INTERIOR DESIGN MAGAZINE'S HALL OF FAME AWARD:

WHAT DOES THE HALL OF FAME TELL US ABOUT THE INTERIOR DESIGN

PROFESSION?

By

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To the Faculty of Washington State University:

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Interior Design Magazine's Hall of Fame Award:
What Does the Hall of Fame Tell us About the Interior Design Profession?

Abstract

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The purpose of this study is to investigate what the Hall of Fame tells us about Interior Design profession. This assessment will be done by a thorough evaluation of Hall of Fame membership. The media, and especially the *Interior Design* magazine, has had a powerful influence on interior design as a profession and has shaped the perception of interior design in the United States for nearly eighty years. The magazine began featuring the Hall of Fame award in 1985; the evaluation of this award will inform our understanding of how public perception is created about the interior design profession. The following four characteristics of the interior design profession will be used as a framework to evaluate the Hall of Fame: ethics, education, examination, and professional association. Only two of these four characteristics are also found in the biographical content of the Hall of Fame membership.

Data reveal that the award is a social rather than a professional event, that the interior design professional characteristics are minimally represented, and that the interior designers comprise 18 percent of the membership. Overall, the Award impacts negatively on the development of the interior design profession, even though the *Interior Design* magazine considers the Hall of Fame to be the highest honor in interior design.

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Dedication

This is dedicated to Sasha and Marko

Introduction

The continuous debate over the value of interior design as a profession has yet to be resolved. Even interior design scholars disagree as to whether interior design has reached its professional status, emphasizing that interior design should just concentrate on service model excellence in order to establish itself as a profession (Anderson, Honey and Dudek, 2007).[1] To combat this problem Shulman (2003) suggests that educating the public about the best practitioners' qualifications is required to advance the profession; however, Busch (2004) has found that the lack of initiative among interior designers to contribute toward the society's greater acceptance of the profession has been the drawback in the development of the profession.

Besides interior design's internal debate about the profession, and identifying areas for improvement, another influential and independent variable is the presentation of interior design in the media. When Drab (1997) researched the importance of the role of media in the profession, he discovered that media, especially periodicals, have significant effect on shaping the public's perception about the profession. The abundance of design magazines featuring interior-related content further encourages identifying sources that could negatively affect the profession and, as a consequence, limit its progress toward full acceptance of interior design as a profession (Drab, 2002). Since interior design in the media is being featured to be practiced by architects, artists, decorators, fashion designers, graphic designers, celebrities and design enthusiasts, the value and uniqueness of the interior design professional appears inconsequential.

The disconnect between how interior design is portrayed in the media versus the actual characteristics of interior design as a profession encourages the exploration of the phenomena of

media representation in more detail. The Hall of Fame is a good place to start. To begin with, *Interior Design* magazine (2009) has coined the Hall of Fame award to be "the highest honor of the interior design profession." Secondly, when the award was created in 1985 it was in a response to a need to raise funds for the Foundation for Interior Design Education Research (FIDER), a non-profit interior design accreditation agency (Abercrombie, 1986).[2] Lastly, the historical perspective of the profession is indispensable in our understanding of forces that have shaped the development of the profession (Blossom, 2005).[3] The historical review will demonstrate how well the characteristics of interior design as a profession are communicated to the profession and the public at large.

Literature Review

I.   The Meaning of Awards to the Profession

In more over two decades the *Interior Design* magazine Hall of Fame has featured an award intended for the best practitioners of the interior design profession. In order to understand what significance awards have on the profession, James English's (2005) work that investigates the role of awards in the context of an economy of cultural prestige is reviewed in the *Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. English (2005) explains that the economy of cultural prestige has emerged due to the shift from the tangible economy of postindustrial goods and services to the intangible economy of prestige or symbolic capital. He writes that an award signifies the capital or asset that corresponds to the most valued characteristics of a profession. Melard (2005), as English's critic, offers some clarifications about symbolic capital, suggesting that the value of prizes is socially constructed and it is the recognition of prizes that makes them valuable. At the same time Whittle (2007) contends that

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awards are about visibility with intent to offer immediate public relations' solution. English (2005) found that when the symbolic value of the prize is recognized, and when prizes are judged on the professional criteria, then the prizes are legitimate honors that are really worth something. According to English (2005), the symbolic economy created by prizes draws journalistic attention to the celebrity, a capital in its modern form. Similar observation is confirmed by Martin (2007) in the emergence of the designer superstar in interior design. And, the *Interior Design* magazine itself refers to the Hall of Fame members as design legends and leaders of the profession.[4]

English (2005) describes awards from the social and institutional standpoint: socially they are a rallying point for cultural events or festivities, and institutionally they create cultural value that is recognized as worthy of special notice. These two characteristics are also present in the Hall of Fame. Socially, the award is celebrated as a gala event to honor the new inductees, and, institutionally, it is presented by the magazine to be the highest honor in interior design, and established as a valuable recognition in the profession.

Furthermore, English (2005) describes prizes as being dualist in nature, explaining that while prizes reward excellence that feature quality and serious work, they may also become a venue for a closed elitist forum by focusing on already renowned persons in the field. In addition, awards provide a means for cultural insiders for mutual influence exchange. This dualism may be clearly present in the Hall of Fame, where the membership consists of well known designers who internally nominate new inductees who then collectively enjoy the publicity awarded by the magazine.

The theory outlined by English (2005) suggests that the Hall of Fame award can be viewed as the cultural capital that contributes to the interior design profession and creates a distinction in interior design. Consequently, it should be evaluated through the framework of interior design professional characteristics in order to determine if the award communicates to the society the values of the interior design profession.

II.　　　Interior Design Characteristics

In order to understand the valued characteristics of the interior design profession, the emerging scholarship about the Interior Design profession is investigated in the literature. Martin (2008) describes the interior design profession through Abbott's (1988) seven step "professionalization theory" that explains the process of a practice in becoming a profession. Anderson, Honey and Dudek (2007) portray interior design professionalism through Sullivan's work titled *Work and Integrity: the Crisis and Promise of Professionalism in America* (2005) with a caveat that professions currently fall short of being valued in the society due to the lack of ethical behavior and focus on serving the public. Lastly, Birdsong and Lawlor (2001) describe the characteristics of a profession through the works of Moore (1970), Barber (1963), Piotrowski (1989), and Harmon-Vaughn (1997), authors who write about the characteristics of a profession. A review of the three literature sources is summarized in Table 1.

The authors' work about the properties of the profession and quest to understand the emergence of interior design as a profession is an important part of this research. First, because it allows establishing a focus for the research, and, second, it allows a correlation between the characteristics found in media versus the profession's stance on valued characteristics.

Methodology

The methodology applied is qualitative content analysis based on three main contextual constructs that inform the research. The qualitative content analysis is built on Krippendorff's (2004) model where content analysis is undertaken within a contextual framework through which the data is analyzed, constructed, and research questions are possibly answered. The framework for this research is built on 1) the Hall of Fame Award's own set of characteristics, 2) interior design profession's characteristics found in the current literature, and 3) English's (2005) theory on awards.

The Hall of Fame Award communicates certain characteristics about interior design to the greater public; therefore, the bibliographies published by *Interior Design* magazine are key components of this study. These articles are authored by a variety of writers, approved by the editorial boards, and thus shaped by the magazine creating additional context that needs to be considered. The data is viewed under the assumptions that the most relevant information about each member is presented, and that the nominee is considered by the magazine to have made a significant contribution to promote the interior design profession.

