BRIDGING THE GAP BETWEEN GRADUATION AND REGISTERED PROFESSIONAL PRACTICE IN INTERIOR DESIGN

by

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ABSTRACT

Graduates of interior design programs need a sound understanding of the Common Body of Knowledge of the Interior Design profession followed by careful nurturing and guidance during their first years of practice. These two factors, an *understanding of the Common Body of Knowledge* and *careful nurturing and guidance*, assist new designers to attain professional registration.

The Common Body of Knowledge, previously developed jointly through research by the Foundation for Interior Design Education Research (FIDER) and the National Council for Interior Design Qualification (NCIDQ), was used as a point of departure for this study. The officially published "Common Body of Knowledge of Interior Design" (1989) has not changed significantly in over thirteen years. On the other hand, interior design practice has changed considerably. Prudence indicates that college and university interior design programs should strive to keep curricula current with professional practice in order to adequately prepare graduates for transition from school to work. This study asked registered professional interior designers their opinions regarding the importance of 56 topics drawn from the Common Body of Knowledge of Interior Design. The designers were asked two questions about each topic. The first question asked "how critical was that topic for your own professional success as a new graduate seeking professional registration" and the second "how critical is this topic in 2002 for new interior design graduates seeking professional registration?".

Since the recession of the early 1980s, design firms in British Columbia have remained small in size with four to five people comprising a medium sized firm. Interior design graduates must accumulate a minimum of two years work experience in a variety of subject areas (building on the Common Body of Knowledge for Interior Design) in order to be eligible for the North American minimum competency examination for the profession of interior design. However, graduates leave school and commonly begin work as independent contractors, meaning they may have contracts with one, two or several design firms to fill their workweek. Often they are working on a number of projects simultaneously and are not always located within the firms' premises while doing their contract work. Accruing appropriate work experience is sometimes problematic and, to make matters worse, these new designers are left precariously alone and removed from valuable relationships provided in larger offices. Once sufficient work experience has been gained, and the examination is completed successfully, designers achieve certification, registration, or licensure, depending on their residency and work; they have arrived at registered professional status. The path between graduation and registration is frequently fraught with insecurity, insufficient practical experience, and solitary work situations.

Mentoring allegedly improves workplace learning and assists careers. Dozens of manuscripts delineate theories of mentorship, while less review the practice of mentorship. Given the notion that new graduates are often working 'virtually', the potential for a mentor working side by side with a new designer is much reduced in a new workplace model. Therefore, a *road map* in the form of a written document, or one retrievable from a website would provide a measure of support and assurance for new designers. This study focused on advice from professional senior interior design practitioners in the form of a written guide.

The purposes of this study were to:

- Revise and propose a new Common Body of Knowledge for Interior Design for 2003, and
- Create and offer a Guide for New Interior Design Graduates, especially those in virtual work environments, to assist them through the initial years of practice.

Both deductive and inductive approaches were deployed. Existing literature was reviewed and provided an understanding of *education* and *examination*, two components of interior design career paths. Bloom's taxonomy provided theoretical underpinnings and structure to the study, helped create the questionnaire and telephone interview questions, and imparted clearer descriptions for the levels of knowledge required in the proposed new Common Body of Knowledge of Interior Design.

Practicing designers who held sound understanding and mastery of the profession's Common Body of Knowledge were most likely to successfully make the journey to registered professional status. Availability of support and guidance (by a person, advisor, or written guide) assisted a smooth transition from novice designer to registered professional interior design practitioner. Factors such as events, influences and circumstances also contributed to a successful journey. Graduates job-searching in healthy economic times experienced less delay and frustration in finding initial employment; and those who had identified a career path target (for example, a position with a furniture dealer as a corporate space-planner, or with an architectural firm as a member of the interior design team) also experienced early success in locating themselves in design positions.

The study began in response to reports of new designers having trouble gaining initial work experience or, in some cases, leaving the field of interior design during their first several years of practice. High levels of attrition signaled a warning that problems existed and required immediate attention.

The results of the study were presented as:

- A revised and proposed **Common Body of Knowledge for Interior Design 2003**, and
- A **Guide for Graduates** seeking encouragement and guidance, and for professional interior designers interested in nurturing and supporting new designers.

Several other potential research projects presented themselves as this work proceeded. Handbooks on "How to Mentor Interior Design Graduates" and "The Benefits of Nurturing Graduates for the Interior Design Profession" would provide an advantage to individual designers and the profession, as would articles in design journals promoting these activities. Finally, further research is invited to continue refining and developing the two sets of findings – the proposed Common Body of Knowledge 2003, and a Guide for New Interior Designers.

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CHAPTER ONE

NURTURING NEW DESIGNERS

Purpose of this Study

New designers must find strategies to maneuver through the first critical years of practice until they become registered professionals. On average, this period of time is two to four years. Any profession can expect normal levels of attrition; interior design, however, is facing a crisis in that many new designers find it difficult or impossible to complete the required minimum two years experience equivalency to make them eligible for the National Council for Interior Design Qualification (NCIDQ) professional minimum competency examination in North America. They have invested at least four years in their formal education (baccalaureate degree in interior design), and now apparently face difficult circumstances accumulating experience. If they get through the first years, a high percentage takes and passes the NCIDQ examination. At that point their careers look more appealing. As registered professional interior design practitioners, they are eligible for insurance (Errors and Omissions, and Liability), wages are higher, recognition by peers increases, and access to various research funds and other opportunities abound. A study is needed to document what is required to ensure a safe and productive passage for new designers graduating and entering the phase the profession terms 'experience'. Such a study must also investigate the starting point of new designers' journeys. The Common Body of Knowledge for Interior Design is assumed to be the definitive knowledge required for an interior design education.

This study began in response to problems reported by new designers and their difficulties in acquiring experience. New designers reported experiencing isolation, having insecurities about their capabilities, and needing answers to professional practice questions. The road to professional registration appeared strewn with potholes. What was needed was to explore these issues, analyse the data, and present findings in two formats: one, for an audience of interior design educators and organizations currently utilizing the Common Body of Knowledge as a basis for deciding educational curricula, program accreditation processes, and examination content for licensure; and two, a guide for new graduates seeking information and support. The study commenced with investigation of the current Common Body of Knowledge for Interior Design.

Hence the purposes of this study were to:

- Revise and propose a Common Body of Knowledge for Interior Design for 2003, and
- Create a Guide for New Designers, especially those in virtual work environments.

In order to accomplish these purposes, expert opinions were required. This meant constructing a panel of expert designers and eliciting their opinions about changes, perceived or required over

the past 13 years, to the 1989 published Common Body of Knowledge for Interior Design. The year 2003 was selected for the *proposed* Common Body of Knowledge for Interior Design to coincide with scheduled meetings across North America, where results of this study could be put on the table as part of discussions about the profession's development.

Expert designers' opinions were also used to create a collection of information formatted as a written guide, which would assist new graduates during their initial years of work experience in interior design practice.

Introduction

> *Ouch! That's the third time this week I've bashed my knee on the sharp corner of this cheap desk's file drawer! Can't someone design a desk that doesn't run stockings and injure me? Maybe I'm just in a hurry to visit Mom... her broken hip has really set her back. I don't understand why that store had a shiny granite floor when it rains so much here in Vancouver? I sure hope the maintenance guys have found time to put new bulbs in those burned out fixtures in the parking garage...I don't feel safe getting from the elevator lobby to my parking spot.*

Everything not in its natural state is human-made and was designed, for better or worse. *Design* of the built environment has a significant impact on the way people live and good design provides a better quality of life in workplaces, recreational and entertainment facilities, and homes. A significant amount of *design* exists that does not work well, does not support its intended purpose or is detrimental to human health. This is particularly troubling because people, on average, spend two-thirds of each day indoors. What is seen and touched in built environments surrounding people and how that makes them feel is often noticed and important. Less obvious and just as important are ways interior environments work to keep people safe and healthy, and promote general well being. These issues are important to citizens. So who is responsible for ensuring the sanctity and safety of human environments?

Built communities are complex products of inter-related professions and vocations; including people who are architects, interior designers, landscape architects, industrial and product designers, codes specialists (building, plumbing, electrical, fire, health), building inspectors, engineers, construction workers, trades people of many kinds, as well as graphic and visual designers, fashion designers, and artists. The profession directly affecting people in their environments is called *interior design.*

The Career Path of Interior Designers

As with many other recognized professions, professional interior designers have career paths comprised of: *education, experience* and *examination*. Each component is equally important and builds on the previous one in order to create career salience. While the word 'component' may seem awkward, the interior design profession refers to itself this way. However, not all is well along the career path. Road repairs and a road map are needed.

Under current practice, when the formal *education* component of new interior designers ends at graduation, the next component of the career path commences; this is *work experience*. Graduates of interior design programs now must accrue a minimum of two years work experience in a variety of subject areas in order to be eligible for the North American minimum competency *examination*. Once completed successfully, candidates achieve certification, registration, or licensure. The path between graduation and registration/licensure is often fraught with insecurity, insufficient practical experience, and solitary work situations. A road map in the form of a written guide could provide a measure of stability, support, and assurance for new designers. There has never been a more difficult time in history for new designers to achieve registered professional status. Acculturation into the profession is no longer a 'given', and strategies are required to assist new designers gain work *experience.*

Figure 1.
The Gap Between Graduation and Registered Professional Practice

This study focused primarily on *education* and *experience*. The first, *education,* examined opinions of senior professional interior designers regarding the importance of specific topics in the current Common Body of Knowledge for Interior Design. Analysis of these results contributed to a revised Common Body of Knowledge for 2003. The *experience* component of designers' career paths examined ways in which expert designers were able to successfully complete their own journeys from new graduate to registered professional practice.

As one of the study's overall purposes, analyses of these findings were intended to produce a *road map* in the form of a "Guide" document to assist new graduates as they accomplish the 'experience' component of career paths, and to inform registered professional designers of the roles they might assume to assist new graduates.

Since the early 1980s economic recession, interior design firms have downsized and remained small so that now five to eight people is considered a medium-sized firm. Interior design graduates leave school and often find they are functioning as independent design consultants offering services to design firms on a contract basis. In some cases they have contracts with one, two or several design firms to fill their workweek. Often they work on a number of projects simultaneously and are not always located within the firms' premises. Many designers work from home, using digital technologies to transmit work, teleconferencing to collect data, and hiring couriers to deliver finished project drawings and documents. These designers are removed from valuable relationships that exist within design offices. At the time they are entering the profession, much support, scaffolding, and acculturation ordinarily surrounding novice designers is missing. They find themselves away from the challenging, albeit protective world of academe, and are left virtually alone as they make the critical transition from school to workplace.

This is a dramatic shift from the situation that existed twenty years ago when junior designers were hired and found themselves in the company of senior designers. In those earlier environments, new designers were able to watch, participate, and practice new skills. These new designers were *apprenticing*, learning how to expand their abilities and being acculturated into the profession. They would gradually gain both competence and confidence and generally move into positions of intermediate and senior designers without undue stress.

