG

007

Speakers Announced for **INTERIORS 08**

Greenbuild? Join ASID for Lunch!

West Education Session Descriptions Online

Aging in Style

ASID ICON Needs Photos of Your Office!

Graduate Student Seeks Assistance With Thesis Project

GE Edison Award Call for Entries

EMAIL THIS PAGE 007 Economic Census is Coming

PRINT THIS PAGE Members in the News

Go Ahead, Make a Scene: Test a New 3-D Web Site

Foundation Update

New CEUs Approved

Keynote Speakers Announced for INTERIORS 08

Environmentalist, architect and explorer Jean-Michel Cousteau and motivational speaker Rosemarie Rossetti, Ph.D., founder of the Universal Design Living Laboratory, will be keynote speakers at **INTERIORS 08: The ASID Conference on Design**, being held at the New Orleans Marriott, March 13 – 16, 2008.

President of the Ocean Futures Society, a graduate of the Paris School of Architecture and member of the Ordre National des Architectes, Cousteau combines his passions for the natural and built environments to create sustainable and visionary structures. An educator and film maker, he has traveled the globe fostering alliances to bring about positive change. Most recently, he has been involved with the Jean-Michel Cousteau Fiji Islands Resort, designed to demonstrate the possibilities of an environmentally responsible and culturally appropriate ocean-oriented resort.

Paralyzed from the waist down due to a spinal cord injury, Rossetti has used her experience coping with adversity to inspire thousands of others to live positive and fulfilling lives. She and her husband are building a demonstration home, the Universal Design Living Laboratory, to teach green building and healthy home construction practices.

Sign up for conference updates at www.asid.org/interiors!

INTERSECTWEST '08

Click on the Industry Partner logo below to be directed to their Web site!

The STAINMASTER® carpet
Employee
Rewards
Program

If you are an Industry Partner interested in sponsoring *NewsFlash*, please contact the Industry Partner department at (202) 546-3480 or e-mail industry.partners@asid.org.

QUICK LINKS

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Design for an Aging Population
Meet the ASID Board of Directors

TIPS AND TOOLS

Download "Designing Your Space"

ASID - Where Design Comes to Life (Flash player required)

INDUSTRY PARTNER ADS

Education Session Descriptions and Schedule Now Online

IntersectWest, being held February 5 – 7, 2008, in Las Vegas, will deliver a fully integrated exhibit space and educational program experience that drives new and innovative thinking. Educational sessions and keynote descriptions can be found online, here.

From ADA guidelines and codes, to ergonomics and solar energy, there's something for everyone at IntersectWest. Click here to register online. Don't miss it!

ASID is a proud sponsor of the event.

ASID ICON Needs Photos of Your Office!

The January/February issue of *ASID ICON* will be a special "Business Issue." We'd like to include photos of *your* offices and workspaces! From home offices to multi-person workspaces, we want to see where you do business. Photos must be hi-res—at least 300dpi at a size of no less than 5" x 5". If you have photos, please mail a CD to ASID ICON, 608 Massachusetts Ave., NE, Washington, DC 20002. You can also e-mail them to icon@asid.org, but please follow-up to confirm delivery, as some image files may be too large for e-mail. **All submissions must be received by Monday, Nov. 12.** For more information, e-mail icon@asid.org or call (202) 675-2363. Thank you for your contributions!

Graduate Student Seeks Assistance With Thesis Project

An interior design master's candidate is doing a study on interior design education and is seeking 10 to 15 interior design firm employers to complete a brief survey on interior design education and employee performance. The survey will take about 10 minutes to complete. If you can assist, please click here to participate in the study.

Members in the News

Allison Mann, Allied Member ASID, recently joined Burch Builders Group, LLC, in Warrenton, Va., as project designer. Mann's work has been featured in several publications, including *The Washington Post* and *Metro Washington Home Improvement* magazine.

Mohawk Industries, Industry Partner of ASID, has launched a new Web site dedicated to sustainability. MohawkGreenworks.com highlights the company's green initiatives. Read the news here from *Interior Design.*

Pat Agnew, ASID, received two awards from the ASID South Central Chapter. Agnew was honored for her exemplary leadership and service.

Ray Anderson, chairman and founder of Interface, Inc., Industry Partner of ASID, was named one of 43 Heroes of the Environment. Anderson was honored by *Time* magazine at an October 25 ceremony. To see the full list of winners, click here.

Go Ahead, Make a Scene: Test a New 3-D Web Site

ASID members are invited to Beta test a new 3-D Web site called SceneCaster.com. SceneCaster takes only minutes to learn and gives designers and their clients access to millions of 3-D objects, along with textures and colors, to share design ideas. Any Internet user with basic Web skills can easily create, share and discuss their own 3-D scenes or transform existing 3-D scenes using a simple and intuitive drag-and-drop interface.

To try SceneCaster today, go to www.scenecaster.com and click the "JOIN" button. Follow the instructions to register, and you'll get an e-mail to verify your registration. Once you've registered, you can click on the "Make a Scene" tab to create as many scenes as you like. Please provide feedback about your SceneCaster experience; simply click the feedback link at the bottom of any page on the Web site and make sure to mention you're an ASID member. You can also send this link to a few clients you think may be interested in sketching out their own ideas before you transform their dreams into a professional design for their approval. Presently, SceneCaster is only compatible with Windows XP/Vista.

Foundation Update

Mark your calendar for the ASID Foundation's annual fundraising event, **Jubilation 08**. The event, held during **INTERIORS 08: The ASID Conference on Design**, will be Friday, March 14, in New Orleans. The highlight of **Jubilation 08** will be a live and silent auction. Your and your chapter's help in acquiring auction items are critical to the event's success.

Click here to download a PDF Auction Donation Form. The ASID Foundation gratefully acknowledges the following Industry Partners as sponsors of **Jubilation 08**:

> **Armstrong**
>
> **Bellacor**
>
> **Benjamin Moore & Company**
>
> **Designtex**
>
> **TOTO USA, Inc.**

Description: This course explains the information that designers need in order to work with plumbing fixtures, design bath and toilet rooms, and understand all aspects of water quality and distribution, including ADA standards and recycling.