The overall research sample consists of 163 Hall of Fame member biographies. Each record is searched in a chronological order by year, from 1985 to 2008, and emerging patterns are organized into categories and sub-categories. This method creates a contextual framework of constant and verifiable data about the Hall of Fame. For instance, one of the categories, Education, informs the research that the Hall of Fame has three distinct groups that represent different educational backgrounds: Interior Designers, Architects and Other than Interior

Designers or Architects (referenced hereafter as Other). The data may be evaluated according to specific profession or compared among the professions. The latter is important because the contextual framework demonstrates that data may be successfully narrowed to most relevant research questions, while also leaving a wider, flexible area for research interpretation.

In the course of literature review, the pertinent characteristics about the interior design were discovered; however, only entries that were repeated at least twice among the three scholars became the characteristics that reflect the interior design profession for the purpose of this study (Table 2). Characteristics in common among the three authors are: Ethics and Education; among two of the authors are: Examination and Professional Organization. The remaining characteristics that received just a single entry are: Name Change, Legal Recognition/Regulation, Continuing Education and Public Service. Four characteristics in common among at least two of the three authors are used here as an analytical construct and are summarized and briefly described below.

1. **Ethics** establishes rules of professional conduct for interior designers.

2. **Education** requires obtaining a degree from a school that is accredited by the Council for Interior Design Accreditation.

3. **Examination** tests minimal knowledge required to practice interior design.

4. **Professional association** is a membership in a professional organization, when meeting minimum membership requirements of schooling, passing the comprehensive exam, and committing to continuing education.

English's (2005) theory suggests that when the awards are viewed as cultural capital, they influence both positively and negatively the entity they honor. Thus, the broad context for this study is the entity of interior design. Additional contextual detail based on English's (2005) observation is that awards reflect a profession's most valued characteristics; therefore, Hall of Fame Award creates a context about interior design in the media with its longstanding presence making the magazine credible and iconic.

Hall of Fame member biographies illustrate what the magazine considers most important about interior design. The media, through the content of these biographies, informs the public at large about interior design as a profession. However, in order to understand how this constructed entity compares to the proclaimed professional characteristics of interior design, data is analyzed through the valued characteristics of the interior design profession. The content analysis considers all the data found in the biographies, and narrows the search to the correlation between the characteristics found in the Hall of Fame and the framework of the four interior design profession characteristics. The qualitative research approach implemented here offers possible answers to the main research question, as to what does the award mean to the interior design profession and allows interpretation of the findings through the construct of available data and the contexts in which the data is viewed.

Findings

The findings are presented in the order of the contexts described above in three main sections: I. *Interior Design* magazine Hall of Fame characteristics; II. Interior design professional characteristics; and III. English's (2008) theory of awards. The *Interior Design*

magazine content communicates the overall findings about the Hall of Fame and the characteristics of the member biographies that emerged through the content analysis. The interior design professional characteristics are used as an analytical construct to frame the Hall of Fame findings. Finally, English's (2008) theory of awards explains the phenomena of awards and the meaning behind them. Each of the three main points is described in detail below.

I. *Interior Design* **Magazine Hall of Fame Characteristics**

a. **Introduction**

The Hall of Fame has 163 members and 29 special honorees as of 2008. Among the special honorees are listed photographers, textile- and set-designers, editors-in-chief and CEOs to name a few, and even a building, the Kips Bay Decorating House. These Special Honorees are not included in the evaluation as they are not part of the Hall of Fame Award membership.

The announcement of the Award first appeared in *Interior Design* magazine in 1985 as a two-page spread that introduced fifteen members and two special honorees. The following year, in 1986, images of designers work were added, that established the layout-template in use to date. Images accompanying biographies, however, are not included in this study because they do not pertain to the framework of this research.

b. **Hall of Fame Intent**

Interior Design magazine explains that the intent of the Hall of Fame is to recognize persons who contribute to the development and distinction of the interior design field. The review shows that from the 163 Hall of Fame member biographies, only thirteen entries (7 %)

include an example of the member's specific contribution to the profession. Among these entries are four Interior Designers, six Architects, and four Others.

The Interior Designers' contributions to interior design are listed in making interior design an important part of architecture firm, and are described through luxury projects, and descriptive keywords such as 'graciousness', 'artistry', 'widely known' and 'influential'. The Architects' contribution to interior design is having a far-ranging influence on the profession, making interior design known to the public through the architecture practice, bringing the concept of aesthetics to the government projects, informing the materials and finishes application, influencing the modern office space development and impacting the professionalism of the interior design as a profession. Among the Others the influence to the interior design is through professionalism in interior design education and in the shaping of the contract interiors. [See Table 3].

c. Demographics

The majority of the Hall of Fame is composed of men (72%) and the remaining 28% are women. The gender depiction in the Award is significant because since middle of the twentieth century interior design was characterized by a higher number of women-practitioners. The Hall of Fame however illustrates an opposite trend.[5] [See Table 4].   The Hall of Fame also includes 27 individuals (17 men and 10 women) who belong to 13 partnerships: twelve to architectural, four of which are husband and wife teams, and one to Other partnership. The Award also includes one member and one special honoree who were nominated posthumously.[6]

d. Hall of Fame Characteristics

The analysis of 163 member biographies organizes the Hall of Fame characteristics into seven main categories. These categories are Education (three sub-categories), Work (17 sub-categories), Designer biography (11 sub-categories), Professional Affiliation (one sub-category), Leadership/Jury (two sub-categories), Awards (three sub-categories) and Public Service (three sub-categories). [See Table 5].

The overall content analysis of the Hall of Fame shows that the highest number of common entries among the member biographies is for schooling (89%), company/firm history (74%), project description (69%) work description (52%). The educational background category also shows an emergence of three distinct groups: 95 Architects, 38 Others and 30 Interior Designers. The Other's classification pertains to a member with an education in a field other than interior design and/or architecture, or when no entry about education is provided, even while the text may reference to an individual as an interior designer.

II.   Interior Design Professional Characteristics

The content analysis is all encompassing of the data found in the biographies. Here the findings are narrowed to the correlation of characteristics between the Hall of Fame and the framework of the four interior design professional characteristics.

The Hall of Fame content is interpreted specifically through the analytical construct of interior design professional characteristics. Table 2 summarizes the comparable points between the interior design professional characteristics and the corresponding entries from the Hall of Fame. The comparison reveals that only two out of four categories have been found in the

biographies that relate to the characteristics of the interior design profession: Education and

Professional Affiliation. Each of the aforementioned interior design professional characteristics

and Hall of Fame corresponding entries are discussed separately below.

a. Ethics

The Hall of Fame includes two entries about ethics in the designer biographies. One is

just a word reference that describes architecture firm's work approach.[7] Another is an indirect

criticism of an interior designer who arrived late to the interview, then suggested to visit an

exhibit before doing the interview and, lastly, citing the same Interior Designer's philosophy

about the end-users responsibility to complete the projects.[8]

b. Education

Education consists of three categories: schooling, honorary degrees, and designer

founded schools, all discussed in detail below.

i. Schooling

The Schooling information is provided for 141 (89%) of the members and establishes

three separate groups: Architects (58%), Interior Designers (19%) and Others (23%). Each of the

three groups is further divided into sub-categories through its members' unique educational

background. Hall of Fame makes a point of listing the diverse training combinations that Table

6 summarizes. While it may appear redundant to include similar entries such as Fine Arts, Fine

Arts/Painting, Fine Arts/Painting/Drawing, the intent is to illustrate specifically those diverse

training combinations.