The concept of 'acculturating' new designers into professional practice is complex. Vygotsky, a twentieth-century Russian psychologist, based much of his work on the concept that "human activities take place in a cultural context with many levels of interactions, shared beliefs, values, knowledge, skills, structured relationships and symbol systems" (Hansman, 2001, p. 45). The interactions and activities required of novice designers is mediated through the use of tools, both technical (computers, calculators, drafting equipment, communication devices) and psychological (use of specific vocabulary, writing, drawing, and strategies for learning) provided by the culture of design firms' environments. These activities and interactions formed the 'culture' of design offices and provide the physical and mental experiences young designers utilize to learn to become *part* of the interior design culture. Vygotsky's 'zone of proximal development', or the gap between what is known and the potential for knowing, becomes useful to explore notions of guidance and support for new designers as they become attuned to their new profession.

In Figure 2, the circle encompasses the foci of this study, including: departure from formal *education,* and inter-related sectors of interior design employment, guidance for interior design graduates', and work *experience*. The *examination* component, and subsequent registration into professional practice, is examined only to inform the study as to the preparation designers must anticipate in completing these steps.

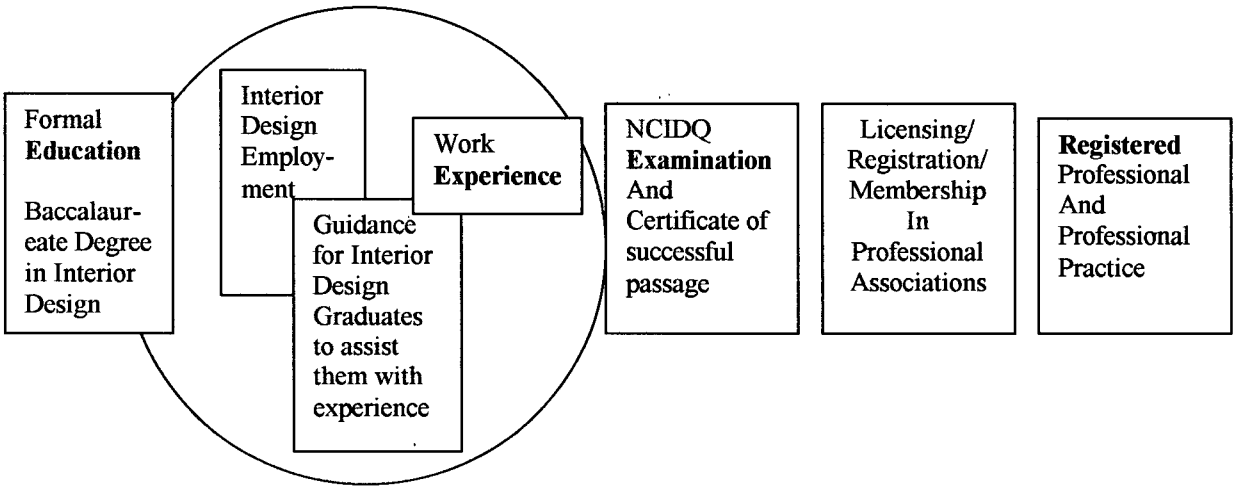

Figure 2.
Model Career Path for Interior Design

A review of the scope of the interior design profession and organization of its practice will situate the problem and clarify the purposes of this study.

Defining Interior Design

Interior design brings together numerous sociological, anthropological, ecological, economic, aesthetic, and cultural factors. What distinguishes it from other endeavors is its combining of form (lines and volumes) with function (usefulness). There is a significant distinction between "interior design" and "interior decorating", terms often interchanged without regard to the distinct differences and meaning of either. An analogy is helpful to clarify the point. A cake requires ingredients, procedures in their assembling, and a process to complete cooking and decorating prior to presenting it to the hungry crowd. Here we see a wonderfully decorated cake so pretty and appealing that it makes us salivate. However, upon first bite, there is disappointment if the taste is unpleasant, if it is undercooked or burned. Why bother to have decorated it at all if it was not a good, even great, cake? The decoration is only a superficial covering of the more significant cake. The cake is design; the icing is decoration. If the cake is not worth decorating, don't bother; and in some cases the cake requires nothing further be added – a masterpiece by itself. Without proper ingredients, correct procedures in the assembly, and appropriate processes to complete the cake, its design would be flawed.

Transferring this analogy to built environments, what is the purpose of spending money to superficially enhance (decorate) a structure when the structure itself is not sound or will not support its intended use? Without sufficient electrical power for appliances, tools, computers, other technologies, the office environment is rendered useless. Without sufficient and

appropriate lighting the space becomes unusable and unsafe. Without adequate air circulation and air quality, heating and cooling, acoustics, and care with traffic flow patterns, spaces become uninhabitable. Without appropriate regard to building codes, fire codes, and the myriad regulations and requirements applicable to built environments, the office/restaurant/retail store/hotel/sports facility will be unsafe and would be denied an occupancy permit. Design matters!

Many people are confused as to what distinguishes architects, engineers, interior designers and decorators. In very simplified terms, for the purposes of positioning interior designers among professions responsible for built environments, here is a summary of each profession's responsibilities.

Architects and engineers design the exterior shell of buildings, interior core including stairs, elevators, mechanical rooms and structural, load-bearing elements such as column size and placement, window type and location, pitch of and material for roof, placement of building in relation to overall site, and code requirements for loads, building and fire codes. In the United States, the Americans With Disabilities Act (ADA) requirements must be met. If an architect or engineer does not do his/her job well, the building may fail and collapse. The consequences are often serious, including loss of lives.

Interior designers complete the design of interior spaces created by architects and engineers. They are responsible for interior non-load bearing wall placement, type and location of light fixtures, placement of electrical duplex outlets, telephone and computer receptacles and connections, type of flooring material including carpet, wood and tile; wall finishes including paint, wallpaper, specialty finishes; specification of non-flammable and non-toxic materials and finishes; location of furniture and office equipment; and application of fire, building, and universal access (barrier-free) codes. If an interior designer does not do his/her job well, and the building fails, the consequences are potentially serious. In the event of a fire, people may be trapped inside and die if egress (exiting) requirements were insufficient, or if toxic fumes were emitted from an inappropriately specified fabric, carpet, paint, or wallcovering.

Decorators provide finishing touches to interior spaces. They often select the colours of wall coverings, paints, and carpets; style and colours of window treatments and colours of fabrics for upholstery; style of furniture, and locations of artwork, accessories and plants. If a decorator does not do his/her job well, then people will still leave the building alive. There is virtually no risk to lives as a consequence of the work done by decorators.

Short Definition of Interior Design[1]

The professional interior designer is qualified by education, experience, and examination to enhance the function and quality of interior spaces. For the purposes of improving the quality of life, increasing productivity, and protecting public health, safety and welfare, the professional interior designer:

- Analyses the client's and user's life needs, objectives and safety requirements.
- Integrates findings with knowledge of interior design.
- Formulates preliminary design concepts that are appropriate, functional, and aesthetic.
- Develops and presents final design recommendations through appropriate (selected) presentation media.
- Prepares working drawings and specifications for non-load bearing interior construction, space planning, materials, finishes, furnishings, fixtures and equipment.
- Collaborates with licensed practitioners who offer other professional services in the technical areas of mechanical, electrical and load-bearing design as required for regulatory approval.
- Prepares and administers bids and contract documents as the client's agent.
- Supervises, reviews and evaluates design solutions during implementation and upon completion.

The Short Definition of Interior Design provided basic information about the profession for purposes of publications and brochures, while the Long Definition was developed to include a Scope of Services for interior design practice. Developed in the mid 1980s, the long definition's primary purpose has been to provide an explanation of interior design services to various audiences including other designers, students of design, and the general public.

Long Definition of Interior Design and Scope of Services[2]

The interior design profession provides services encompassing research, development, and implementation of plans and designs of interior environment to improve the quality of life, increase productivity, and protect the health, safety, and welfare of the public. The interior design process follows a systematic and coordinated methodology. Appropriate interior environments are the result of research, analysis, and integration of information into the creative process of design. Practitioners may be required to perform any part of the scope of services:

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[1] FIDER (Foundation for Interior Design Education Research), NCIDQ (National Council for Interior Design Qualification), major interior design associations of North America and unaffiliated professional interior designers endorsed this short definition (1984-87).

[2] FIDER (Foundation for Interior Design Education Research), NCIDQ (National Council for Interior Design Qualification), major interior design associations of North America and unaffiliated professional interior designers endorsed this long definition (1984-87).

Programming

- Identify and analyse the needs and goals of the project.
- Evaluate existing documentation and conditions.
- Assess project resources and limitations.
- Identify life, safety, and code requirements.
- Develop project schedule utilizing experience and knowledge of interior design.
- Determine the need, make recommendations, and coordinate with consultants and other specialists when required by professional practice or regulatory approval.

Conceptual Design

- Formulate for client discussion and approval preliminary plans and design concepts that are appropriate and describe the character, function, and aesthetic of the project.

Design Development

- Develop and present for client review and approval final design recommendations for:
    - space planning and furnishings arrangements
    - wall, window, floor, and ceiling treatments
    - furnishings, fixtures, and millwork
    - colour, finishes, and hardware
    - lighting, electrical and communication requirements.
- Develop art, accessory, and graphic/signage programs.
- Develop budgets.
- Prepare presentations that may include various media such as drawings, sketches, perspectives, renderings, colour and material boards, photographs, and models.
- Prepare contract documents.
- Prepare working drawings and specifications for non-load bearing interior construction, materials, finishes, furnishings, fixtures, and equipment for client's approval.
- Collaborate with specialty consultants and licensed practitioners who offer professional services in the technical areas of mechanical, electrical, and load-bearing design as required by professional practice or regulatory approval.
- Identify qualified vendors.
- Prepare bid documentation.
- Collect and review bids.
- Assist clients in awarding contracts.

Contract Administration

- Administer contract documents as the client's agent.
- Confirm required permits are obtained.
- Review/approve shop drawings & samples to assure consistency with design concepts.
- Conduct on-site visits and field inspections and produce appropriate reports.
- Monitor contractors' and suppliers' progress.

- Oversee, on client's behalf, installation of furnishings, fixtures, and equipment.
- Prepare lists of deficiencies for client's use.

Evaluation

- Review and evaluate the implementation of projects while in progress and upon completion, as representative of and on behalf of client.

More specifically the design of built environments - interior design especially - are concerned about human relationships to space, whether enclosed space such as a room or a building, or encompassing space such as a community. Interior design has been described as a soft science with a hard core. Human health, safety and welfare issues are central to interior design.