InformeDesign®
Where research informs design

NEW RESEARCH SUMMARY
Quiet, Effective Air Filters for Bedrooms
Accommodating Medical School Faculty With Disabilities

InformeDesign is a research and communications tool for designers, sponsored by ASID and created by the University of Minnesota.

ASID Contract Documents — ASID residential contract documents are the most widely accepted standard forms in the interior design industry. For more information, e-mail advantage@asid.org. For a full list of member benefits, click here.

ASID is the leading professional association representing the interests of interior designers. Its mission is to advance the interior design profession through knowledge generation and sharing, advocacy of interior designers' right to practice, professional and public education, and expansion of interior design markets. The Society supports its more than 38,000 members — comprised of practicing interior designers from all design specialties, design students and industry representatives — through a variety of programs and services and a network of 48 chapters throughout the United States and Canada.

Please send your comments and suggestions to publications@asid.org. To unsubscribe, log in to your online account here, select "Profile Update," followed by "Maintain Your Communication Preferences." Deselect "NewsFlash" to no longer receive this newsletter.

Appendix R

Survey Link Publication in IIDA *DesignMatters* November 07-21, 2007

If this e-mail does not display properly, please view our online version.
To ensure continued delivery of this e-mail, please add mzenz@iida.org to your e-mail address book.

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DESIGNMATTERS
a biweekly newsletter from the association for interior design professionals

November 7, 2007

In This Edition:

- Go Green with IIDA!
- Design Community News
- Member News
- Industry Member News
- Chapter News

IIDA Web Site Links

About
Membership
Education
Especially for...
Member Login
Join IIDA
Career Center
Knowledge Center
Foundation
Perspective
Online Store
Contact

Fine Casegoods

A R K

An environmentally
friendly company

Come See the Green with IIDA!

IIDA Members attending USGBC's **Greenbuild 2007**
preview IIDA's new sustainable International Headquarters in the Merchandise
Mart, Suite 567. The preview will take place during USGBC's Leadership Awards,
"Windy City Blues," on Thursday, November 8 from 8:30-10:30 p.m.
IIDA for this event, please RSVP to green@iida.org, or call 312.379.5129.

The new Headquarters for IIDA was designed with the intention of achieving
LEED-CI Gold Certification. All members of the **Envision Design**
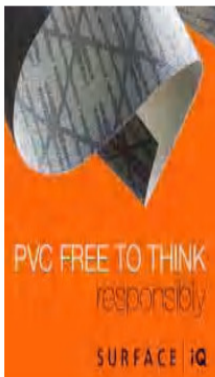Accredited Professionals.

Learn more about the responsible choices made in the building of the new IIDA
Headquarters.

IIDA invites you to preview our new
sustainable International Headquarters
in The Merchandise Mart. Suite 567

come see the
green!

IIDA Mentoring Week 2008: Help Shape the Future of Design

IIDA invites you to participate in our **sixth annual Student Mentoring Week,
February 4-8, 2008**. Students will be paired with a member of the interior
design industry to spend a day in their area of design practice. Students have
the option to sign up with a friend, or they may opt to be paired with another

student in the area. Pairs will be assigned to designers in their city, or the closest metropolitan area that they're able to access.
forms must be received by December 17, 2007. There is no fee to participate in IIDA Mentoring Week 2008. IIDA will contact you no later than January 25, 2008 to confirm your mentor.

If you are a professional interested in hosting a pair of students in your office during the week of February 4-8, 2008, please complete and return the registration form. We are especially in need of Mentors in the Northern and Southern California, Illinois and New York Chapters. **Please submit mentor registration forms no later than January 11, 2008.**
mentoring assignment by January 25, 2008.

IIDA Announces 2008 Sustainable Design Competitions

SUSTAINABLE LEADERSHIP AWARDS 2008
IIDA joins with its partners in accepting nominations for the **Leadership Awards for Design and Development** through **March 1, 2008**.

The awards are sponsored by IIDA in partnership with: CoreNet Global and The American Institute of Architects' (AIA) – Committees on the Environment and Interior Architecture. Lead sponsors include Tandus (Dalton, Georgia) and Johnson Controls (Milwaukee, WI).

The awards recognize those who lead by example, making sustainable design and development a cornerstone of their business practices. Awards are given to organizations in two major categories: (1) architecture and interior design (2) development policy and programs.

For more information visit www.iida.org, or contact Martha Parker Manager.

SMART ENVIRONMENTS AWARDS
Beauty - Functionality - Accessibility - Environmental Responsibility

IIDA and publishing partner *Metropolis* magazine invite you to enter the third annual **Smart Environments Awards**, honoring projects that are environmentally and socially responsible as well as beautiful and functional. The competition is open to all interior designers and architects internationally. Entrants will be required to provide a floor plan, project images, a written description of the project and a completed sustainability checklist.

October 25, 2008 PDF:93K
October 11, 2008 PDF:58K
September 27, 2008 PDF:97K
September 14, 2008 PDF:58K
DesignMatters Archive ...

Thank You!

Special thanks to **Milliken Carpet** for generously hosting the IIDA Board of Directors for their fall meeting, October 18-21, 2007.

IIDA Career Center

The **IIDA Career Center** is a great place to search and advertise employment opportunities in interior design. Users can create a personal account allowing access to post resumes, search jobs and even receive e-mail alerts for new job postings! Post a resume or a job listing now at the **IIDA Career Center**.

Share Your News with *DesignMatters!*

Members, submit information for consideration in a future issue of *DesignMatters* to DM-News@iida.org.

send-to-friend
enter forwarding email

[   ] Send

The deadline to request an entry kit is **March 28, 2008** must be submitted by **April 4, 2008**. Apply online now at

IIDA STUDENT SUSTAINABLE DESIGN COMPETITION

Interior Design Students are eligible to enter this important competition honoring innovative design with a commitment to sustainability. Students may enter individually or in groups. Prizes include:

Best of Competition: Travel scholarship to USGBC's GreenBuild Conference 2008 and publication in IIDA's *Custom* newsletter.
Award of Excellence: A cash award and publication in IIDA's
Honorable Mention: Complimentary student membership with IIDA for 2009.