Hall of Fame content is reviewed under the premise that most pertinent information about the nominee is provided. However, few biographies omitted education information and these people's profession may be misclassified due to absent schooling entry.[9]

The education category reveals a very diverse background of Interior Designers, Architects and Others' specific area(s) of training, listing degrees obtained and names/locations of schools attended.[10]   The Hall of Fame refers to a total of 102 schools: 30 schools are attended by at least two members; the remainder of the 72 schools received a single entry and 24 (14%) have no information available about their educational background. At times, the Hall of Fame provided only the name of the school but not the specific discipline or level of study. The schooling section also showed that 67 (40%) have one degree, 55 (33%) two degrees, 14 (8%) three degrees, four (2%) four degrees, one holds five degrees and one holds eight degrees.[11] Table 7 summarizes the number of degrees specifically held by the Interior Designers along with specific areas of training. Among Interior Designers the background extends to display and merchandising, environmental design, fine arts, furniture design, graphic design and industrial design. Fourteen interior designers hold one degree, two hold nine degrees, five hold three degrees and one member holds five degrees.

The ten most attended schools by the total of the Hall of Fame members are summarized in Table 8. More than ten schools are listed since several schools have the same number of entries. The highest number of entries is recorded for the following five schools: Parsons, Pratt, a tie between Harvard and the University of California, and, lastly, Yale. Table 9 compares the schools most frequently attended by the 30 interior designers. A similar pattern appears with

Parsons in the lead, followed by Pratt, the New York School of Interior Design, and the New York University. Pratt and the New York School of Interior Design are two of the most attended CIDA accredited interior design schools.[12]

According to the geographical location, the total of the 224 school entries for the Hall of Fame are summarized in Table 10. Over half of the school entries are located on the East coast (116), followed by 40 European school entries, and a tie between the Mid-West and Western regions. When comparing interior design schooling to the overall Hall of Fame, a similar pattern appears, with the highest number of school entries concentrated in the Northeast region 59%, followed by 33% of schooling abroad, and then 11% in the Midwest and 9% in the South. The summary of interior design geographic representation in schooling is provided in Table 11. From the overall 116 Northeast entries, interior design has 27 entries. From the overall 40 entries of schooling in Europe, interior design has nine entries, of which seven of 11 total entries are for France, along with an entry each for Poland and Columbia.

ii.   Honorary Degrees

The honorary degrees in the Hall of Fame are only listed among four architects who all hold multiple honorary degrees from various universities.[13]

iii.   Designer Founded Schools

The Hall of Fame has a total of four entries of members who founded their own schools. Among them is one Interior Designer, two Architects and one Special Honoree.[14]

c. Examination

The Hall of Fame does not refer to the comprehensive exam except for an entry about an architect being State of California certified interior designer.[15] References to being a registered architect or AIA member is listed for 14 architects. Both ASID and IIDA require from the Interior Design professional members the passing of the NCIDQ exam.[16] In a way it may be interpreted that membership in these organizations means that the designer has passed the professional exam. However, search on the QSearch, the NCIDQ on-line database, did not list any of the Hall of Fame ASID/IIDA members. The NCIDQ Certificate holders' record is not published on QSearch unless one maintains their membership and permits their record displayed (NCIDQ, personal communication April 27, 2009).

d. Professional Affiliation

A professional affiliation is recorded for 30 Hall of Fame members. Affiliation with interior design organizations such as ASID, IIDA, and IIDA's predecessor IBD is recorded for 15 members and these findings are summarized in Table 11. The membership with professional interior design organizations is listed among 17% of Interior Designers, 11% of Architects and 8% of Others. The affiliation with AIA is listed for 15% of the architects.[17]

III. English's Theory of Awards

Hall of Fame Award consists of prestigious members or, as English (2005) refers to them, celebrities, who create the exclusive membership. English (2005) also observes that awards reflect the most valued characteristics of the profession and, as a cultural capital, they influence both positively and negatively the entity they honor. While the Award brings attention to the

interior design profession, the Hall of Fame unique characteristics provide misleading perception about the profession. Hence, while the intent of the Award may be positive, the outcome of the Hall of Fame to the interior design profession is negative.

Discussion

This research provides an opportunity to examine how the magazine has informed the development of the interior design profession. The Hall of Fame Award provides a historical overview about the Hall of Fame valued characteristics and what the member biographies suggest about the interior design profession. The discussion evaluates *Interior Design* magazine's goals and the intent behind the Award. Next, the Interior Design profession's characteristics are discussed in the context of the Hall of Fame. And, the contextual interdependent elements of English's (2005) theory relate the role of awards in the Hall of Fame to the interior design profession.

I.   *Interior Design* **Magazine's Overview on Hall of Fame**

Interior Design magazine has been in print since the early 20th century, and has earned its niche in the industry by providing news, product information and by featuring projects across a variety of design disciplines. The intent of the magazine is to be a source of inspiration and information to the interior design professional marketplace.

The semantics of the *Interior Design* magazine and the *Interior Design* Hall of Fame Award unintentionally make it appear/sound as if it is relating specifically to the interior design profession. The *Interior Design* magazine explains that the purpose of the Hall of Fame Award is to recognize persons who have contributed to the development and prominence of the design

field. But only 13 member biographies include information about contributing or standing out in the profession. The greatest contribution relating to the prominence of the design field among Architects is making the interior design profession known to the public through the architecture firm, bringing professionalism to interior design, while the greatest contribution among Interior Designers is making interior design an important part of the architecture practice. The Others' contribution refers to the interior design education.

Overall, the content analysis reveals limited examples about interior designers' contributions to the development and prominence of the design field. The biographies provide complementary descriptions about the nominee's unique personal characteristics but leave the actual personal contribution to the advancement of the design field minimal and vague.

The *Interior Design* magazine Hall of Fame award does not publicize the criteria by which the members are selected.[18] But what is apparent is that the award is dualist in its nature. On the one hand, the *Interior Design* magazine created an award to raise funds for CIDA and maintained this commitment for over 23 years by celebrating the new Hall of Fame members at the Gala at the Waldorf Astoria. The proceedings from the celebration are dedicated to CIDA. While the *Interior Design* magazine has supported CIDA for decades, the Hall of Fame data does not support that the professionals making a difference, deemed notable and significant by the existing members, are CIDA graduates. On the other hand, the Hall of Fame membership is an independent entity that selects its own members and displays its own characteristics. This dualist existence explains the discrepancy between Hall of Fame apparently being an interior design award, and not exhibiting the interior design professional characteristics.

If the intent of the *Interior Design* magazine is to keep the professional designers informed about the products, ideas and inspiration, then the architects in the Hall of Fame contribute most to the shaping of the interior design.[19] Data shows that the Hall of Fame interior designers are outnumbered by other design professionals who practice interior design, making the claim to uniqueness through education, examination and professional affiliation unclear and unjustified to the public as being "unique or valuable to the society" (Anderson, et al, 2007, xii).