Assessing the Roadwork to be Done

Interior design is relatively well structured and organized throughout North America. Eligibility requirements to write the minimum competency examination and portability of credentials were well considered and provide a global framework for the emerging interior design profession.. With professional recognition there are professional liabilities. Registered professionals are expected to carry Errors and Omissions and Liability Insurance, to adhere to a professional code of ethics, and to conduct business in a professional manner.

It appears generally, the *education* and *examination* components of designers' career paths are paved and relatively well maintained, with the exception of the published Common Body of Knowledge for Interior Design. Once professional status is achieved, membership in a variety of organizations is available and provides many benefits and opportunities. Not so, however, with work *experience*, especially in today's workplace where hierarchies are either thin or absent, team-to-team interaction is required, and communication capabilities are intensive and paramount. Therefore, two central problems considered in this study are the lack of a current and valid Common Body of Knowledge for Interior Design, and the need of a Guide for New Designers as they gain work experience.

Both deductive and inductive approaches were deployed in this study. A review of the Common Body of Knowledge expected of a graduate of a Foundation for Interior Design Education Research (FIDER) accredited first professional degree program was undertaken. This information informs the *education* component of interior designers career paths. A similar review of the performance indicators for successful passage of the National Council for Interior Design Qualification (NCIDQ) examination explains the *examination* component, leading to professional registration. These two collections of data provided insights into what might be required to comprise the intermediate component of a recognized career path for an interior designer – *experience*. The Interior Design Experience Program (IDEP) literature was reviewed and utilized in part to discuss a conception of practice of interior design. Data collection instruments were developed with intent to identify two groupings of information: first – information required by graduate interior designers primarily in the cognitive domain (the *what*); and second – attributes and characteristics, primarily in the affective domain (the *how*). A

questionnaire, based on the published Common Body of Knowledge for Interior Design (1989) and which utilized Bloom's taxonomy in its development, and telephone interview questions were the data collection instruments for this study.

This thesis is a culmination of identifying the problems, developing a study to examine these problems, reporting and analyzing the data, and creating and presenting the outcomes. Forty *registered* professional senior interior designers were invited to participate and 32 completed questionnaires were received in time to analyse the data. Sixteen of these registered professional interior designers were subsequently engaged in telephone interviews. The information was analysed to provide two kinds of findings: one, a Proposed Common Body of Knowledge for Interior Design 2003; and two, a Guide For New Designers embarking on the work *experience* components of their career paths. This latter document (the Guide) could also be used to encourage registered designers to nurture new designers.

This document is comprised of seven chapters. This first has provided a summary of the purposes of this study, has given an overview of interior design including comparisons to other professions creating built environments, and has illuminated the need for nurturing new designers.

Chapter Two introduces interior design organizations and associations and their respective purposes, and presents a conception of practice of interior design to clarify the importance of acculturation of new interior designers into professional practice. Previously recognized forms of workplace guidance are explored. The existing Common Body of Knowledge (1989) is previewed, and its relationship to critical components of the profession's structure explained.

Chapter Three outlines research methodology, theoretical underpinnings, and conceptual frameworks. Also described are processes for determining a panel of expert designers and their locations, data collection strategies and processes, and approaches of analysis for data collection instruments. The bridge between the first and third component of interior designers' career paths – *education* to *examination* (and subsequent professional registration) – is constructed to expose the requirements for work *experience* and guidance.

Chapter Four reports the findings from questionnaires and telephone interviews. Changes in importance of specific topics of the Common Body of Knowledge are discussed, as are the additional topics added by respondents. Data from the telephone interviews are also reported together with an explanation of how this information was summarized and categorized.

Chapter Five offers a proposed Common Body of Knowledge for Interior Design. Content from the existing Common Body of Knowledge was reorganized, integrated with new data provided by a panel of expert designers, analysed and restructured to produce a document proposing a Common Body of Knowledge for Interior Design 2003.

Chapter Six outlines the background to, and a draft Guide for New Designers. The Guide was intended to assist recent interior design school graduates during the work *experience* component of their career paths. The Guide may also inform and encourage registered professional interior designers about providing support and assistance for new designers.

Chapter Seven discusses key findings, recommendations for graduates, conclusions, suggestions for future research, and concludes with an invitation to interior design communities of interest to take up the proposed Common Body of Knowledge for Interior Design 2003 and the Guide for New Designers documents for review and adoption.

CHAPTER TWO

ORGANIZATIONS, STRUCTURE, AND PRACTICE OF INTERIOR DESIGN

Introduction

Interior design organizations and associations in North America have emerged and developed over the past 60 years, most having a specific purpose regarding the profession. Over this period of time the practice of interior design has undergone significant changes due to economic pressures, appearance of new types of businesses and clients, increasing speed of turn-around times of projects, and new methods of working. These changes have left some professional designers ill prepared to meet the needs of today's workforce and put young professionals at risk of not continuing in the field. Structure and organization of the interior design profession is examined to clarify what is missing and required that would assist new designers become registered professionals. Conception of practice and the importance of acculturation of new interior designers into professional practice, the changing nature of design practice, as well as previously recognized forms of workplace guidance are explored. The existing Common Body of Knowledge (1989) is previewed, and its relationship to critical components of the profession's structure explained.

Interior Design Organizations and Associations

There are important organizations involved with accreditation of interior design *education* and *examination*, as well as other associations comprising the profession of interior design in North America. Each has a specific mandate and several related foci and many are inter-related in delivering their respective programs and services.

These organizations and associations strive to serve the interior design profession in North America, rather than only Canada or the United States of America. While Canadian and American interior designers are well represented in organizations and associations, Mexican designers are not. The most promising vehicle promoting inclusion of Mexican designers (and design students) is the North American Free Trade Agreement (NAFTA), through funding Mobility Projects. A number of such projects are currently operating, involving interior design programs in all three countries, with anticipated outcomes of increasing and improving mobility of professional interior designers among these countries. A typical project may involve the mobility of between 50 and 100 students for a minimum of one term or semester of study in another country. Further information is available at The Program for Mobility Projects website (United States): http://www.ed.gov/offices/OPE/FIPSE/northam/index.html

Organizations For Education and Examination

There are two organizations that give guidance and govern interior design's educational programs and examination procedures – FIDER and NCIDQ.

Foundation for Interior Design Education Research (FIDER)

The Foundation for Interior Design Education Research is an independent, international, not-for-profit organization that accredits interior design programs of study at colleges and universities in North America at the first professional degree level. FIDER was founded in 1970 and according to its website the mission statement of FIDER is:

FIDER promotes excellence in interior design education through research and the accreditation of academic programs that prepare interior designers to create interiors for improving the quality of human experience (http://www.fider.org, retrieved June 12, 2002).

FIDER accredits interior design programs, not individuals. The standards by which programs of study are accredited have been revised significantly recently, and may reflect current practice in the field of interior design. The FIDER Board of Directors adopted these standards in November 1999; with the premise "accreditation at the professional level of education is directed toward those programs that provide academic preparation for the professional interior designer". Eligible programs must include "the educational ingredients to meet the needs of the profession and are expected to develop graduates with skills in critical thinking and quantitative reasoning, an understanding of broad cultural aspects of civilization, and a propensity for life-long learning" (FIDER website, 2002, Professional Standards 2000 Adopted). There are 12 standards, eight relate to educational content and four to resources, and collectively are called *FIDER Professional Standards 2000*. The wording of these standards helped to reveal the need for a revised Common Body of Knowledge by their continual reference to topics comprising the Common Body of Knowledge. All the standards, except four, refer directly to Common Body of Knowledge topics – so if it is out of date - the standards may not be adjudicating a program of studies that offers curricula applicable to current interior design practice.

FIDER Educational Standards

Program compliance with educational content (Standards 1 - 8) is reviewed through evaluation of opportunities, experiences, and information the program presents to students, examination of student work, and interviews on-site (FIDER, 2000, p.5).

The Educational Standards are:

1. Curriculum Structure – The curriculum is structured to facilitate and advance student learning.
2. Design Fundamentals – Students have a foundation in the fundamentals of art and design, theories of design and human behaviour, and discipline-related history.

3. Interior Design – Students understand and apply the knowledge, skills, processes, and theories of interior design.
4. Communication – students communicate effectively.
5. Building Systems and Interior Materials – Students design within the context of building systems. Students use appropriate materials and products.
6. Regulations – Students apply the laws, codes, regulations, standards, and practices that protect the health, safety, and welfare of the public.
7. Business and Professional Practice – Students have a foundation in business and professional practice.
8. Professional Values – The program leads students to develop the attitudes, traits, and values of professional responsibility, accountability, and effectiveness.

FIDER Resource Standards

Resource standards use indicators as guiding criteria and allow a variety of approaches to accommodate institutional and program philosophy, mission, and goals (FIDER, 2000, p16).

The Resource Standards are:

9. Faculty – Faculty members and other instructional personnel are qualified and adequate in number to implement program objectives.
10. Facilities – Program facilities and resources provide an environment to stimulate thought, motivate students, and promote the exchange of ideas.
11. Administration – The administration of the program is clearly defined, provides appropriate program leadership, and supports the program. The program demonstrates accountability to the public through its published documents.
12. Assessment – Systematic and comprehensive assessment methods contribute to the program's ongoing development and improvement.

All standards must be in compliance or partial compliance in order for a program to be accredited. There are presently 124 FIDER-accredited first professional degree programs of interior design in North America. In total, approximately 400 programs of interior design exist in North America. Approximately one-third of interior design programs have completed the accreditation process successfully.

Despite the emphasis placed on an "ever-changing nature of the education required for a growing profession" in the preamble to FIDER Professional Standards 2000, and that several standards relate to attributes or characteristics that might provide career advancement advantages to graduate interior designers, it is important to note these are 'measured' based on curricula offered by the program of studies. If curriculum content is dated, students may have mastered obsolete material. This underscores the necessity of a *current* Common Body of Knowledge for Interior Design. It does not ensure all programs will embody this knowledge into the course structures; and with two-thirds of interior design programs not entering the FIDER accreditation process; the state of education for interior designers remains unclear. On a positive note, graduation requirements of most baccalaureate programs include a requirement of 30 credits of

diverse liberal arts and sciences. New designers, together with all graduates of post-secondary education benefit from the learning outcomes a broad liberal education provides.

National Council for Interior Design Qualification (NCIDQ)

The National Council for Interior Design Qualification (NCIDQ) is an independent, not-for-profit organization that establishes standards for design professionals. Conceived in the late 1960s to serve as a basis for issuing credentials to interior design practitioners, the Council has been in effect since 1972. The original two premises for the council were: one, to develop, administer and certify, through a qualifying examination, interior design practitioners competent to practice; and two, to study and present plans, programs and guidelines for statutory licensing of interior design practitioners. Among its programs and services, this organization develops and administers the minimum competency examination for interior designers in North America. According to the published purpose:

The National Council for Interior Design Qualification serves to identify to the public those interior designers who have met the minimum standards for professional practice by passing the NCIDQ examination (http://www.ncidq.org, retrieved June 12, 2002).