All submissions may be included on-line in *Custom's* marketing materials. Deadline for receipt of entries is information, visit "Especially for Students" at www.iida.org

IIDA Campus Center Renewals

Thank you to all of the colleges and universities who have updated their Campus Center status with IIDA for the 2007-2008 school year.
Campus Centers that have been officially renewed.
but you would like to continue as an active IIDA Campus Center, please download the **Campus Center renewal documents** and return them to IIDA Headquarters.

Arizona State University
The Art Center Design College
The Art Institute of Phoenix
The Art Institute of Pittsburgh
Auburn University
Collins College
Davis College
Gwinnett Technical College
Harrington College of Design
IADT-Tampa
Johnson County Community College
Kent State University
Louisiana University
Mesa Community College
Portland Metro Area Campus Center
Texas Tech University

University of Cincinnati
University of Florida
University of Nebraska
University of Nevada-Las Vegas
Utah State University
Virginia Commonwealth University

Contact Christa Koskosky, Marketing Coordinator of Student Affairs with questions or for more information.

IIDA Membership Renewal Reminder

It's time to renew your IIDA membership for 2008!

- Renew online securely at www.iida.org. Log in, and then click on your name in the left navigation. Students, renew your membership here.
- Enroll in a payment plan by calling toll free 888.799.IIDA (4432).
- Mail the printed invoice to IIDA Headquarters with a check.

Thank you to those Members who have already renewed for 2008. We look forward to working with you on the future of design.

Join IIDA for the Toronto Leader's Breakfast

The **IIDA Toronto Leader's Breakfast**, a partnership with ARIDO, is **November 30**, from 7:30-10 a.m. at the Park Hyatt Toronto. Keynote speaker Lyn Heward, former president and COO of Cirque du Soleil was responsible for managing, guiding and channeling the incredible creative force of the company's designers, performers, artisans and technicians into a product that was both breathtakingly original as well as commercially successful. The Toronto Leader's Breakfast will honor **Trevor Kruse, IIDA**, ARIDO, the recipient of the 2007 Leader's Award recognizing exemplary leadership in the profession of interior design and architecture. Reserve your seat now.

For more information regarding the Leader's Breakfast series, contact Jocelyn Pysarchuk. Thank you to **Herman Miller** and *Interior Design* magazine, national benefactors of the IIDA Leader's Breakfast Series.

Design Community News

The **Marbella Design Academy**, an IIDA International Design School, is pleased to announce construction of their new academy building. The new building will be located in Monda, Spain and will be complete in August 2008. The project will feature an Andalucian style that complements the area's environment and the Spanish architecture of the region. To learn more about the Marbella Design Academy, visit www.designschool.com, or contact Helle Byrn, Director.

Member News

Amy Dulak, Assoc. IIDA, recently joined Susman Tisdale Gayle's (STG) interiors group as an Interior Designer. Amy recently graduated from Texas State University with a Bachelor of Science in Interior Design.

Laurel Feldman, IIDA, announces that Laurel Feldman Interiors (LFI) is featured in the premier issue of *LUXE* magazine. LFI will also make an appearance in the November 9 issue of the *Chicago Sun-Times* in the article "Designer's Eye".

Kristine Hanson, IIDA, CID, LEED AP, recently passed the LEED AP exam. Kristine is an Associate at HGA in Minneapolis, MN. She has been designing commercial interiors for over ten years and specializes in healthcare design.

Mary V. Knackstedt, IIDA, has written two new books for major publishers, *The Challenge of Interior Design: Professional Values and Opportunities* (Allworth Press, March 2008) and *Marketing and Client Relations for Interior Designers* (John Wiley and Sons, Inc., April 2008). Knackstedt has authored eight other books, including *The Interior Design Business Handbook* (Wiley), and hundreds of articles. If you're interested in an article or up-to-date information about design topics, please contact Mary V. Knackstedt.

Melissa Metevelis, Student IIDA, University of Central Oklahoma graduate student, is seeking recent graduates of interior design programs (between 1998-present) to participate in a survey examining online interior design education and the traditional studio environment at a four year university. Click here to participate in this student survey. Practicing professionals in charge of hiring in the design industry are also needed to participate in a survey regarding interior design education and hiring of employees. Click here to participate in this survey for professionals.

Industry Member News

Bentley Prince Street's California mill has become the first carpet manufacturing facility in the country to receive a silver rating from the U.S. Green Building Council's Leadership in Energy and Environmental Design Green Building Rating System™ for Existing Buildings (LEED®-EB), company President Anthony Minite announced today. The mill is also the first manufacturing facility of any kind to be certified under LEED-EB v2.0.

Manuel Saez, **Humanscale's** Design Director, has been named among the newcomers "driving design forward" in Fast Company's annual Masters of Design issue. The feature calls Saez one of fourteen "idea machines" making a mark in the business of design.

nora® invited architects and designers from the leading US A&D firms to its 2007 A&D Design Workshop in Weinheim, Germany this fall. The three-day event created an opportunity for both nora and A&D experts to share knowledge and ideas that would be helpful in the future development of products for healthcare and education markets. Working sessions focused on specific color, texture, application, and design selections for each market segment.

Chapter & City Center News

The **Alabama Chapter**

The **Alabama Chapter** is hosting "An Afternoon with Nelson" on November 7 from 11:45 a.m.-1 p.m. at the American Cancer Society in Birmingham (Wendell-Taylor Conference Room). Learn the principles behind George Nelson's approach to design. This event is free for Members, $25 for non-member and $5 for students. Please RSVP to iidacityrep@yahoo.com.

The **Carolinas Chapter**

The **Carolinas Chapter** Retail and Hospitality Forums present Retail and Hospitality Design Trends with **Eric Engstrom, FIIDA**. To learn more about dates and locations of this CEU presentation, view the event invitation.

The **Delta Chapter**

The **Delta Chapter** invites you to attend

The **Northern Pacific Chapter**

The **Inland Northwest City Center** is hosting the CEU event Eames on Film on January 22, 2008. Check in begins at 5:30 p.m. at Washington State University's Spokane Campus Lecture Hall. Visit www.iida-northernpacific.org to register by January 18. Admission is free for Members, $20 for non-members and $10 for students.