This is an award that features designers who practice interior design not as a profession but as a service. The data shows that the practice of interior design is not unique, but rather as an add-on service to the architectural practice.

II.   Hall of Fame Specifically on Interior Designers

The major research question of what does the Hall of Fame tell us about the Interior Designers in the Hall of Fame is revealed through limited entries. The Award includes a total of 30 interior designers (as determined by education). Of the 30 members, five belong to the professional organizations, none reference examination, legal recognition, code of ethics, and four reference public service. Among the ten schools attended by the Interior Designers three schools are CIDA accredited: Pratt, New York School of Interior Design and the Louisiana Technical University.

The Hall of Fame includes some historical figures who have contributed to the development of interior design such as 1985 nominees Mrs. Henry (Sister) Parish and Florence Bassett Knoll. Other equally important women in the development of the interior design profession have been overlooked as for example Elsie De Wolfe, Nancy McClelland, Dorothy

Draper and Eleanor McMillen Brown.[20] Six Hall of Fame biographies make references to having worked under these design icons before striking out on their own. While not part of the Hall of Fame, these women have influenced the Hall of Fame membership.

The evaluation of demographics revealed an interesting finding in gender. During the mid twentieth century, the interior design profession switched to more women practicing interior design than men. The Hall of Fame membership indicates the opposite, revealing that 72% of the Hall of Fame members are men. This includes more men among Interior Designers: 20 men versus 10 women and more men among Architects: 73 men versus 22 women (Table 4). This analysis points out that the masculine representation in the profession has a greater significance to the profession and male members seem to be adding value to the respectability of the award.

III.   Hall of Fame Versus Interior Design Characteristics

Interior Design magazine's goal through the Hall of Fame is to promote the development and prominence of the design field, but data does not support that the Award promotes the valued characteristics of the interior design profession: ethics, education from accredited school, professional examination and professional membership. The Hall of Fame characteristics held in common by at least 50% of the members are: education, company/firm history, projects and work description.

When evaluating the Hall of Fame through the framework of interior design characteristics, the entries available for evaluation are education (150 entries or 93%) and professional affiliation (30 entries or 16%), while topics on ethics and examination are limited.

The Hall of Fame consists of other entries such as work, designer biography, leadership/jury and awards that are not part of the discussion because they do not pertain to the characteristics of the interior design profession. After education, the next most frequently listed entries in the Hall of Fame are for work. Specifically, 120 entries are for company/firm information, followed by 111 entries for project descriptions. The Hall of Fame lists firms and affiliations held by the designer and describe their career path through the work affiliations.[21] This example about the affiliations among members supports English's (2005) remark about awards being closed networks.

Ethics is an important part of the interior design profession that establishes standards for professional conduct and behavior. Professional interior designers are responsible for adhering to the code of ethics in order to gain respect from clients, fellow practitioners, industry and the society. There is no mention of a code of ethics or ethical behavior in the Hall of Fame biographies. From the two earlier examples just one infers to ethics: a criticism of 2006 interior design member for being late for their own interview. However, the eccentric behavior is more in line with English's (2005) observation about celebrities, whose aloof behavior is viewed as part of their appeal rather than a vice.

The characteristics of the interior design profession place education from an accredited school as a first step for a career in interior design. Such education is also a prerequisite to a membership in professional organizations and to taking the NCIDQ examination. Despite the Hall of Fame's gala to raise funds for the CIDA, the Hall of Fame features just four Interior Designers who have graduated from CIDA accredited schools. While education is frequently mentioned in the Hall of Fame biographies, the data illustrates that undergraduate education in

interior design is not a prerequisite to practice interior design. Three of the top five schools

mentioned in the Hall of Fame bibliographies do not have interior design programs that lead to a

baccalaureate or graduate degree. A diverse educational background is revealed through

undergraduate and graduate studies in architecture, fine arts, and interior design to name a few.

The majority of the Hall of Fame members are architects, which supports Drab's (2002) and

Birdsong & Lawlor's (2001) findings about a perception that a degree in architecture is more

valuable than a degree in interiors in order to succeed in interior design. But, the Hall of Fame

further complicates the problem by recognizing anyone with a design related degree who

practices interior design. This greatly dilutes the importance of an education from an accredited

university as well as contradicts the profession's claim to a specialized body of knowledge.

A mention about a professional examination appears just once in the Hall of Fame

biographies, but not among any of the 30 Interior Designer Hall of Fame biographies. The only

one entry is listed for an architect being NCIDQ certified. While the interior design profession

characteristics place a high value on the interior design examination, a single mention in the Hall

of Fame greatly undermines the importance of the professional examination.[22]

Affiliation with professional interior design organizations is provided for a total of 19%

or 30 Hall of Fame members, among which only five are interior designers. The ASID explains

that a membership in a professional organization is a hallmark of professionalism reflecting the

highest levels of accomplishments and knowledge in the interior design field. The data also

shows that the professional interior design organizations include architects in the membership.

With architects in the mix, this makes the argument for the interior design profession

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accomplishments and specialized knowledge an impossible task. While Schulman (2003) stresses the importance of informing the public about the best practitioners' qualifications, the data shows that Interior Designers mentioned by the Hall of Fame have a very low participation record in professional organizations.

When the Hall of Fame content and the interior design profession characteristics are compared to each other, it becomes apparent that the two are very different entities. More to the point, Table 13 illustrates how the Hall of Fame responds to the DNA of the interior design profession characteristics. The empty cells represent absent data and the filled cells illustrate corresponding matches. The graphic representation in Table 13 offers visual proof that the Hall of Fame is a vastly different entity that does not reflect the characteristics of the interior design profession. Therefore, the Hall of Fame does not represent the highest honor in the interior design profession. Abercrombie explains in the Introduction of the book titled BEST of the *Interior Design* Magazine Hall of Fame (1992) that the award in 1985 was established with an intent to create an institution that represents the best masters of the interior design profession across a diverse design background of professionals.[23] Hall of Fame was represented in the media from its inception as an Interior Design professional award. The latter explains the phenomena behind accepting the fact that interior design as a profession can and is being practiced by people other than interior designers who are very successful and considered by their peers to be the best of the practice.

IV. English's (2005) Theory of Awards and Hall of Fame

English's (2005) observation that the award reflects the valued characteristics of the profession reveals that values other than that of the interior design profession are exemplified in the Hall of Fame. The dualism of prizes is apparent in that while this is an award, the rewarding of excellence is extended to the closed forum of celebrities already firmly established. The award is an important social networking event, but it is the Hall of Fame's member biographies that falsely shape the public perception about the interior design profession.

Conclusion

The Hall of Fame content analysis has provided a new view of the history in the development of the interior design. The analytical review has demonstrated the complexity of the interior design image being portrayed in the Award and the vast difference between the interior design scholars' valued characteristics of the interior design profession. The Hall of Fame shows multiple disconnects: fundraising for the CIDA and not recognizing its graduates, presenting to be an interior design award while minimally communicating interior design profession characteristics, and presenting architects to be contributing most to the prominence and development of the interior design field.