NCIDQ certification recognizes that an individual has met minimum competency standards for practice. NCIDQ's role in the certification process includes establishment of standards for *education* and *experience* and the administration of a minimum competency examination. The examination tests designers' ability to perform within the profession in terms of the Common Body of Knowledge for Interior Design. The more current the Common Body of Knowledge, the greater the validity and relevancy of the profession to the public it serves.

Certification is defined generally as a voluntary form of recognition of an individual, granted by a non-governmental agency or organization. Minimum competency in any profession is generally a baseline standard accepted by provincial and state governments for purposes of legal recognition. As with most registration requirements, "the primary purpose of licensure or certification is to protect the public. Licensing requirements ... ensure those licensed possess knowledge and skills in sufficient degree to perform important occupational activities safely and effectively" (http://www.apa.org/psychnet/, retrieved June 12, 2002). NCIDQ certification provides interior designers with peer recognition, allows reciprocity to practice in licensed jurisdictions, and promotes public acceptance through awareness of a profession with certified practitioners. It is included among the eligibility criteria for licensure of individual interior designers in 21 states and the District of Columbia of the United States (and Puerto Rico), and eight provinces in Canada. This number will likely increase as other jurisdictions present practice acts to their legislatures. Additionally, over 23 countries in Africa, Asia, Europe and South America recognize a professional scope of practice of interior designers and interior architects[5].

[5] The term 'interior architect' is not used in Canada, due to opposition by the architectural profession.

NCIDQ Examination

NCIDQ Council representatives, practitioners and educators, recognize issues affecting health, safety and public welfare are the basis of the NCIDQ examination. Interior design practitioners, educators, and test development consultants develop examinations based on a current analysis of the profession. This analysis examines knowledge required and tasks performed by interior designers. The task analysis is used to establish examination standards. The examination measures performance based on 'recall' (knowledge of interior design), 'application' (understanding the use of information), and 'developmental' (judgments required of professionals) types of questions. Panels of experts determine if examinations are valid and reliable and establish the minimum competency standards. A psychometric consultant ensures the legal defensibility of examinations.

Using the *Analysis of the Interior Design Profession* (Hale Associates, 1998), NCIDQ determined that six performance areas characterized the work of interior designers. The weighting structure of the examination was derived from each area's relative frequency, criticality, and importance. The performance areas in Table 1 provided the logical and analytical template for each part of the examination.

Table 1.
Overall Point Distribution for NCIDQ Examination (by percentage)
(http://www.ncidq.org retrieved June 13, 2002).

	Project Organization 11%	**Programming 14%**	**Schematics 14%**	**Design Development 20%**	**Contract Documents 23%**	**Contract Administration 18%**
Health & Safety 18%	1.6%	3.6%	3.2%	4.5%	3.6%	1.5%
Welfare 13.1%	1.4%	2.5%	2.1%	3.0%	2.1%	2.0%
Function 29.5%	1.6%	5.4%	4.0%	5.5%	8.0%	5.0%
Business, Law & Ethics 26.9%	5.7%	1.5%	1.7%	2.0%	8.0%	8.0%
Design Synthesis 12.5%	.7%	1.0%	3.0%	5.0%	1.3%	1.5%

Approximately 31% of the NCIDQ examination content measures knowledge of life-safety issues (Health, Safety, and Welfare). Questions address types of construction and materials for both building construction and interior construction; questions on life safety, building codes, barrier-free design and testing standards; questions on code requirements for fire resistance ratings, occupant load, means of egress, occupancy classifications, accessible routes and fixtures and classification/ratings of materials. Nearly 30% of examination content focuses on function of design and decisions made to support appropriate design. Another 27% addresses business, law and ethics, and critical issues related to provincial and state regulation. The remaining 12% of the examination measures candidates' ability to synthesize design processes and arrive at appropriate solutions.

The examination is offered twice yearly, spring and fall, in 68 locations around North America (excluding Mexico). In 2002, there were 16,863 NCIDQ certificate holders. The examination process (Figure 3) rests on two critical pillars. Examination content is constructed based on an Analysis of the Interior Design profession, which may or may not reify the contents of the Common Body of Knowledge. If not, then the *education* of a designer (based on the Common Body of Knowledge) may not adequately prepare one for the NCIDQ examination. Can the minimum two years of work *experience* fill in the blanks and sufficiently prepare new designers for this exam? Perhaps not in many current work environments, which lack nurturance. The second is that exam results are reported to the licensing authority in the candidates' province or state of residence. This commences their 'professional' registration and record of certification. Professional practice, in regulated states and provinces, is achievable only by passing the NCIDQ examination and by meeting other requirements established by each jurisdiction.

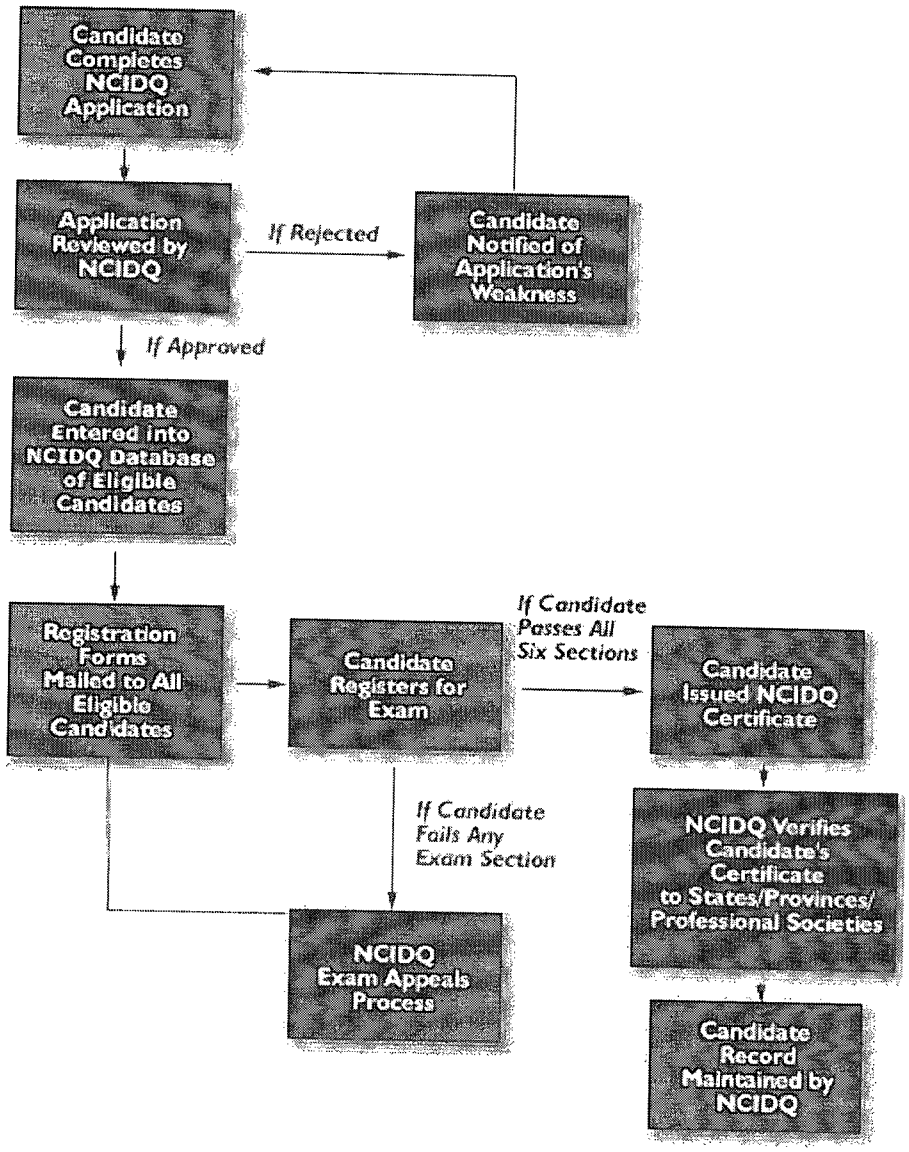

Figure 3.
Summary of the NCIDQ Examination Process

Other NCIDQ Services and Programs

While the *examination* is NCIDQ's primary program, they also manage other services. An annual *Record Maintenance Program* allows NCIDQ to maintain an accurate mailing list of certificate holders. This facilitates confirmation of NCIDQ certification status for initial licensing purposes in various jurisdictions, and enables licensing reciprocity (portability of credentials). NCIDQ's office, located in Washington, DC, also serves as the credit bank for *continuing education units* (CEUs). Professional organizations require members to obtain a certain number of continuing education units each calendar year to maintain professional membership status.

Interior Design Experience Program (IDEP)

NCIDQ is also responsible for the *Interior Design Experience Program (IDEP),* a monitored, documented experience program for interior design program graduates. This program has been developed using the Definition of an Interior Designer and The Common Body of Knowledge (1989) established by the National Council for Interior Design Qualification (NCIDQ) and the Foundation for Interior Design Education Research (FIDER). IDEP has been developed to assist entry-level interior designers obtain professional experience and to establish performance guidelines. The program intends to assist graduates make the transition between formal education and professional practice, while attempting to recognize differences between educational programs and diversity of practice. Applications for the program pilot began in January 1999, and are limited to graduates from FIDER accredited schools. The IDEP program has experienced a slow start. By limiting applications to graduates of FIDER accredited schools, two-thirds of interior design school graduates (thousands of new interior designers in North America) are currently ineligible for participation.

The IDEP program content areas are listed below. New designers maintain a logbook itemizing work experiences. Participants must accrue 3,520 hours of documented experience in total, from these categories:

- Programming
- Conceptual/Schematic Design
- Design Development
- Construction Documents
- Project Administration
- Post Occupancy Evaluation
- Business Practices
- Additional Experience (optional)

To satisfy requirements, participants must complete specific training in each category. The experiences may be achieved through working directly in an area, by observing others who are engaged in such work, or by attendance at meetings, lectures, and seminars.

The focus of the IDEP program is on cognitive tasks expected of a design practitioner. There is virtually no consideration of the affective domain of experience. This aspect of the transition from education to workplace, the affective domain, is virtually untouched and unstudied.

Together, these two organizations – FIDER and NCIDQ – researched and created the Common Body of Knowledge for Interior Design, and published it in 1989. This document sits at the centre of this study. Table two illustrates the existing document's content verbatim.

Table 2.
The Common Body of Knowledge for Interior Design (1989).

The Interior Design Common Body of Knowledge

The Common Body of Knowledge for Interior Design is the result of research and investigation by the Foundation for Interior Design Education Research (FIDER) and the National Council for Interior Design Qualification (NCIDQ). The Body of Knowledge gives substance to the knowledge and skills held in common by competent professionals in interior design.