The **Seattle City Center** presents "Winning Clients with Effective Presentations" on November 13 from 5-7:30 p.m. at Commercial Office Interiors (2601 4th Ave., Ste. 700). Dave Hunt, HON Company will present on how client demographics affect their opinion, attitude and taste. Drinks and appetizers will be provided. Admission is free for Members, $20 for non-members and $10 for student non-members. Please visit the Chapter online to confirm your reservation by November 12.

Fall 2007 CEU Day on November 28 in the Baton Rouge Banker's Center and November 29 in Metairie's Longue Vue House and Gardens. This event is from 8 a.m. - 4 p.m. Lunch will be served. For more information or to reserve your spot, please contact Heidi Meibaum. This event, including food, is $95 for Members and $125 for non-members.

The **Florida Chapter**

The **Florida Chapter** announced the winners of the 10th Annual Forum Awards Design Competition on October 27 at the 10th Annual Forum Awards Starlight Gala at the Renaissance Orlando Resort. In attendance were over 230 professionals from the interior design industry. The event was emceed by **Cheryl Durst, Hon. IIDA, LEED AP, IIDA's EVP/CEO.** The distinguished panel of judges included **Lewis J. Goetz, FIIDA,** FAIA; **Nancy Jernigan, IIDA;** and **Peggy Noakes, FIIDA.** Congratulations to the 2007 Best in Competition Forum Award Winner, Bonet & Associates, Miami, FL for Neo Vertika, Miami, FL. Visit www.iidafla.org for a complete listing of the competition winners and photos.

The **Georgia Chapter**

The **Georgia Chapter** invites you to participate in CANstruction 2007. To learn more about joining the build out team, view the event invitation.

The **Great Plains Chapter**

The **Greater Omaha City Center** CEU "Porcelain Tile: From Specification to Installation" is on November 29. Time and location will follow soon.

The **Illinois Chapter**

The **Illinois Chapter** invites you to attend their Annual Bizarre Bazaar on Thursday, November 12. Start your holiday shopping early with unique products and wares designed by fellow designers and industry professionals. A small donation at the door will get you hours of shopping, mingling, beverages and food. This year's event will

The **Northland Chapter**

The **Northland Chapter** invites you to attend "An Ecological Approach to Daylighting Design" on November 7 with registration beginning at 8 a.m. Learn about ten critical design issues that support an ecological approach to daylighting. This event will take place at Studio 185, International Market Square in Minneapolis. Learn how to register here.

The **Northland Chapter** will host its 8th Annual Fusion event at the Landmark Center to benefit the Ronald McDonald House on November 9. This event combines fusion and fashion as competitors square off in a fashion show. Visit the Chapter online to learn more about the event or to reserve your spot. Register by November 2 to avoid the $10 late fee.

The **Ohio/Kentucky Chapter**

The **Cincinnati/Dayton City Center** announces the Cincinnati Design Awards in collaboration with AIA, SEGD, ASLA, and ASID.   Save the date of November 9 for cocktails, dinner and the awards ceremony at the Hall of Mirrors at the Hilton Cincinnati Netherland Plaza.

The **Pennsylvania/New Jersey/Delaware Chapter**

The **Pennsylvania/New Jersey/Delaware Chapter** traveling CEU "Sustainability - Path to Sustainability" will be appearing at the Pittsburgh City Center, the South Central PA City Center and New Jersey City Center before the end of the year. More information will follow soon.

The **Southwest Chapter**

The **Southwest Chapter** presents Spring in Rome, March 7-14, 2008. Design professionals are invited to join Professor Jose Bernardi and Beth Harmon-Vaughan, FIIDA, to explore ancient, baroque and contemporary architecture in Rome. For more information, contact Tony Sola, or visit www.iidatrips.com.

be in the Teknion showroom at the Merchandise Mart. To learn more, click here.

The **New England Chapter**

The **Boston City Center** invites you to view photos from their Fashion Show which took place on October 25.

The **Providence City Center** 2nd Annual Student Competition is open to Rhode Island residents currently enrolled in an accredited interior design program who are at least entering their junior year in a bachelor program. Projects must be a school project, not work or internship related material. Entries must be post-marked no later than November 26. To learn more or to request an entry form, contact Lynn Bryan Phipps, Providence City Center Student Liaison.

The **Northern California Chapter**

The **Northern California Chapter** fourth annual Honor Awards, honoring outstanding interior design by Northern California-based designers, announces its call for entries. For more information and registration forms go to the Chapter's Web site and select "Honor Awards," or contact honor.awards@iida-nc.org. The submission deadline is November 16.

The **Fresno City Center** Extreme Makeover Day is November 17 from 7-8 p.m. at the Marjoree Mason Center. Local designers will work together to re-design a room for a local charity. Donations are being accepted for supplies. Please contact Leslie by November 10 if you plan to attend.

Save the date of December 6 for the **Sacramento City Center** 3rd Annual Holiday Cocktail Party. Put your talents to work by creating in the annual ornament design project to benefit a local charity. For more information or to sponsor this event, contact amandam@ucfinc.com.

The **Sacramento City Center** invites interior design students to volunteer at We Care, an outreach event that celebrates the holiday spirit by bringing together the local

The **Las Vegas City Center** is hosting "Generations Changing the Workplace" with Robert Cox on November 8 beginning at 6 p.m. at the Henricksen Butler showroom. Please RSVP to Darci Pfeiffer.

The **Tucson City Center** invites you to attend "Contemporary Shading Solutions", presented by Kathleen Powers, LEED AP on November 15. Please RSVP to Ina Hernandez.

The **Texas/Oklahoma Chapter**

The **Austin City Center** asks you to save the date for Evolution: A Southern Affair on November 16 from 7-11 p.m. at Mercury Hall. Tickets are $40. For more information and to purchase tickets visit www.austinevolution.com.

Save the date of November 29 for the **Austin City Center** Annual Membership Drive and Holiday Party. Contact Amy Guerra at 210.341.0166 for more information.