Further Implications

This study needs to be continued because the benefit to society through specialized abstract knowledge in a field that is inclusive of a wider group of professionals than just interior designers is challenging to confirm. The images from the designer biographies may be evaluated, 30 Hall of Fame interior designers may be studied in greater detail, and work

specialization may offer insight about the evolution of the profession through projects and

services. More contextual relationships may be discovered by searching the *Interior Design*

magazine for the Hall of Fame members' publishing record and networking patterns. All of these

studies would continue to develop critical and evaluative analysis of the successes and failures of

how interior designers are represented through media as individuals and as a group.

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APPENDIX A

Table 1: Characteristics of the Interior Design Profession

Martin (2008)	Anderson, Honey and Dudek (2007)	Birdsong, Lawlor (2001)
Abbott's (1988) theory	*Sullivan's (2005) theory*	*Moore (1970)* *Barber (1963)* *Piotrowski (1989)* *Harmon-Vaughn (1997)*
1. Professional organization membership	-	1. Professional Association
2. Name change	-	-
3. Code of ethics	1. Practitioners regulate own standards of practice	2. Ethics
4. Education requirements	2. Specialized training	3. Education
5. Comprehensive exam	-	4. Examination/ Licensing
6. Legal recognition/ regulation	-	-
7. Continuing education	-	-
-	3. Commitment to public service	-

Table 2: Comparison of the Interior Design Profession Characteristics and Hall of Fame Categories

Interior Design Profession	Hall of Fame
1. Ethics	-
2. Education	1. Education
3. Examination	-
4. Professional Association	2. Professional Association

Table 3: Contribution to the Interior Design

	Year	Names	Description	Keywords
INTERIOR DESIGN	1986	1. Joseph D'Urso	One of the most influential and widely known contemporary interior designers	influential widely known
	1992	2. James Norcutt	Brings excellence in interior design through the luxury hospitality projects	excellence luxury hospitality projects
	1993	3. Francis Catroux	Dignified profession with much grace and artistry	grace artistry profession
	2000	4. Gary Wheeler	Praised for established interior design as important part in architecture firm	importance in architecture
ARCHITECTURE	1985	1. Arthur Gensler	Established interior design as a recognized profession through the interior projects of namesake founded company.	recognized profession
	1987	2. Jack Dunbar	Seminal force in what is now considered "modern" office design	seminal force modern office design
	1988	3 . Charles Gwathemy	Left detail- and materials-conscious mark on interior design	detail material
	1988	4. Orlando Diaz-Azcuy	Important and far-ranging influence on the contemporary practice of interior design	Important far-reaching influence
	1990	5. Louis M.S. Beal	Brought class and grace to the professionalism.	class grace professionalism
	2004	6. Edward Feiner	Made government commissions respectable, prestigious, included concept of aesthetics as well as was first in commissioning a courthouse by African-American architect, Ralph Jackson.	government projects respectable prestigious aesthetics
OTHER THAN INTERIOR DESIGN OR ARCHITECURE	1987	1. Nevile Lewis	Built the namesake firm into the foremost contract interior design firms in the country.	foremost firm
	1989	2. Betty Sherrill	Interested in the development of the professional education in the field of interior design.	professional education development
	1990	3. Maria Bergson	Pioneered in the contract interiors and spoke out on the importance of professionalism	contract interiors Importance of professionalism

Table 4: Hall of Fame Demographics

Hall of Fame	Total entries	Men		Women	
		No.	%	No	%
Interior Designers	30	20	67%	10	33%
Architects	95	73	77%	22	23%
Other than Interior Designers or Architects	38	25	66%	13	34%
Total Hall of Fame Members	**163**	**118**	**72%**	**45**	**28%**
Special Honorees	29	21	72%	7	24%

Table 5: Hall of Fame Categories

No	Categories	Entry	%
1	**Education**		
	1. Schooling	141	89
	2. Honorary Degrees	6	4
	3. Designer founded school	3	2
2	**Work**		
	1. Company/ firm history	120	74
	2. Project descriptions	111	69
	3. Work description	87	52
	4. Getting Started	49	29
	5. Collaborations	47	28
	6. Product Design	45	28
	7. Project types	41	25
	8. Work style description	40	25
	9. 1st big project	23	14
	10. Inspiration for work	21	13
	11. Books/ Publishing	33	20
	12. Project locations	16	10
	13. Commissions	13	8
	14. Favored Materials	11	7
	15. Future goals/ plans/ projects	5	3
	16. Sustainable practices	3	2
	17. Being ahead of the curb	4	2
3	**Designer Biography**		
	1. Place of Birth	75	46
	2. Designer description	51	31
	3. Philosophy	44	27
	4. Learning from others	26	16
	5. Background	23	14
	6. Uniqueness	22	14
	7. Hobbies	15	9
	8. Influence	14	8
	9. Interest in profession	13	8
	10. Childhood Story	11	7
	11. Military Service	6	4
4	**Professional Affiliation**		
	1. Professional Organizations	30	19
5	**Leadership/ Jury**		
	1. Board of Advisers/ Directors	17	10
	2. Juror	7	4
6	**Awards**		
	1. Awards	57	35
	2. Exhibitions/ Festivals	20	12
	3. Fellowships/ Grants	11	7
7	**Public Service**		
	1. Charity	9	6
	2. Education	40	25
	3. Representation	6	3

Table 6: Education and Training Diversity in the Hall of Fame

No.	Architecture (Arch)		Other		Interior Design (ID)	
	Training	Qty	Training	Qty	Training	Qty
1.	Arch	62	Advertisement/ editor	1	Display design/ Merchandising/ ID	2
2.	Arch/ Arch history	1	Dance/ Theatre/ Art History/ English	1	Environmental ID	1
3.	Arch Engineering	1	Designer	4	F.A./ ID	6
4.	Arch/ City Planning	1	Decorator/ Tastemaker	1	ID	18
5.	Arch/ ID	1	Environmental Design	2	ID/ Furniture Design/ Critic/ Novelist	1
6.	Arch/ Industrial Design	1	Fashion Designer	1	ID/ Graphic Design	1
7.	Arch/ Landscape Arch	1	Film-maker/ Designer	1	ID/ Industrial Design	1
8.	Arch/ Landscape Arch/ City and Regional Planning	1	Fine Arts (F.A.)	2		
9.	Arch/ Sociology/ Environmental Design	1	F.A. Industrial Design	1		
10.	Arch/ Urban Planning	5	F.A. Metalworking	1		
11.	Engineering/ Arch	1	F.A. Drawing	1		
12.	F.A./ Arch	11	F.A. Drawing/ Painting	1		
13.	F.A./ Arch/ I.D.	1	F.A. Painting	1		
14.	Interior Arch	5	F.A. Painting/ Sculpture	1		
15.	Philosophy/ Arch	1	F.A. Sculpture	1		
16.	Sculpture/ Paining/ Arch	1	F.A. Urban Design/ City Planning	1		
17.			Lighting Design	1		
18.			Not Clear	4		
19.			No Formal Training	3		
		95		38		30

ID= Interior Designers   ARCH= Architects

Table 7: Degrees Held Among the Interior Designers

No.	Total entries among interior designers	Training	Number of degrees			
			1	2	3	5
1.	2	Display design/ Merchandising/ ID	1			
2.	1	Environmental ID		1		
3.	6	F.A./ ID	1	2	2	1
4.	19	ID	11	6	2	
5.	1	ID/ Furniture Design/ Critic/ Novelist*				
6.	1	ID/ Graphic Design			1	
7.	1	ID/ Industrial Design	1			
	30		14	9	5	1