As published by FIDER, the Common Body of Knowledge requires the following: Each designer may have unique qualities and possess highly specialized abilities in certain areas but will, in common, hold knowledge of:

- **The basic elements and principles of design and composition that form the foundation for creative design, and an awareness of the various media in visual arts that assist in understanding of the universality of these fundamentals;**
- **Theories of design, colour, proxemics, behaviour, visual perception and spatial composition that lead to an understanding of interrelationships between humans and the built environment;**
- **The design process; i.e. programming, conceptualization, problem solving and evaluation, firmly grounded on a base of anthropometrics, ergonomics and other human factors;**
- **Space planning & furniture planning and selection, developed in relation to application to projects including all types of habitation, for work or leisure, new or old; for a variety of populations, young and old, disabled, low or high income;**
- **Design attributes of materials, lighting, furniture, textiles and colour, viewed in conjunction with physical, sociological and psychological factors to reflect concern for the aesthetic qualities of various parts of the built environment;**
- **The technical aspects of structure, construction and building systems, i.e. HVAC, lighting, electrical, plumbing and acoustics, sufficient to enable discourse and cooperation with related disciplines;**
- **Technical aspects of surface and structural materials, soft goods, textiles; detailing of furniture, cabinetry, and interiors;**
- **Communication skills, oral, written and visual for the presentation of design concepts, the production of working drawings, and the conduct of business;**
- **The history and organization of the profession, the methods and practices of the business of interior design, and an appreciation of a code of ethics;**
- **Styles of architecture, furniture, textiles, art, and accessories in reaction to the economic, social and religious influences on previous cultures;**
- **Methods necessary to conduct research and analyse data to develop design concepts and solutions on a sound basis.**

(NCIDQ and FIDER, 1989)

Associations for Professional Membership

In Canada each province has an association (for example, Interior Designers Institute of British Columbia – IDIBC), and collectively they are represented nationally by the Interior Designers of Canada (IDC). In the United States, there are several organizations including International Interior Design Association (IIDA) and American Society of Interior Designers (ASID). IIDA has a chapter organization in Mexico, and both IIDA and ASID have Canadian members as well. Each organization has a number of membership categories and offer a variety of services and benefits. Some associations are listed below.

Interior Designers Institute of British Columbia (IDIBC)

The Interior Designers Institute of British Columbia (IDIBC) is a self-regulating professional body for interior design practitioners in the province, incorporated in 1950. The title "Registered Interior Designer" (RID) was registered under the Society Act of May 14, 1987, and is protected and reserved for those professional interior designers who have met the requirements of IDIBC. Successful passage of the NCIDQ examination is a primary requirement for registered status. According to the website, IDIBC "regulates and governs the conduct of its members in the practice of interior design by prescribing a code of ethics, establishing rules of professional conduct, and setting standards of practice"(http://www.idibc.bc.ca, retrieved June 15, 2002). This organization serves the public and profession by sponsoring programs to improve practice, advance interior design knowledge and education, and provide public information. IDIBC is a member of the Interior Designers of Canada (IDC). There are seven other provincial associations and each is affiliated with Interior Designers of Canada.

Interior Designers of Canada (IDC)

Interior Designers of Canada (IDC) is a national body comprised of eight provincial associations. IDC has served the Canadian interior design profession since 1972, advancing the profession through a variety of programs and services. Designers must be members at the highest level of their provincial association to use the appellation *IDC*. Canadian designers are represented by Interior Designers of Canada in four areas:

- Education - as a member of FIDER,
- Professional qualification - by endorsing the NCIDQ examination – available in English and French, metric and imperial measure,
- Continuing education – by developing approved courses, offering CEUs (continuing education units), and requiring members to obtain continuing education units,
- Liaisons (links to activities and services) – to the Federal government and various other organizations and forums.

Figure 4 shows the complexity of Interior Designers of Canada's relationship to other groups.

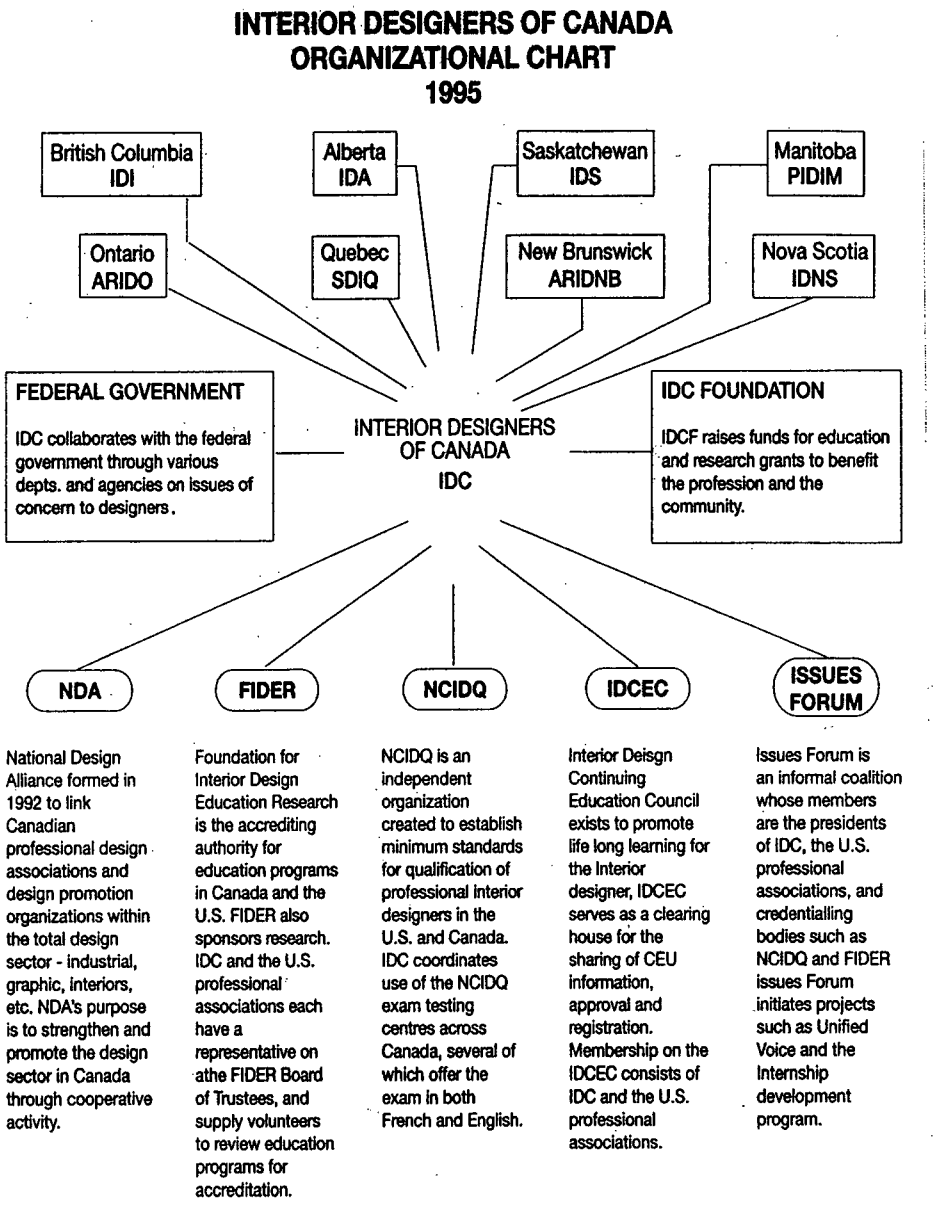

Figure 4.
Interior Designers of Canada Organizational Chart (1995)

Design of interior spaces affects all citizens and shapes human experiences. Educating consumers about the relationship between people and environments is especially critical to the development of the interior design profession. Consumers include anyone responsible for decisions about uses of interior spaces – corporate executives, retailers, and healthcare facility administrators - many individuals. The federation of eight provincial associations, under an umbrella organization of Interior Designers of Canada, liaises with various departments of the Canadian Federal Government on issues of mutual concern. The Interior Designers of Canada Foundation was created to raise funds for educational and research projects. Interior Designers of

Canada has representation with other organizations and associations reflecting the involvement with and use of North American standards for education, examination, continuing education, and emerging issues such as portability of credentials, promotion of Canadian designers, and unification of member associations. There are several associations serving professional interior designers in North America.

American Society of Interior Designers (ASID)

The American Society of Interior Designers (ASID) is the largest professional association representing interior designers. Its mission, obtained from the ASID website 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.*
> (http://www.asid.org, retrieved June 18, 2002).

ASID has more than 31,500 members comprised of interior designers from all specialties, students and industry representatives. The society offers a variety of programs and services and has a network of 48 chapters throughout the United States and Canada.

International Interior Design Association (IIDA)

The International Interior Design Association (IIDA) is a professional networking and educational association of more than 10,000 members in eight specialty forums and more than 30 chapters around the world. IIDA, according to the mission posted on its website is:

> *committed to enhancing the quality of life through excellence in interior design and advancing interior design through knowledge. IIDA advocates for interior design excellence; provides superior industry information; nurtures a global interior design community; maintains educational standards; and responds to trends in business and design.*
> (http://www.iida.org, retrieved June 18, 2002).

Discussions are underway between ASID and IIDA regarding a merger of associations. Many registered professional members hold the view that a single professional association for interior design practitioners is desirable for the profession.

Other Member Associations

Several other professional design member organizations exist, serving specialized groups such as store planners (ISP – Institute of Store Planners), residential designers (IDS – Interior Design Society), and related professions including lighting designers, facility managers, and others.

A registered interior designer is permitted to use a stamp affixed along with a wet signature to all drawings, specifications or documents prepared for submission (for building permits and approvals). The stamp will typically identify the organization that registers the interior designer, the name of the registered individual, registration number and expiration date.

Interior Design Educators Council (IDEC)

The Interior Design Educators Council (IDEC) includes members from Canada, United States, Korea, as well as professors located at satellite campuses in Europe, Asia, and the Middle East. The Interior Design Educators Council, Inc. was founded in 1963.

> *IDEC is dedicated to the advancement of education and research in interior design. IDEC fosters exchange of information, improvement of educational standards, and development of the body of knowledge relative to the quality of life and human performance in the interior environment.*
> (http://www.idec.org, retrieved June 20, 2002).

Interior design educators, practitioners, researchers, scholars, and administrators in higher education institutions are welcomed as members of IDEC. However, few members represent Mexico.