The **Dallas City Center** is touring the Heart Hospital Baylor Plano on November 20 beginning at 5:30 p.m. Admission is free for members and $30 for non-members. Please contact Trey Harris if you plan to attend.

The **Oklahoma City City Center** invites you to attend Casino Night 2007 at the Oklahoma History Center on November 16, 7 p.m.-midnight. The event includes dinner, an open bar and live music. Cocktail attire is required.

The **San Antonio City Center** presents Etiquette for Business Effectiveness on November 15 beginning at 5:30 p.m. at Wittigs Office Interiors (2013 Broadway). This

design community with the Boys and Girls Club. This event will take place on December 7 from 2-6:30 p.m. at the Boys and Girls Club (5212 Lemon Hill Ave.). Work with children on crafts, face painting and the dress up booth or be a buddy for the day. Contact Fae Urban if you would like to participate.
fae_urban@hermanmiller.com

The **San Francisco City Center** invites students to attend the 2007 Fall Student Portfolio Workshop on November 10 from 9 a.m. - 1 p.m. at Huntsman Architectural Group (50 St., 7th Floor). This workshop will incorporate a professional portfolio design seminar and open question and answer session presented by a panel of Bay Area design professionals. Students will have the opportunity to meet individually with designers and industry leaders for reviews of their portfolios. Bring your completed or in-progress portfolio, or work for discussion. Please RSVP if you plan to attend.

The **San Francisco City Center** invites interior design students to volunteer at We Care, an outreach event that celebrates the holiday spirit by bringing together the local design community with the Boys and Girls Club. This event will take place on December 6 from 2-6:30 p.m. at the Boys and Girls Club (450 Guerrero St.). Work with children on crafts, face painting and the dress up booth or be a buddy for the day. Contact Kim Trainor if you would like to participate.

The **Silicon City Center** invites you to attend Excavating Treasures boutique sale on November 8 from 6-8 p.m. at Inside Source (985 Industrial Rd., San Carlos). Cocktails and appetizers will be served. A bus from San Francisco will leave from the Hyatt Regency at Market and Stuart at 5:30 p.m. Please RSVP by November 1 to Melanie Harbert.

event is free for Members, $30 for non-members and $10 for students. Please RSVP to Mary Shue.

The **Tulsa City Center** invites you to attend the Wood Veneer Seminar on November 8 from noon-1 p.m. at KMO Conference Room (224 East 8th St.). Please RSVP to Jennifer Callahan if you plan to attend.

The **Virginia/West Virginia Chapter**

The **Virginia/West Virginia Chapter** asks you to save the date for the CEU "Protecting Your Clients Investment. Important Things to Know About Proper Installation and Maintenance of Porcelain, Natural Stone and Glass Tile" on Thursday, November 29 at Planet Zero in Richmond, VA. Participants will learn about the proper installation of tile, benefits of different types of joint filler and proper care for their clients' new installations. A social reception will immediately follow the program. More information will be available soon!

The **Wisconsin Chapter**

The **Wisconsin Chapter** presents Feed Your Soul, a silent art auction featuring wooden bowls that are transformed into innovative and original works of art. The event will take place on November 9 from 7-11 p.m. at Flux Design (811 East Vienna Ave., Milwaukee). Enjoy fine art, food, libations and live music with proceeds benefiting America's Second Harvest of Wisconsin. Register for this event by visiting www.feedyoursoul.us and by email your reservation to Jennie Mendenhall.

The **Wisconsin Chapter**, in partnership with the Madison Museum of Contemporary Art and ASID, is

please to announce Design MMoCA, a three day showcase event at MMoCA's main galleries. This event gives designers the opportunity to show their talents and creativity in a museum setting. Visit MMoCA online for more information or to download the call for entries. Applications should be postmarked by November 12. Contact Nicole Allen for more information.

IIDA THE FUTURE OF DESIGN

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Appendix S

Survey I – Recent Graduates of Interior Design Degree Programs

1. Default Section

* 1. This survey is designed to gather an understanding of how effective an online interior design education is when compared to a traditional interior design education at a four year university. Your participation will benefit the design community as a whole and is valuable to the future of design education. No personal information such as your email or name will be asked, obtained or collected and used by the researcher. The survey data is collected in aggregate form, meaning that no single participant can or will be singled out or identified.

The survey should require approximately 10-25 minutes of your time (depending on your survey answers). Please be as specific as you can when you can. All responses will remain confidential and will only be used for the purpose of design research. Anyone who wishes to contact the researcher directly may do so with the following email address: mmetevelis at gmail.com.

I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent form.

If you agree with the above, please click "yes" to continue with the survey. If you choose not to agree to complete the survey, please close your browser. No information or data will be collected.

◯ yes (choose to continue to survey)

2.

* 2. Did you attend an Interior Design program (within the years 1998 and 2006) that included a four year bachelor degree of Interior Design?

○ yes
○ no

3.

3. Was your degree of Interior Design a(n):

○ Associate Degree
○ Bachelor Degree
○ Graduate Degree
○ Beyond Graduate
○ Did not complete/ changed major

○ Other (please specify)

4.

 * 4. What year did you graduate with your Interior Design degree?

○ 1998
○ 1999
○ 2000
○ 2001
○ 2002
○ 2003
○ 2004
○ 2005
○ 2006

5.

* 5. Which university or college did you receive your degree?

6.

* **6. Was your college or university interior design program CIDA (Council for Interior Design Accreditation - previously FIDER Foundation for Interior Design Education Research) accredited?**

◯ yes
◯ no
◯ don't know

7.

* **7. Which of the following choices best represents your age?**

◯ 18-23
◯ 24-30
◯ 31-35
◯ 36-40
◯ over 40
◯ prefer not to answer

8.

＊8. Which of the following best describes your gender?

◯ female
◯ male
◯ prefer not to answer

9.

* **9. Did you seek to obtain an Interior Design degree to pursue a second career or a career change?**

◯ yes

◯ no

◯ Other (please specify)

10.

* **10. Did you attend a traditional (classroom based) four year university for a degree in Interior Design?**

○ yes
○ no

11.

* 11. **Did you attend a university in which most or all courses were online or web courses?**

◯ yes
◯ no

12.