* No specific training provided, only reference to practice.
ID= Interior Design   F.A= Fine Arts

Table 8: Most Attended Schools in the Hall of Fame

No.	Entries	%	School Name
1.	23	10 %	Parsons, NY
2.	18	8 %	Pratt, NY
3.	13	6 %	Harvard, MA
	13	6 %	University of California, CA
4.	10	4 %	Yale, CN
5.	7	3 %	Rhode Island School of Design, RI
6.	6	2%	Columbia, NY
	6	2%	Cornell, NY
7.	5	1.75%	Syracuse University, NY
8.	4	1 %	Illinois Institute of Technology, IL
9.	4	1 %	University of Pennsylvania, PA
10.	3	1%	Brown University, RI
	3	1 %	London's Architectural Association, UK
	3	1 %	New York School of Interior Design, NY
	3	1 %	Politecnico Milano, Italy
	3	1 %	University of Cincinnati, OH
	3	1 %	University of Venice, Italy

Table 9: Schools Attended by the Interior Designers

No.	Entries	%	School Name	CIDA accredited schools[24]
1.	14	47%	Parsons, NY	NO
2.	3	10%	Pratt, NY	8/88 to present
3.	2	7%	New York School of Interior Design	8/77 to present
4.	2	7%	New York University	NO
5.	1	3%	Birmingham Southern College, AL	NO
6.	1	3%	Emerson College, MA	NO
7.	1	3%	Louisiana Tech University, LA	3/83 to present
8.	1	3%	Oberlin College, NY	NO
9.	1	3%	University of Charleston, WV	NO
10.	1	3%	University of Texas, TX	?*

*Not specified if UT at Arlington, Austin or San Antonio

Table 10: Overall Geographical Distribution of the Hall of Fame School Locations

Northeast		Europe		Mid-West		West		South		Other abroad	
No	State	No	Country	No	State	No	State	No	State	No	Country
69	NY	13	UK	8	IL	17	CA	4	TX	4	Canada
16	MA	13	Italy	5	MI	2	OR	3	D.C.	1	Columbia
10	CT	11	France	3	OH	1	CO	3	FL	1	Japan
10	RI	2	Austria	1	SD	1	WA	3	LOUI		
7	NJ	1	Poland	1	IN			2	VA		
4	PA			1	WI			1	AL		
				1	MO			1	GA		
								1	KY		
								1	OK		
								1	WV		
116		**40**		**21**		**21**		**20**		**6**	224 entries
52 %		18 %		9 %		9%		8.9 %		2%	

Table 11: Interior Design Schooling Geographic Representation

Region	State Country	ID	FA/ID	ID/GD	ID/ID	EID	Total per state	Total per region	% per region
North-East	NY	19	4			1	24		
	MA	2					2	27	59%
	NJ	1					1		
Other abroad	Columbia	1					1		
	France		7				7	9	20%
	Poland					1	1		
Mid-West	IL		1				1		
	IA		1				1		
	KS		1				1	5	11%
	MI			2			2		
South	AL	1					1		
	LA	1					1		
	WV	1					1	4	9%
	TX	1					1		
West	CA		1				1	1	
	Total per training	27	15	2	0*	2		46	
	Percentage per training	59%	33%	4%		4%			

ID- Interior Design   FA/ID- Fine Arts/ Interior Design
ID/GD- Interior Design/ Graphic Design   ID/ID- Interior Design/ Industrial Design
EID- Environmental Interior Design   *No info provided, profession referenced

Table 12: Interior Design Organizations

	Interior Design Organizations				
Profession	**ASID**	**FASID**	**IIDA**	**FIIDA**	**IBD**
	American Society of Interior Designers	Fellow American Society of Interior Designers	International Interior Design Association	Fellow International Interior Design Association	Institute for Business Designers
ID	3	2			
ARCH	3		2	3	2
OTHER	2				1
Total	8	2	2	3	3

ID= Interior Design
ARCH= Architecture
OTHER= Other than Interior Design or Architecture

Table 13: Hall of Fame Characteristics Compared to Interior Design Profession Characteristics

Hall of Fame characteristics
(See Table5)

Left column

YEAR	DESIGNER NAME	1	2	3	4	5	6	7
2008	Pugh, Gwynne							
	Scarpa, Lawrence							
	Sugimoto, Takashi							
	Harris, Steven							
	Roberts, Lucien Rees							
	Hauer, Erwin							
2007	Maurer, Ingo							
	D'Aquino, Carl							
	Monaco, Francine							
	DeGarmo, Todd							
SH	Murray, Moss							
2006	Elliott, Rand							
	Pesce, Gaetano							
	Selldorf, Annabelle							
	Siskin, Paul							
SH	Palleroni, Sergio							
2005	Hariri, Gisue							
	Hariri, Mojgan							
	Lissoni, Piero							
	Hawks, Kitty							
	Wilkinson, Clive							
SH	Sternlicht, Barry							
2004	Casas, Arthur							
	Hagan, Victoria							
	Sofield, William							
	Thun, Matteo							
	Feiner, Edward A.							
2003	Drake, Jamie							
	Apking, Stephen							
	Pawson, John							
	Shulman, Julius	x						
2002	Berke, Deborah							
	Citterio, Antonio							
	Rockwell, David							
	Pushelberg, Glenn							
	Yabu, George							
2001	Gabellini, Michael							
	King, Ronette							
	Liaigre, Christian							
	Tsao, Calvin							
	McKown, Zack							
2000	Barry, Barbara							
	Bierman, Bruce							
	Wheeler, Gary							
1999	Fort-Brescia, Bernardo							
	Spear, Laurinda Hope							
	Cooper, Celeste							
	Gluckman, Richard							
SH	Larsen, Jack Lenor							
1998	Jiricna, Eva							
	Bohn, Laura							
	Lembo, Joseph							
	Suchecka, Rysia							
	Wolf, Vicente							
1997	Clodagh							
	Duquette, Tony							
	Rottet, Lauren							
SH	Kips Bay Décor House							
	Pilgrim, Dianne							
1996	Babey, Pamela							
	Johnson, Jed							
	Mindel, Lee							
	Shelton, Peter							
	Despont, Thierry W.							
SH	Dowling, John L.							
	Fisher, Karen							
1995	Israel, Franklin D.							
	Lehman-Smith, Debra							
	Tarlow, Rose							
	Williams, Bunny							
SH	Moore, Gene							
1994	Frankel, Neil							
	Himes Gomez, Mariette							
	Harbour, Antony							
	Iu, Carolyn							
	McConnell, Patrick							
	Mallory, Stephen							
	Walz, Kevin							
	Chatfield-Taylor, Adele							
	Friedmann, Arnold							
1993	Catroux, Francois							
	Dwork, Melvin							
	Krueck, Ronald							
	Lee, Gary							
	Stern, Robert A.M.							
	Switzer, Lou							
	Wilson, Trisha							
	Ertegun, Mica							
	Rayner, Chessy							
SH	Gropp, Louis Oliver							
	Gavasci, Alberto Paolo							
	Walton, Tony							
1992	Easton, David A.							
	Hardy, Hugh							
	Holzman, Malcolm							
	Pfeiffer, Norman							
	Maddox, Eva							
	McNamara, Kevin							
	Northcutt, James							
	Scott Brown, Denise							
	Venturi, Robert							
SH	Hedrich, Jack							
	Brandston, Howard							