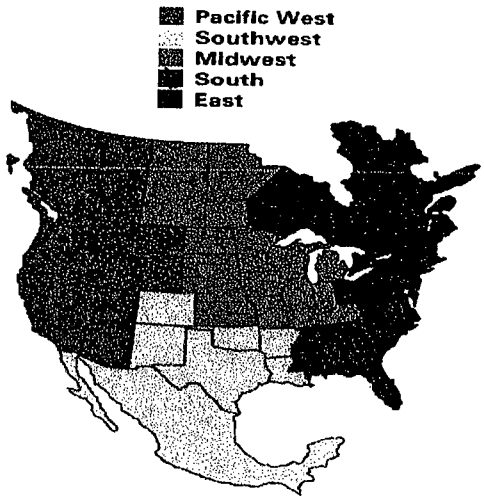

Figure 5.
North American Regional Divisions of IDEC Chapters

In summary, the tri-part structure of the profession is well developed. *Education* is researched and documented by the Foundation for Interior Design Education Research. The National Council for Interior Design Qualification *examination* is a respected instrument providing minimum competency testing and portability of credentials. A plethora of member associations exist offering various services and benefits to interior designers. And essentially all of these

organizations rest their credibility on the published document - Common Body of Knowledge for Interior Design (1989). This document, therefore, holds tremendous collateral for the validity and defensibility of the profession. This study is timely and important to investigate the validity of the Common Body of Knowledge and its application to interior design *education.* Equally important is a study of work *experience*, particularly with a view to include attitudes, responsibilities, and values required of new designers. Before proceeding to these foci, it is important to understand interior design's impact on our economy and what is meant by *interior design practice.*

Economic Impact of Interior Design

In Canada in 1998, interior design activities[3] had a total direct and proximate impact on more than $6.6 billion of economic activity including interior design fees directly generated. Interior design firms based in Ontario generated 60% of that total, nearly 25% by firms in Quebec, and 7% in British Columbia (CCR Research 1999, p.58). In 1998, Interior Designers of Canada member firms designed 181 million square feet (1.68 million square meters) of space.

In the United States, *Interior Design Magazine* (2002) surveyed 100 of the largest commercial interior design firms. Their professional fees exceeded $1.598 billion; cost of furniture, fixtures and construction specified was $23 billion; they planned over 528 million square feet in offices, hospitality, medical, retail, residential, educational, governmental and institutional facilities; and employed over 8,000 interior designers (http://www.interiordesign.net.asp?layout=id_story, retrieved June 13, 2002). There are more than 42,000 interior design members of the two principal professional interior design associations, ASID and IIDA, in the United States alone.

Excluding Mexico, North American interior designers annually design and plan approximately 709 million square feet (just under 66 million square meters) or over 16 thousand acres; at a the cost of just under $30 billion dollars. The foundation upon which the interior design profession is built must be sound, its knowledge base continually reviewed and made current, and communicated to all segments of the profession. Interior design affects the health, safety and welfare of individuals who occupy built environments designed by the professionals bearing this name.

Conceptions of Practice

Professional practice, the activity of a profession, warrants some investigation. What is meant by a 'conception of practice'? 'Conception' is defined by Webster's dictionary (1991) as "the act of conceiving; the thing conceived; a mental picture; an idea; a notion". Four aspects of conception of practice are explored: history and evolution of the profession, body of knowledge,

[3] CCR Research included firms with Interior Designers of Canada members only.

positioning (centre to edge) of design philosophy, and acculturation into practice (understanding our place in the design world).

History and Evolution of Interior Design

Although the name *interior design* did not appear until the mid-twentieth century, ancient Greeks were one of the first civilizations to put on performances in specialized spaces referred to as theatres. Monasteries provided the earliest settings for healthcare and were also early school settings. Religious facilities have existed from beginnings of humankind in one form or another. The hospitality industry dates back many centuries, beginning with taverns and inns to shelter travelers. Market stalls were designed in the 17th century - forerunners of today's malls. During the Renaissance, aristocracy began collecting antiquities and displayed them, creating early museums. Homes have progressed from caves to a variety of residential spaces seen around the world today – castles, palaces, condominiums and cabins.

Before the 20th century, interior decoration was the responsibility of architects, artisans, and ordinary homeowners and shopkeepers. Michelangelo, the Adam brothers, Antonio Gaudi and William Morris served as interior decorators; these people are now considered architects, painters, sculptors, but were then considered artists and craftsmen. Shopkeepers designed and produced fabrics, carpets, and furniture items; in Europe they were called *ensembliers* or *ateliers.* These latter were suppliers to the interior decorators (Tate & Smith, 1986).

In the United States, Elsie de Wolfe (1865 – 1950) was one of the first individuals to be credited with use of the title *interior decorator.* Born in New York City, deWolfe began her career as a professional interior decorator in 1904 when she was 39 years old. DeWolfe wrote one of the earliest books about interior decoration *The House in Good Taste* (1913), in which she related her philosophy of decoration for homes. She is also credited with being responsible for "another milestone in the profession, when she received a fee for design services rather than a commission on the sale of furniture" (Campbell & Seebohm, 1992, p. 26).

Formal training for interior decoration, other than apprenticeships, did not become available until 1904 when The New York School of Applied and Fine Arts (now known as Parsons School of Design) opened. After World War I, postwar prosperity was widespread and fuelled the decorating profession. Furniture manufacturing centers grew in Grand Rapids, Michigan, and High Point, North Carolina, producing commercial office furniture in the former location and residential furniture in the latter. In 1931, at the close of a large furniture market and conference in Grand Rapids, the American Institute of Interior Decorators (AIID) was founded. In the 1940s and 50s requirements to become a member of AIID became more stringent and many more educational opportunities became available for formal training. By post World War II, no longer did having 'good taste' suffice; education was required in order to obtain jobs, commissions and membership in the decorators institute (AIID).

In the early 1950s, corporate office environments changed forever when the Quickborner Team (Germany) first introduced the concept of 'open office landscape'. Very few walls, with bookcases, filing cabinets, and plants for screens became a corporate planning model. As companies embraced this philosophy, new specialists in space planning, lighting design, and

acoustics became part of the profession. Tensions increased between residential decorators and commercial designers, a debate ensued over the words *decorator* versus *designer;* and the National Society for Interior Designers (NSID) was formed in New York in 1957 to accommodate *designers.*

In 1974 the National Council for Interior Design Qualification (NCIDQ) examination emerged, serving as a minimum competency examination for membership to AID (formerly AIID), and NSID. In 1975 these two member organizations merged to form the American Society of Interior Designers (ASID). With growth in educational programs for design, faculty involved in teaching formed the Interior Design Educators Council (IDEC) in 1963. Today, IDEC publishes the only scholarly journal, the Journal of Interior Design. As concerns about educational programs evolved, AID, NSID, and IDEC worked together to create the Foundation for Interior Design Education Research (FIDER), founded in 1970. Its primary purpose was to accredit educational programs. In the late 1960s another group emerged, the Institute of Business Designers (IBD) to accommodate those working in the commercial/contract design business. In the 1970s several special interest professional associations sprang up – the Institute of Store Planners (ISP), International Society of Interior Designers (ISID), International Facilities Managers Association (IFMA), and Illuminating Engineering Society (IES), primarily to serve store planning, retail furniture and furnishings merchandising, facility planning, and lighting design respectively.

During the 1970s several landmark incidents occurred which changed interior design: the way the general public perceived design and the way the profession was practiced. Tragic fires in public buildings in the United States resulted in the passage of stringent fire codes to make facilities safer. Henceforth, interior designers' drawings and specifications were required to comply with or exceed code requirements. Soon after, the energy crisis forced designers and suppliers to look for ways to provide satisfactory lighting at low cost. Increased rent and increases in size of many businesses also created a need for space-efficient planning and new concepts in furniture products. The profession of interior design was increasing in complexity.

In 1982, Alabama passed legislation for title registration of interior design. In 1992 the Americans with Disabilities Act (ADA) provided another challenge for licensed professionals working in the United States. Similar legislation now affects Canadian designers, providing what is termed 'universal access'. The 'greening' of interiors – using environmentally safe and/or recyclable products provided research and development challenges for designers. In 1994, the unification of IBD, ISID and several smaller organizations created the International Interior Design Association (IIDA), now with membership over 10,000.

In Canada, provincial associations formed in populated regions of Ontario and Quebec in 1934 and 1935 respectively, followed by British Columbia in 1950, and the prairies and eastern provinces in the 1960s. The history of these organizations grew out of residential decorating in most cases, and developed to include commercial and corporate planning and design. The Interior Designers of Canada was formed in 1972 as a federal umbrella organization representing eight provincial associations. Title registration appeared in Canada in the 1980s, with Interior Designers Institute of British Columbia achieving legislation in 1987, protecting the title "registered interior designer". Ontario (ARIDO) received title protection in 1984 and has

approximately 1550 registered interior designers; Quebec (SDIQ) has approximately 880; and British Columbia (IDI) claims approximately 150 registered members.

Canadians have been very involved in development of interior design organizations in North America: including those for Interior Design educators (IDEC), interior design school/program accreditation (FIDER), and interior design examination (NCIDQ). One benefit of this emerging profession was foresight to develop North American organizations, ensuring mobility of credentials and some consistency of standards.

History of the interior design profession and development of associations in Canada generally mirrors that of the United States. However, one major difference is the structure of professional associations. Professional member associations in the United States must lobby for state legislation in order to achieve licensure or certification of interior designer, and when granted, a state board is formed comprised of state appointed representatives (designers and non-designers/bureaucrats). In Canada, each Provincial professional association is a self-regulatory board for the profession.

Body of Knowledge

Several hundred years ago the three oldest professions – clergy, law, and medicine – set some precedents for professionalism. Three of these were: to abide by personal and professional standards, to obtain a specific level of professional knowledge, and extend that knowledge to the public through noble service (Birdsong & Lawlor, 2001). Today, innumerable professions are based in a wide range of disciplines with a plethora of backgrounds, knowledge bases, personalities, and service orientations. Common to all professions are components that set standards. The backbone of any profession is the 'common body of knowledge' upon which it is built. "The knowledge practitioners use to investigate situations, make decisions, solve problems, and provide services to clients is key to the survival and perpetuation of the profession" (Birdsong & Lawlor, 2001, p. 21).

Therefore, it appears widely recognized that a body of knowledge that can be tested and transmitted is one cornerstone of a profession. The antithesis, an absence of a body of knowledge in interior design would make the profession powerless to affect built environments.

> *If we had a knowledge base, we would be fully informed of the origins of the materials we use – who makes them, from what, and under what conditions – as well as their future disposability. If we had a knowledge base, we would confront policy makers with evidence of the relationship between the increasing privatization of public space and decreasing levels of personal safety. If we had a knowledge base, we would be at the center of K-12 school reform, showing how curricula, no matter how good, are upstaged by what children learn from the built environment* (Sutton, 1992).

The recognized body of knowledge for interior design is centred to place its effects on curriculum of interior design education programs and the minimum competency examination

required of practitioners to access registration and licensure. The published Common Body of Knowledge for Interior Design is 13 years old, and was allegedly based on research done five years prior (1984). Despite the work to produce it, passage of time has probably rendered it stale.