* 12. If you answered "yes" to the previous question, what percentage of courses were taken online?

◯ 25%
◯ 50%
◯ 75%
◯ 100% - all courses were online/ web based
◯ all courses were online with the exception of an introduction course

Other (please specify)

13.

* **13. If you attended an online university for a four year bachelor degree of Interior Design, were most of your courses synchronous (with a class through real time chat, video applications, other similar media) or were most of your courses asynchronous (on your own time)?**

◯ synchronous
◯ asynchronous

14.

* 14. Have you taken or participated in any online courses in a traditional four year university setting?

○ yes
○ no

15.

* **15. If you attended a traditional four year university, and if online courses of the Interior Design discipline were available would you prefer those over standard classroom based courses?**

◯ yes
◯ no

Why, or why not?

16.

* 16. If you attended an online university, what were the reasons you first looked into or investigated an online education? Check all that apply:

- [ ] location
- [ ] cost
- [ ] reputation of college/ university
- [ ] referred by a friend or relative
- [ ] wanted to try it out
- [ ] course structures
- [ ] Other (please describe)

17.

✳ 17. I had difficulty in learning or applying technology in my online courses:

○ often
○ sometimes
○ never
○ Other (please specify)

18.

* **18. What is your general opinion about online courses that you have taken and what would you change about them?**

19.

* **19. What technology and medium were used to complete most or all assignments?**
Check all that apply:

- [ ] Autocad
- [ ] Architectural Desktop
- [ ] Photoshop
- [ ] Sketch-Up
- [ ] Scanner/Printer
- [ ] Digital Camera
- [ ] Colored Pencil
- [ ] Graphite
- [ ] Marker
- [ ] Watercolor

Other (please specify)

20.

* **20. Did you employ outside resources or other people to complete assignments?**

◯ yes

◯ no

◯ prefer not to answer

21.

* 21. Do you know students who used outside resources or other people to complete their assignments?

◯ yes
◯ no
◯ prefer not to answer

If yes, please describe

22.

* **22. Did you participate in a design internship as part of your interior design education?**

◯ yes

◯ no

If yes, please briefly describe the tasks you were given during your internship and the duration of your internship (meaning number of months or years that you participated in the internship)

23.

23. Have you registered or taken the NCIDQ (National Council for Interior Design Qualification) exam?

◯ yes, have registered but have not taken the NCIDQ exam
◯ yes, have taken the NCIDQ exam
◯ no, but plan to register
◯ no, and do not plan to register

24.

* **24. If you have taken the NCIDQ (National Council for Interior Design Qualification) exam, do you feel that your education provided you with a basic foundation to successfully complete and pass the exam?**

- ⭕ yes
- ⭕ no
- ⭕ don't know
- ⭕ I have not taken the NCIDQ exam

25.

* **25. Did you participate in the American Society of Interior Design (ASID) STEP Workshop to prepare for the NCIDQ exam.**

○ yes
○ no
○ prefer not to answer

26.

* **26. If you have taken the NCIDQ (National Council for Interior Design Qualification) exam, did you pass the exam on your first attempt?**

◯ yes
◯ no
◯ prefer not to answer

27.

* 27. How long after graduation did you secure employment?

○ Immediately/ already employed
○ >6 months
○ 6 months – 1 year
○ <1 year
○ Did not seek employment
○ Other (please specify)

28.

* **28. Upon seeking employment after graduation, are you/ were you employed at an Architecture firm, Interior Design firm, or related field?**
Check all that apply:

☐ architecture firm
☐ interior design firm
☐ architectural products: ie: flooring, paint, wall coverings, and fixtures
☐ furniture/ accessories merchandise
☐ art and decoration merchandise
☐ other/ non related field

If you were employed in a non design related field, please describe the circumstances in which you sought employment.

29.

* **29. What was your starting salary of your full time position as an intern Interior Designer or similar entry level position?**

○ 15K – 20K
○ 21K-25K
○ 26K-30K
○ 31K-35K
○ 36-40K
○ 41K+
○ prefer not to answer
○ I did not seek employment or had no starting salary in a design related field

30.

* **30. Did you employ the services of or seek job placement through a headhunter to secure employment?**

◯ yes
◯ no

31.

* 31. If you answered "yes" to the previous question, please check all of the following services that were used to obtain employment:

- ☐ Employment Agency
- ☐ Headhunter
- ☐ College or University job placement program
- ☐ Other (please specify)

32.

* **32. If you are/ were employed with an architecture firm, interior design firm, or related field, do you feel that your four year bachelor degree provided you with the education to allow you to be successful within your career path?**

○ yes
○ no
○ undecided
○ prefer not to answer

If no, please describe

33.

* **33. If you did not complete a degree in Interior Design or if you changed your major, please describe in the text box below the circumstances or why you did not continue or pursue Interior Design through education or as a career.**

34.

* **34. Please use the space below to provide any further comments that you may have regarding design education. If you choose not to answer, please enter "N/A" in the text box below.**

35.

Thank you for participating in this survey. Your feedback is essential to learning more about design education. Please click on the "done" button below. You can exit the survey by clicking "exit this survey" in the top right hand corner of your browser, or you can simply close your browser to exit.

Thank you again.

Appendix T

Survey II – Employers of Interior Designers

1. Default Section

* 1. This survey is designed to gather an understanding of how effective an online interior design education is when compared to a traditional interior design education at a four year university. Your participation will benefit the design community as a whole and is valuable to the future of design education. No personal information such as your email or name will be asked, obtained or collected and used by the researcher. The survey data is collected in aggregate form, meaning that no single participant can or will be singled out or identified.

The survey should require approximately 7-10 minutes of your time. All responses will remain confidential and will only be used for the purpose of design research. Anyone who wishes to contact the researcher directly may do so with the following email address: mmetevelis at gmail.com.

I hereby voluntarily agree to participate in the above listed research project and further understand the above listed explanations and descriptions of the research project. I also understand that there is no penalty for refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty. I have read and fully understand this Informed Consent form.

If you agree with the above, please click "yes" to continue with the survey. If you choose not to agree to complete the survey, please close your browser. No information or data will be collected.

◯ yes (choose to continue with survey)

2.