Right column

YEAR	DESIGNER NAME	1	2	3	4	5	6	7
1991	Brinkmann, Don							
	Bromley, R. Scott							
	Graves, Michael							
	Leff, Naomi							
	Metzger, Robert							
	Tihany, Adam D.							
SH	Kelly, Philip E.							
	Loquasso, Santo							
1990	Beal, Louis M.S.							
	Bergson, Maria							
	Bray (Robert)							
	Britt, Thomas (Tom)							
	Gehry, Frank O.							
	Schaible, Michael							
	Starck, Philippe							
	Tigerman, Stanley							
	McCurry, Margaret							
	Varney, Carleton							
	Tsien, Billie							
	Williams, Tod							
SH	Dundes, Lester							
	Lynford, Ruth K.							
	Schrager, Ian							
1989	Carlson, Richard A.							
	Currie, Robert							
	Grange, Jacques							
	Hamilton, Mel							
	Kleinschmidt, Robert							
	Lewis, Sally Sirkin							
	Powell, Donald D.							
	St. Clair, Rita							
	Sherrill, Betty							
SH	Ardiles-Arce, Jamie							
	Emery, Sherman R.							
1988	Alaton, Kalef							
	Diaz-Azcuy, Orlando							
	Francis, Billy W.							
	Hicks, David							
	Gwathmey, Charles							
	Siegel, Robert							
	Hills, Edith Mansfield							
	Montoya, Juan							
	Nicholson, Frank							
	Staffelbach, Andre							
	Vignelli, Lella							
	Vignelli, Massimo							
SH	Barrows, Stanley							
	Gueft, Olga							
1987	Chase, Steve							
	Dunbar, Jack							
	Grant Walsh, Margo							
	Gregga, Bruce							
	Hail, Anthony							
	Hodgins, William							
	Lewis, Neville							
	Pulgram, William							
	Putman, Andree							
	Smith, Ethel							
SH	Anderson, Robert O.							
	Goodman, Jeremiah							
1986	Affrime, Marvin B.							
	Bennett, Ward							
	Braswell, Joseph							
	D'Urso, Joseph							
	Hadley, Albert							
	Hampton, Mark							
	Hirsch, Howard							
	Pfister, Charles							
	Spectre, Jay							
	Tomerlin Lee, Sarah							
	Walsh, Sally							
SH	Holloway, Benjamin D.							
	Nype, Diantha							
1985	Allen, Davis B.							
	Baldwin, Benjamin							
	Knoll Bassett, Florence							
	Buatta, Mario							
	D'Arcy, Barbara							
	Donghia, Angelo							
	End, Henry							
	Gensler, Arthur							
	Himmel, Richard							
	Kahane, Melanie							
	Lerner, Lawrence							
	Mrs. Henry Parish II							
	Saladino, John F.							
	Taylor, Michael							
	Walker, Kenneth H.							
	Planter, Warren							
SH	Rense, Paige							

KEY

■ (black)	INTERIOR DESIGN
▓ (dark gray)	ARCHITECTURE
░ (light gray)	OTHER THAN INTERIOR DESIGN OR ARCHITECTURE
x	SPECIAL HONOREE
(blank)	NO ENTRY

ENDNOTES

[1] Anderson, Honey and Dudek (2007) explain that in order for the interior design to gain valued public standing, the profession should concentrate on providing the public with valuable service. Hence, the concept of the service model that translates into a solution to earn value in the society through means of practical work.

[2] In 2006 the FIDER was renamed Council for Interior Design Accreditation (CIDA) for the name to reflect its primary goal which is accreditation. Source: Council for Interior Design Accreditation. History. http://www.accredit-id.org/history.html, retrieved November 3, 2009.

[3] "Calls for a disciplinary body of knowledge in interior design are well documented. Guerin (1992), Fowles (1992), Dickson and White (1993) challenged practitioners and academics alike to embrace research as a foundational component of the profession. Interior design practitioners fought for legislative recognition of interior design as a discrete profession that serves and protects the public. Roundtables and focus groups convened to explore the perception of a gap between the classroom and the practice of interior design. Others explored the apparent disconnect between the theoretical constructs of interior design and the end products of interior designers' work. Dickson and White (1997) offered a model for the cultivation of a body of interior design criticism as a tool to shape the public perceptions of the value of professionally designed interior environments.
Considerable thought was also generated on the future of the profession. Focus groups and research projects have looked to the future to predict and define interior design (Dickson & White, 1994; Scott & Hassell, 1996) Efforts by scholars and practitioners to grasp the future have contributed valuable insights for those who teach, practice, and work in industry. Still, despite all this, the debate about the value of the interior designer and the interior design profession remains unresolved."

[4] The "leaders of the profession" description was used in the *Interior Design* magazine 1986 (p.146) Hall of Fame introduction. While, the "design legends" is used for the Hall of Fame members in the 2009 on-line pages of the Interior Design magazine under About Us heading.

[5] Historically, the importance of the profession was identified through the masculine narrative (of architects); Turpin (2007) comments that up to the mid-century the interior design profession was outnumbered by men. It is in the past sixty years that the shift has occurred, with women outnumbering the men.

[6] One Hall of Fame posthumously nominated member was Jed Johnson in 1996. Retrieved June 7, 2009 from: http://www.interiordesign.net/HoFDesigners/109.html And, Stanley Abercrombie in the Introduction of the book: BEST From the Interior Design Magazine Hall of Fame (1992), mentions that Donghia passed away before the very first induction, being first Special Honoree to be nominated posthumously.

[7] A direct reference is among the 1990 members, Billie Tsien and Tod Williams reference to the approach to work: "Ours is a rigor intersected with other ethics that can't be analyzed" (Interior Design, 1990).

[8] Paul Siskin: "Some complain that I don't finish the job. And it's true—I have never bought a set of sheets. But I can make a space beautiful and suitable. In the end, the clients have to finish it. That's what it means to make a home." Interior Design Hall of Fame. 2006. Retrieved April 5, 2009 from: http://www.interiordesign.net/HoFDesigners/163.html

[9] For instance, two examples emerge that indicate otherwise; Betty Sherrill attended the Parsons School of Design, NY in 1949 (Gray, 2003). While Steve Chase attended the Rhode Island School of Design and the Art Center College of Design (Aves, Parsons, Polites, & Pool, 1992). Neither of these designer biographies includes this information.

[10] The Others for instance include a 1987 member Andree Putman who studied piano in the Paris Conservatory; or 1986 member, Sally Walsh, who attended Augustana College in Sioux Falls, South Dakota with intent to "Marry a farmer and raise five children. Interest displayed by farmers: 0" (Interior Design, 1986) to Bruce Gregga, a 1987 nominee who openly admits to no formal design education.

[11] The only Hall of Fame member holding a doctorate is a 2004 nominee Matteo Thun in Architecture from the Università di Firenze (Cohen, 2004).

[12] New York School of Design also offers a Design Diploma and was accredited during 8/75 to 4/96 as a Pre-Professional Level. Source: http://www.accredit-id.org/accredhistory.html#n, retrieved November 1, 2009.