Design Philosophy – Centre or Edge

Of particular concern is an inability of the interior design profession to justify the value of its services to society. During the Polsky Forum held in 1994 in Lexington, Kentucky, "all of the forum participants agreed that the profession needs to reinvent its future so that interior design is seen as indispensable because of the value it contributes to the quality of life" (Dickson & White, 1994, p. 6). Interior design should break from its public perception as an elitist service profession and broaden its horizons to become a service essential for all of society. Frankel, forum participant, agrees; "Designers must change from an elitist to a populist position" (cited in Dickson & White, 1994, p. 8). Interior design has a public perception problem. Many people do not understand what interior design is, or its value to the general public.

Whether design work is considered 'cutting edge futuristic' as is the Experience Music Project (Seattle), or a 'solid, practical approach' such as the subsidized housing project Central City Lodge (Vancouver), basic design philosophy need not be different. Designers able to make design decisions based upon the Common Body of Knowledge increase their value to society as professionals by "extending that knowledge to the public through noble service". This, in turn, can create an increased demand for design services, and ultimately the outcome should be creation of better-designed environments for a wider variety of users.

This becomes murky when work undertaken is not truly 'design'. How might this be determined? Perhaps the clearest indicator of design is if there is activity beyond simple *discrimination*. *Origination* is a requirement to claim that 'design' has occurred. An example might be the challenge of designing a classroom. If furniture is chosen from a range of available types and styles, and a layout produced and furniture installed – this is not design. It is something else, perhaps space-planning, furniture selection and procurement. Essentially these are exercises in discrimination – choosing this over that, albeit based on knowledge of design attributes of the products. If, however, the length, width, height of the room are considered, the fenestration, access and egress, quality and types of lighting, power, telephone and data connections, projection screen location, length of time people sit in chairs, the need for smaller tables to break out into teams, and so on, then it is likely *origination* is involved and therefore 'design'. It is not so much whether the design is leading edge or not - just whether it is design. If it is not design, it may be furniture selection, layout, or decoration.

As a profession intimately involved in built environments, the notion of environmentally sound, ecologically responsible, life-cycle sensitive, and contributing to the welfare (quality of life) of users and occupants should be the foci – not the selection of colour or placement of accessories. Taste cannot be legislated, safety can. The margins of "taste" and "decor" should be vacated, and focus placed on safety, health, and well-being. Most importantly, interior design must continue developing its knowledge base through research and creative scholarship, as well as maintaining other attributes of a profession (Moore, 1970). An updated and more explicit Common Body of

Knowledge, reflecting current issues and topics in design, could improve public perception of this oft-misinterpreted profession.

Acculturation to Practice

The glue that holds design philosophy to the Common Body of Knowledge is an important element of a conception of practice. What are its ethical underpinnings, outlook on the world, on humankind? This is not just the *what* of design practice, but the *how* as well. The affective domain is demonstrated by behaviours and attitudes indicating awareness, interest, attention, concern, and responsibility. How are notions of green design and sustainability embedded into practice? How well do designers listen to clients' concerns, understand them, and respond sensitively? How much research is involved in sourcing appropriate materials, items, assembly of products, and solutions to the problems? Where is this information and knowledge documented and how is it transmitted to new designers? What will happen to the profession if new designers are not nurtured, and acculturated into the profession?

There are threats that may prevent young designers from receiving a 'warm welcome' and nurturance necessary to make their first few years in practice successful. They are many, but primary ones appear to be: technology, size of design firms, current business attitudes and the economic outlook. Technology enables freedom of movement, but many functions of a design office have everything to do with acculturation, building community and fostering the creative process – all more difficult to do when people are not physically together. Most design firms are small, restricting available space for expansion or placement of a new hire; often meaning the new individual is left to work 'virtually', from their own office or, more likely, home. The threat of business attitudes is the hardest to tackle because it has to do with the 'long view' or strategic vision of a firm. Self-reliance and individualism does not bode well for the profession. Most people are educated to believe they are going to be a soloist; but great works usually require an orchestra. If a notion of building communities, inclusive of work and other parts of peoples' lives could be engendered within the profession, then strategies and processes for ensuring the acculturation of new designers would naturally follow. Leadership is required, and so is ethical action and acceptance of professional responsibilities.

Information, Action and Results – The Culture of Interior Design

Aristotle's twin conceptions of practice – *poeisis* and *praxis* provide a logical starting point to filter noise from substance. Aristotle distinguished *poeisis* or 'making action' from *praxis* or 'doing action' (cited in Coulter, 2002, unpublished). Poeisis was action intended to achieve a particular end; construct something known to the individual before he began taking action. The end result/constructed item was judged by its finished quality. For example, a design of a concert hall would be judged by the quality of the finished project and how it compared to others – in terms of acoustics, seating layouts, views, and other design elements. Praxis, however, was action concerned with a different 'end'. The result would be unknown, with emphasis being on acting appropriately, and discovering the path with each next step taken. It is here where an opportunity to explore 'ethical' (affective) action exists. Bernstein (1971) in *Praxis and Action:*

Contemporary Philosophies of Human Activity, examines these themes in four philosophic movements: Marxism, existentialism, pragmatism, and analytic philosophy. While there are 'profound differences of emphasis, focus, terminology, and approach represented by these styles of thought' (p.1), each had 'something to say..about what it is to be a thinking and active human being' (p.7). Two key points surfaced, designers make choices and action follows those choices. To complicate matters, time affects every choice and action based on those choices. The consequences are that some choices and actions are actually 'cast in stone'.

Who chooses and who decides what counts as 'good' design. Glossy photographs, awards, articles in design journals - are these rewards for using a particular manufacturer's product, an exercise in 'staging' for the perfect photo – static, not used or worn or tested by functions and abuse the environment bears daily? Or do these designs represent quality, decisions based on client and user input, sustainable (green) design choices, flexibility to change and grow with changing needs of a company's strategic objectives, and a desire to do best work by designers making best (ethical) design decisions? Where is *poeisis* and *praxis* in these discussions?

Fundamentally, activities of choice and action form part of the 'culture' of the interior design profession. Culture, in this instance, is the sum total of human experience relative to design activities. Quinn (1992) describes the development of culture:

> "Sparrows live, but they don't have a culture. The accumulation of experience a person has is passed from one generation to the next. This experience comes into being when a species attains a certain order of intelligence, and the members of one generation begin to pass along information and techniques to the next. The next generation takes this accumulation, adds its own discoveries and refinements and passes the total onto the next. And this accumulation is what is called culture. This sum total also extends beyond information and techniques. Its beliefs, assumptions, theories, customs, legends, songs, stories, dances, jokes, superstitions, prejudices, tastes, attitudes" (p.198).

Passing along the 'culture' of interior design has become a taken-for-granted notion. The acculturation of new designers occurred naturally in work settings until a few years ago, when more and more individuals were forced to retrench to home offices and work virtually. New graduates were most affected by this change in work environment, and are being denied the opportunity to become acculturated into their profession. Novices develop into good designers and do good design work when they have been socialized into their chosen field. Just as apprentices expect to be nurtured, guided, advised, and given opportunities for practice in a safe and helpful environment, so do other novice professionals. Indeed, not only anticipate, but also require these circumstances.

Reflection on Practice

Today's conception of interior design practice is missing a notion of reflection on practice. Thompson (1992) defines conception as "conscious or subconscious beliefs, concept, meanings,

rules, mental images, and preferences concerning the discipline" (p.132). In combining three of these – beliefs, knowledge and thinking - Dewey (1910) stated, "thought denotes belief resting upon some basis, that is, real or supposed knowledge" (p.4). The issue then, is not 'what is the conception of practice of interior design' as much as 'what is interior design all about'. If focusing on the Common Body of Interior Design became a central issue, then the practice of design would support Aristotle's praxis as morally informed, thoughtful action.

Education and *experience* provide learning for interior design practice. There are essential differences between these locations of learning and understanding work-based learning lies at the centre of inquiry into what might construct a guide for new designers. Table 3 shows how work-based learning differs from academic learning.

Table 3.
Differences Between Academic and Work-based Learning
Adapted from Jarvis, 2001, Table 8.1 (DfEE, 1996(5), p. 98).

Academic or course-based learning	**Work-based learning**
Focuses on knowing about.	Focuses on knowing how to.
Emphasis often on teaching.	Emphasis often on learning and mentoring.
Greater emphasis on cognitive skills.	Emphasis often on transferable skills and competencies.
Provides students with the knowledge, theories, and concepts and the tools relevant to understand and conceptualize.	Provides students with the experience to to carry out routine tasks effectively and to identify non-routine or unpredictable situations.
	Requires students to develop reflective skills, to reflect on their actions and to develop and refine their own conceptual models.

In summary, there appear to be two strands of thought about learning during work *experience.* First, there are things that must be learned while 'on the job' since they cannot be taught in an academic situation. These comprise the culture of the profession and provide novices with a familiarization or acculturation into practice – including, but not limited to, how to conduct business in that firm, interpretations, team building, business principles and strategies, and practice savvy. In time, young designers would develop their own conceptions and methods of practice. Secondly, the world is awash with new discoveries and this means there is greater need for knowledge-based professions to keep up with new developments. Knowledge has become temporary. It is mandatory for designers to learn new knowledge continually, which implies 'having learned how to learn'.

The elitism of Aristotle's polis may have served the design era of the 1950s and 60s, but current practice requires a more carefully constructed conception of practice.

Guidance, Mentoring and Other Acculturation Strategies

Mentoring, apprenticing, practica, coaching, preceptorships, residency and other forms of structured guidance have long and documented histories. Mentoring is given credit for improving workplace learning and for assisting career success. Given recent and dramatic changes to the workplace, a world of flat organizational structures, contracting-out and out-sourcing behaviours, strategic alliances, and globalized markets, there is a need to understand environments young professionals enter and whether or not some form of guidance will be provided.

Homer Was Onto Something

According to Greek mythology, *Homer's Odyssey* (circa 800BC) spoke of Mentor, a faithful companion of Odysseus, the King of Ithaca. Prior to Odysseus' departure for the Trojan Wars, he instructed Mentor to stay in Ithaca and run the royal household. In particular, Mentor was to raise the king's young son, Telemachus, so that he would be a fit person to ascend the throne in due course. Mentor, therefore assumed the roles of father figure, teacher, role model, approachable counselor, trusted advisor, challenger, and encourager. Greek mythology also speaks of Athena, a female goddess of wisdom, sometimes assuming the form of Mentor. This appears to add both mother figure and wisdom-provider to the roles of Mentor, and offers a 'protective' aspect. It is this latter thought – protective – which gave rise to the term 'protégé'; from the French verb proteger – to protect.

Over the years, the term *mentor* has varied its meaning, according to either the view of the author or needs of the situation. It seems to indicate a complex, interactive process – that changes – and is therefore dynamic. Implied also are issues of mutuality, compatibility, role fulfillment, and collegiality. A clearer descriptor would be 'career guides' hoping to avoid a variety of pitfalls and baggage often associated with the use of the word mentor. 'Career guides' could therefore be people or non-people forms of assistance and guidance. In previous years mentors were assumed to assist acceleration of the rise of younger colleagues in a profession. Now, it may be the *lifeguard* approach to mentoring – saving, not necessarily accelerating one's career, which becomes a more accurate depiction of the major role of mentor.