* **Which of the following best represents your primary company structure:**

☐ architecture firm

☐ interior design firm

☐ architectural and design products: ie: flooring, paint, wall coverings, and fixtures

☐ furniture/ accessories merchandise

☐ art and decoration merchandise

☐ other/ non related field]

Other (please specify)

☐

3.

* **Please describe the hiring practices at your firm, specifically if you use outside hiring agencies, head hunters, and temporary employment agencies as sources to locate prospective employees.**
(If you are not aware of hiring practices in your firm or if you choose not to comment, please enter "N/A" in the comment box below).

4.

* Are you aware that a non-CIDA (Council for Interior Design Accreditation) (formerly FIDER) bachelor degree of Interior Design is available from an online university?

○ yes
○ no

5.

* **Have you ever employed an (intern) Interior Designer who has graduated with a Bachelor degree of Interior Design from an Online University?**

○ yes
○ no

Why or why not? Please describe:

6.

* Would you consider employing an (intern) Interior Designer who has graduated with a Bachelor degree of Interior Design from an Online University?

◯ yes
◯ no

why or why not?

7.

* If you have employed an (intern) Interior Designer with a degree from an Online University, do you feel that their education prepared the employee for work in a design firm?

◯ yes
◯ no

If yes, please explain:

8.

* **If you have employed an (intern) Interior Designer with a degree from an Online University, do you feel that they can perform basic required tasks?**

○ yes
○ no
○ don't know

Why or why not?

9.

* If you have employed an (intern) Interior Designer with a degree from an Online University, the employee:

◯ Is more dependable than other employees
◯ Is not as dependable as other employees

Other (please specify)

10.

* **If you have employed an (intern) Interior Designer with a degree from an Online University, do you feel that they understand the technology in the firm?**

◯ yes
◯ no
◯ don't know

11.

* **If you have employed an (intern) Interior Designer with a degree from an Online University, is the employee compensated equally to those who have graduated from traditional classroom/ studio based universities?**

○ yes
○ no

Please explain:

12.

* **If you were to employ an (intern) Interior Designer with a degree from an Online University, would the employee be compensated equally to those who have graduated from traditional classroom/ studio based universities assuming that each were hired for equal experience and qualifications?**

◯ yes
◯ no
◯ don't know

Why or why not?

13.

* **Please use the space below to provide any additional comments regarding your opinion regarding online education offered to students who seek Interior Design as a profession:**

(If you do not choose to comment, please mark "N/A" in the text box provided).

14.

The image provided has been completed by a student. Please indicate whether you feel the drawing was completed by a student who was enrolled in an online Interior Design program or a traditional classroom based studio. Image is copyrighted to a third party.

* The image in question #14 has been provided and completed by a student. Please indicate below whether you feel the drawing was completed by a student earning an Online Interior Design Degree or a Traditional Classroom Based Interior Design Degree.

○ The image was completed by a student at an Online University.
○ The image was completed by a student at a Traditional 4 year University.

15.

The image provided has been completed by a student. Please indicate whether you feel the drawing was completed by a student who was enrolled in an online Interior Design degree program or a traditional four year university. Image is copyrighted to a third party.

* **The image in question #15 has been provided and completed by a student. Please indicate below whether you feel the drawing was completed by a student earning an Online Interior Design Degree or a Traditional Classroom Based Interior Design Degree.**

◯ The image was completed by a student at an Online University.
◯ The image was completed by a student at a Traditional 4 year University.

16.

The image provided has been completed by a student. Please indicate whether you feel the drawing was completed by a student who was enrolled in an online Interior Design degree program or a traditional four year university. Image is copyrighted to a third party.

* The image in question #16 has been provided and completed by a student. Please indicate below whether you feel the drawing was completed by a student earning an **Online Interior Design Degree or a Traditional Classroom Based Interior Design Degree.**

◯ The image was completed by a student at an Online University.
◯ The image was completed by a student at a Traditional 4 year university.

17.

Thank you for participating in this survey. Your feedback is essential to learning more about design education. Please click on the "done" button below. You can exit the survey by clicking "exit this survey" in the top right hand corner of your browser, or you can simply close your browser to exit.

Thank you again.

Appendix U

Cover Letter to ASID and Response

Dear Mr. Berens:

I received your name from Shannon Purnell, also a graduate student at the University of Central Oklahoma. I am contacting you for permission to go through for means of contacting recent graduates, and professionals in understanding attitude and effectiveness of online Interior Design bachelor degrees.

I am currently submitting my thesis to the review board at the university for permission to test respondents. I would like to submit my survey to ASID in order to reach the membership.

I am excited about my research and appreciate your willingness to work with graduate students. I hope that it makes an impact on the design community.

For right now, I do need written permission from you to submit to the review board so that they know it is legitimate and lawful.

My contact information is as follows should you need to reach me.

Melissa Metevelis
621 East Greenwood Lane
Mustang, OK 73064

405.664.6336

mmetevelis@gmail.com

Thank you again, and hope to hear from you soon.

- Melissa Metevelis

From: Michael Berens <mberens@asid.org>
Date: Apr 27, 2007 7:57 AM
Subject: Permission to survey ASID members
To: mmetevelis@gmail.com

Dear Ms. Metevelis-Uddin,

We have reviewed the your request to contact our members in order to conduct a survey on the topic of online Interior Design degree programs and how they are perceived by the Interior Design profession as part of the requirements for your masters degree. Since we receive many inquiries from prospective students about these programs, this is a topic which is of great interest to us as well.

You have our permission to survey our practitioner members for the purpose of your study. While I cannot provide you with e-mail addresses for our members, I will be happy to assist you in notifying our members about the survey and how to participate when you reach that phase.

If there is any other way I can assist you, please do not hesitate to contact me.