[13] Eva Jirinica (1998) holds numerous honorary degrees from several universities not specified; Lella Vignelli (1988) holds honorary Doctorates from the Parsons and the Corcoran School of Art in Washington in D.C.; Massimo Vignellli (1988) holds honorary doctorates from the University of Venice, Parsons, Pratt, RISD, the Corcoran School of Art and the Art Center College of Design in Pasadena, CA; and lastly, Mario Buatta (1985) holds an honorary Doctorate from the Pratt and the Wagner College.

[14] Interior designer Carleton Varney (1990) opened in 1983 the Carleton Varney School of Design at the University of Charleston in West Virginia. Architect Stanley Tigerman (1990) and interior architect Eva Maddox (1992) co-

founded the Archeworks, a non-profit, alternative multi-disciplinary school that addresses social needs through groundbreaking design solutions.[14] Lastly, Special Honoree and photographer Julius Shulman (2003) founded in Burbank a namesake Julius Schulman Institute at the Woodbury University's School of Architecture and Design, concentrating on housing analysis with an ultimate goal to produce built projects.

[15] Carolyn Iu, a registered architect in New York and the 1994 member, is also the only certified interior designer (Interior Design, 1994).

[16] IIDA accepts to the membership Professional Interior Designers who have completed 2-4 years of interior design education, 2-4 years of practical experience and pass the NCIDQ exam. Also, IIDA membership is available for Professional Architects with 4-5 year education in architecture, 4-6 years of practical experience and passing ARE Exam. Source: http://www.iida.org/content.cfm/membership, retrieved November 1, 2009.
ASID accepts into the Professional membership persons with a degree from an accredited school, who fulfill work experience requirements, and pass the NCIDQ exam. Source: http://www.asid.org/members/join/, November 1, 2009.

[17] Five interior designers affiliated with the ASID are: Joseph Braswelll (1986), Juan Montoya (1988), and Robert Metzgner (1991), two FASIDs: Gary Wheeler (2000), and Rita St.Claire (1989).
Ten architects are affiliated with interior design organizations. Five belong to IIDA, three of whom are FIIDA's: Arthur Gensler (1988), Louis Beal (1990), and Richard Carlson (1989); two are IIDA: Debra Lehman-Smith (1995), interior architect, and Lauren Rottet (1997), an architect. Three belong to the ASID: Louis Beal (1990), Trisha Wilson (1993), and Bernardo Fort-Brescia (1999). Two belonged to IBD: Louis Beal (1990) architect, and Trisha Wilson (1993) interior architect. One entry to IBD is by Other: Andre Staffelbach (1988), trained in Fine Arts who also served as President for the FIDER Board of Directors and the IBD. ASID also includes Others: designer Bruce Gregga (1987), and environmental designer Jamie Drake (2003).

[18] Stanley Abercrombie in the Introduction to the book titled BEST From the Interior Design Magazine Hall of Fame (1992) explains that the 1985 June issue of the Interior Design magazine included a card for readers to vote on "the best and most influential professionals now at work." As the readers' recommendations arrived, the first Hall of Fame nominees were selected by the Interior Design publisher and editors. The intent was to have:"…a larger group in order to firmly establish the Fall of Fame; as in the composition of our magazine's contents, we wanted a geographic diversity, we wanted both men and women, we wanted both residential and d contract designers, we wanted a variety of stylistic expressions to be represented, and we wanted the very best."

[19] Interior Design magazine on-line summary in About Us reads: "Interior Design is the magazine for the interior design professional marketplace… the magazine features a variety of outstanding projects, the latest new products across all disciplines, industry news and more. In fact, Interior Design offers the most editorial pages of any publication in the field. With a print circulation of more than 76,000 (paid), and over 170,000 monthly unique visitors online, *Interior Design* offers an unparalleled level of design-hungry readership. Online, you'll find fresh industry news every day, new product reviews, the Buyers Guide, GreenZone, the *Interior Design* Hall of Fame, industry catalogs in the Library, the Best of Year Awards, and more. Every year, designers contact *Interior Design* with over 1 million product inquiries. As a result, designers trust *Interior Design* as a primary source, and interior furnishings manufacturers place more faith in the power of *Interior Design* than in all its competitors combined. Advertising in *Interior Design* is essential to reaching the enormous purchasing power of professional designers. And reading *Interior Design* is essential to staying inspired and informed." Source: http://www.interiordesign.net/info/CA6543985.html, retrieved November 3, 2009.

[20] Elsie de Wolfe is referenced through the 1997 member Tony Duquette who was discovered by Lady Elsie de Wolfe Mendl, and Sir Charles Mendl, in the mid-1930's and received patronage from the couple that launched his career. The Hall of Fame makes no references to Nancy Mclelland. Dorothy Draper is referenced though the 1990 member, Carleton Varney as the president of Dorothy Draper & Co and having written two books about her: Kiss the Hibiscus Goodnight and The Decorator. Reference to McMillen's practice is through five members: 1986, Albert Hadley, who worked for McMillen, Inc., Mark Hampton had a six year affiliation with the firm; 1987 member Ethel Smith worked for the firm since 1929, the 1989 member Betty Sherrill began her work as an assistant to the president, and years later became president and CEO herself; the 1992 member Kevin McNamara was a design associate at the McMillen. Referenced June 27, 2009 from: http://www.interiordesign.net/HoFTimeline/

[21] For instance, connections to having worked and being affiliated with Gensler are listed for the following eight Hall of Fame members: Ronette King (2001), Gary Wheeler (2000), Anthony Arbor (1994), Don Brinkman (1991), Orlando Diaz-Azcuy (1988), Margo Grant Walsh (1987), Neville Lewis (1987),and Arthur Gensler (1985) the founder of the company.

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[22] Among 30 Hall of Fame Interior Designers 18 practice in New York, six in California, three in Illinois, two in Florida, two in France, and the remainder are single entries are for practicing in MD, MA, MN, TX, VI, WA and in Hong Kong and Ireland. Two entries also do not mention where the designers practice. From the 30 designers, 23 have a single practice, five have two practices, one has three practices and one has four practices. NCIDQ examination is required for: CA (plus CCRE), FL, IL, MD, NY and TX. State licensures are not available in MA, VI and WA. Source: http://www.asid.org/legislation/state/, Retrieved 3 November, 2009.

[23] Stanley Abercrombie (1992) explains that in July 1985, the Interior Design magazine invited its readers to respond who are the "the best and most influential professionals now at work." Abercrombie writes that when the reader suggestions arrived the *Interior Design's* publisher and editors: "… wanted a large group in order to firmly establish the Hall of Fame; as in the composition of our magazine's contents, we wanted a geographic diversity, we wanted both men and women, we wanted both residential and contract designers, we wanted a variety of stylistic expressions to be represented, we wanted the very best…And there was one more decision. In order to emphasize that this would be an institution for not the narrow interests of our magazine, but for the entire profession, we gave a special award to the influential and powerful editor of a consumer magazine in some ways our rival, Paige Rense of *Architectural Digest*. The success of that first night has never lagged in subsequent years, and the Hall of fame dinner is now firmly established as the interior design profession's most important and most glittering annual event…It is primarily an institution of recognized excellence….The beautiful interiors…were formed by the complex exercise of a demanding profession by those judged by their peers to be that profession's masters."

[24] The CIDA Program Accreditation History. Retrieved from: http://www.accredit-id.org/accredhistory.php, Retrieved 30, 2009.