Sincerely,

Michael Berens, Ph.D.
Director, Research & Knowledge Resources
ASID
(202) 675-2362

Appendix V

Cover Letter to IIDA and Response

From: iidahq@iida.org [mailto:iidahq@iida.org]
Sent: Monday, April 23, 2007 1:19 AM
To: Ely Padilla
Subject: Web Form Received on www.iida.org - Contact

Name: Melissa Metevelis

Email: mmetevelis@gmail.com

Phone: 405-664-6336

Address: 621 East Greenwood Lane

City: Mustang

State: OK

ZIP: 73064

Country: USA

Comments: I would like to contact someone regarding a survey geared toward new Interior Designers/ recent graduates. I am a graduate student at the University of Central Oklahoma and am conducting research comparing online education vs traditional classroom/ studio based Interior Design education.

I would like permission from IIDA to conduct my survey through IIDA if possible. I am available to answer any questions in order to do this. I am a member of IIDA (student status) and would appreciate the support in order to complete my research. I hope to publish in design and educational publications when my research is completed.

Thank you,

Melissa Metevelis

Would you like to receive IIDA membership information?: No

Response ID: 10007

fromJocelyn Pysarchuk <jpysarchuk@iida.org>
tommetevelis@gmail.com,
ccMichelle Zenz <mzenz@iida.org>,
dateTue, Apr 24, 2007 at 3:29 PM
subjectFW: Web Form Received on www.iida.org – Contact

Hi Melissa,

We'd be happy to announce the survey in a future issue of DesignMatters if you could send us a brief announcement of the project and an electronic link to the survey (or directions on how you want people to contact you to participate). Simply send that information to Michelle Zenz, copied above or at DM-News@iida.org. Please do keep in touch as the survey comes together as we'd love to consider posting your results in our online Knowledge Center.

Best regards,
Jocelyn

Appendix W

Cover Letter to Danielle Cavin

October 15, 2007

Mrs. Danielle Cavin
2600 N.W. 164th Terrace
Edmond, Oklahoma 73013

Re: Consent form Images for Interior Design Research

Dear Danielle:

This letter is in regard to receiving consent to use your personal copyrighted image as a means of learning more about what employers of interior designers perceive. The University of Central Oklahoma has stated that work completed by a student at the University of Central Oklahoma is copyrighted to the student.

The image that you are supplying will be used in an online survey which will be taken by graduates of interior design degree programs across the United States. A note of copyright to a third party will be included in the survey to discourage copying from the survey.

The images used in the survey will be included in my final research, which may be published in various design and educational publications. The statement "Used with permission, Copyright Danielle Cavin" will be included with each of these images in any published research when the project is completed.

In the nature of published research, the images may need to be proportionally sized to accommodate a page layout (making them smaller or slightly larger) than the image file that Danielle will issue to me for use in this research.

Please sign below as a final implication to move into gaining responses from survey participants. Please keep a copy for yourself. An original signed copy will be placed in my research file at the University of Central Oklahoma as required by the Institutional Review Board:

University of Central Oklahoma
Jackson College of Graduate Studies & Research
100 North University Drive, Box 117
Nigh University Center, Rm. 404
Edmond, Oklahoma 73034
Phone: 405-974-3341
Fax: 405-974-3852

1

I hereby allow consent to Melissa A. Metevelis to use the above stated images as part of research to determine the effectiveness of an online interior design degree.

_____   10/30/07
Danielle Cavin   Date

I do appreciate your assistance in allowing me to use the image in which you completed during your Interior Design degree program. I hope that this research will allow designers to become more aware of online interior design education and to learn more about it as a means of further education.

Sincerely,

Melissa A. Metevelis

Melissa A. Metevelis
621 East Greenwood Lane
Mustang, Oklahoma 73064
405-664-6336
mmetevelis@ucok.edu

Please return two original signed copies of this form to:

Melissa Metevelis
621 East Greenwood Lane
Mustang, Oklahoma 73064

Appendix X

Cover Letter to Rhodec International

RHODEC
International

October 15, 2007

Ms. Susi Santorelli
Rhodec International
59, Coddington Street
Suite 104
Quincy, MA 02169

Re: Consent form Images for Interior Design Research

Dear Ms. Santorellii:

I wish to use the following images from the Rhodec International website
http://rhodec.edu/us/slideshows.php that you forwarded to me recently.

1. Under the Sketchbook slideshow, I would like to use image 7 - the interior
   space with a table and 2 chairs
2. Under the Perspectives slideshow, I would like to use image 12 - the
   interior space with people under the Perspectives slideshow.

The images will be used in an online survey which will be taken by graduates of
interior design degree programs across the United States. A note of copyright to
a third party will be included in the survey to discourage copying from the survey.

The images used in the survey will be included in my final research, which may
be published in various design and educational publications. The statement
"Used with permission, Copyright Rhodec International" will be included with
each of these images in any published research when the project is completed.

In the nature of published research, the images may need to be proportionally
sized to accommodate a page layout (making them smaller or slightly larger)
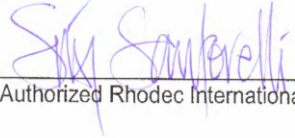than the image file that Rhodec will issue to me for use in this research.

Please sign below as a final implication to move into gaining responses from
survey participants. Please keep a copy for yourself and your institution. An
original signed copy will be placed in my research file at the University of Central
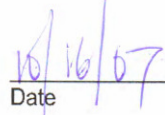Oklahoma as required by the Institutional Review Board:

University of Central Oklahoma
Jackson College of Graduate Studies & Research
100 North University Drive, Box 117
Nigh University Center, Rm. 404
Edmond, Oklahoma 73034
Phone: 405-974-3341
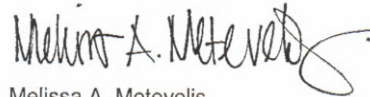Fax: 405-974-3852

1

RHODEC
International

I hereby allow consent to Melissa A. Metevelis to use the above stated images as part of research to determine the effectiveness of an online interior design degree.

_____
Authorized Rhodec International Agent

10/16/07
Date

I do appreciate your assistance in allowing me to use images completed by your online students. I hope that this research will allow designers to become more aware of online interior design education and to learn more about it as a means of further education.

Sincerely,

Melissa A. Metevelis
621 East Greenwood Lane
Mustang, Oklahoma 73064
405-664-6336
mmetevelis@ucok.edu

Please return two original signed copies of this form to:

Melissa Metevelis
621 East Greenwood Lane
Mustang, Oklahoma 73064

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