Current Applications of Workplace Guidance

Dozens of books have been written on mentoring. ERIC and PsychLIT database searches provide rich lists of mentoring sources. Mentoring has been with us for many generations, serving a variety of purposes and fulfilling many roles. In 1983 Noller & Frey published an annotated bibliography of over 235 commentaries, professional reports and case studies. One of the criteria for inclusion was 'general availability' of the readings. It would be reasonable to assume an equal number or more have been published in the ensuing nineteen years.

The focus of this study is less on theories of mentorship, and more on aspects that contribute to 'career guiding'. If the *guide* were in the form of a person, then s/he may be referred to as a mentor. However, this study did not focus on career guides in the form of people. In an increasingly digital and virtual world, access to and receptiveness of support systems other than humans have enough inherent worth to warrant being part of the discussion and solution.

Career Guides bring Coherence between Education and Practice

An imbalance exists between graduates' ideals and the reality of practice. To the extent environments of education and the workplace (business) are distinct imbalance is natural and expected. Someone occupying an educational environment for four or more years in study is becoming familiar with and learning about the discipline. Except where simulation and emulation of workplace is attempted by educational institutions, students do not experience activities of the discipline in practice, and therefore work experience is unknown and sometimes frightening.

For the most part, new graduates are very clear about their feelings, needs and wants. The isolation, fear, and loneliness they feel, and lack of support they find for their daily questions concerning application of their acquired knowledge to a particular design project are paramount. The period of familiarization and acculturation from graduation to registered professional designer cannot occur successfully in a vacuum.

While this study intended to produce a written guide for new graduates, other possibilities exist. These could include peer counselors, e-mail support contacts, on-line chat-rooms, and mentors.

Mentors – Old and New

Since Homer's Mentor and Telemachus, the notion of mentoring has transformed itself many times and many ways. The corporate world has created numerous formal mentoring programs with intent to improve workplace productivity, reduce mistakes and build morale. Education has adopted notions of mentoring to address pedagogical and theoretical issues. Many definitions of mentoring exist, each intended to serve a particular conception of mentoring. Therefore, what kinds of mentors are there, and what is likely to be most beneficial for new design graduates?

Internships –a Traditional Mentoring Method

Internship is an established method to deal with transition from school to workplace especially in professions such as medicine (interns), law (articling students), and healthcare (preceptorships). In these instances there is a formalized process of supervision: "super" "vision" meaning the superior abilities of a supervisor assisting a novice. Buried beneath the surface of these features is mentoring's hierarchical nature, built on the assumption that those with more experience can help guide those with less experience" (Semeniuk & Worrall, 2000, p. 413). In some extremes, the intent is 'how to be a good subordinate'. This iteration of mentoring/supervision is construed primarily to produce workers who are loyal, able to be influenced, and reliable members of the organization, effectively to produce a succession plan for the company/practice.
This conception of mentoring would not seem to be either available or appropriate in today's design workplaces.

Digital Document - a Modern Mentoring Method

While the notion of a mentor's role as helping someone with career advancement is still valid today, the conception of that advancement within a firm (the 25 year gold watch) is virtually eliminated. Today's mentor in interior design might prefer to recognize their support and assistance as building the profession, not a solitary individual or firm. Interior designers move from project to project, and firm to firm. Networking, collaborations, and consortia are the order of today's business climate. The greatest worth of a mentor to a new designer might still be, however, the ability to prevent mistakes and provide a protective umbrella. Advice given from years of practical design experience will pave a road free of potholes for a new designer, allowing rapid accumulation of practical knowledge vicariously and subsequent development of 'work experience' on resumes.

While qualities and characteristics usually attributed to mentors may be a perfect antidote to bring coherence to the transition between school and work, careful scrutiny of the role and relationship of mentors to new graduates must be undertaken and methodologies sought to transfer these conditions to other modes of support. Here are qualities and characteristics usually attributed to mentors (Carter & Caldwell, 1993):

role model	guide	willingness to be a mentor
supporter	experienced	advisor
trusted counselor	leader	friend
listener	knowledgeable	shares resources
observes confidentiality	interested	shows mutual respect
shows affection	accessible	networker

Others include – benefactor, sustainer, advocate, guru, defender, vindicator, shepherd, and tutor. The challenge would be to embed as many of these as possible into other forms of guidance such as a written guide.

There is an well-established assumption a mentor has 'been there and done that' and, in having lived those experiences, can assist the person being mentored by exposing the process of learning; illuminating what's involved in the process, and what's required in the learning. This assumption is risky. From new graduates' perspectives, the quest may be to find comfort and nurturing provided by a mentor in order to avoid fear and discomfort of the unknown. While the qualities attributed to mentors are, on the surface, an apparent solution to the problem, the complex relationship between mentor and person being mentored cannot be assumed to occur naturally. The challenge becomes one of finding alternate processes to manifest support and nurturance for new graduates.

The available literature on theories and structure of mentoring relationships can be useful; and while it is outside the purpose of this study, both those wanting to be mentored and those offering to be mentors, are encouraged to research studies done on these topics. One useful source is Noller and Frey's (1983) Mentoring: an annotated bibliography. This book is a survey of mentoring literature and is divided into seventeen major focus areas – mentoring, networking, career development, business management, professional advancement, education, elementary

education, secondary education, gifted and talented, higher education, independent learning, leadership, social learning, adult education, biographical, women, other.

Regardless of what a person who is guiding and assisting a novice is called, there are required characteristics for any such relationship. Caldwell and Carter (1993) aptly summarized these:

Mutual choice is advocated.
There is mutual need.
There is evidence of affection.
There is evidence of trust.
There is no evidence of threat.

These characteristics are not required if the guide is a written or on-line document. The credibility and validity of such a guide would be established by other means.

Times Change

Time changes what interior designers need to know. Core knowledge areas which interior designers have historically relied on have shifted – incrementally and sometimes dramatically. Take *sustainability* as an example. A decade ago only a handful of progressive interior designers/firms and a few manufacturers of product (e.g. carpet, wood flooring, paint) sought solutions about effective use of resources, recycling, re-using, and non-polluting products. Nowadays, design practice would consider ignoring such issues unethical and unprofessional. Technology has changed both design work and how it is done. As businesses become *digital* - utilizing technologies that allow work to occur anywhere, anytime - what companies do, how and where people work and how they relate to their customers are all affected.

For the most part, design firms today are similar to most small businesses in North America. A large percentage of these enterprises consist of relatively few people and utilize a primary residence of a principal of the firm as the office.

Table 4.
Incidence of Home as Principal Place of Business for Interior Design Firms in Canada
CCR Research (1999).

Province	Interior Design Firms Using Home As Principal Place Of Business %
British Columbia	66
Alberta	85
Saskatchewan	82
Manitoba	86
Ontario	70
Quebec	72
New Brunswick	62
Nova Scotia	90

The high percentages of home-based firms in Table 4 indicate a dilemma for new designers trying to find employment within a design firm. In-office job opportunities appear in short supply considering the number of firms located in private residences. Eighty-five percent of interior design firms are five people or fewer, making extra work station a rarity. Interior designers are not the only home office or small firm practitioners. Ninety percent of architectural firms in Canada consist of seven people or fewer. A British Columbia Government Study of Professions and Services Involved in Design (2001), showed that of the 1300 architects in the province, 60% were in one or two person practices (http://www.ei.gov.bc.ca/IndustryProfiles/DesignforIndustry/prof&ser.htm, retrieved July 16, 2002).

These statistics spell hard realities for new graduates. Their near-term futures will likely lie with one or more firms, working as a contract employee on a project-by-project basis. Only when they've proven their abilities, and once the economy surges, will they be invited inside the nucleus of one of these small enterprises. Generally, the organizational structure of these firms is flat - one or two partners, perhaps a drafting technician (to do computer-assisted drafting), a part-time bookkeeper, and receptionist/sample librarian. It is very difficult to acquire a professional family before acquiring registered professional status. It also follows then that methods for collecting experience as a young designer have changed.

Many young designers work 'virtually' from home, made possible by their expertise in using current technologies. Design firms out-source for services like other business enterprises. On the surface this appears to support the notion of 'lean and mean', effective business strategies, and 'just in time' production of work output. Less visible are the detrimental effects upon young

designers who are no longer located within a nurturing office environment. The taken-for-granted notion of acculturation within a profession, by others in the profession, puts young designers at risk. Some new designers leave the profession, not because of insufficient design capability, but rather due to isolation and lack of support, encouragement, and acculturation into design practice.

Summary

The interior design profession in North America, its structure, organizations and associations, provide a sound framework within which this young and emerging profession can thrive. A prevailing conception of practice illuminates the need to nurture novices. Challenges facing new designers include - evolving work environments, accelerating speed of changes, and new technologies. These obstacles may be exacerbated for graduates exiting a design program that did not properly prepare them for entry to the profession. Unqualified graduates could result from a curricula based on a stale-dated Body of Knowledge. Novice designers have been hampered in their attempts to obtain experience and familiarization with professional practice by a movement to smaller firms and home-based businesses, reduction of apprenticeship opportunities, and changes in demands on the profession. Traditional guidance by mentors and apprenticeships is difficult to achieve. These problems are significant enough to warrant study. Methodologies and processes applied to investigating currency of the Common Body of Knowledge for Interior Design, and ways to provide assistance and guidance to new designers, were drawn from design processes that involve strategies to solve problems.

CHAPTER THREE

METHODOLOGY

Purposes of the Study

The launch point for this study is graduation from interior design school and, in particular, an examination of the 'body of knowledge' graduates should have as they leave school. Even with a sound understanding of the Common Body of Knowledge for Interior Design, many graduates still experience difficulties in completing required work experience in order to successfully complete the profession's minimum competency examination and to become registered professionals. An exploration of expectations the workplace had of new designers, in cognitive and affective domains, would help to determine what could and should be provided as guidance to graduates.

The two purposes of the study were to revise and propose a Common Body of Knowledge for Interior Design for 2003, and to create a Guide for New Designers, especially in virtual work environments. Steps to accomplish these purposes involved investigating changes to the Common Body of Knowledge for Interior Design over the past 13 years and presenting these findings for use by new graduates and registered professional interior designers. The purposes were framed by several questions.

How could it be determined if the Common Body of Knowledge is accurate and current today, since it was developed a number of years ago, and published in 1989? If the Common Body of Knowledge is not current, how could omissions be determined? What else, in addition to sound understanding of a current Common Body of Knowledge, must new designers be aware of, know, and be able to demonstrate their competency of? How could this information be researched, gathered, analysed, and presented?

Theoretical Underpinnings of this Study

Examining the definition of a *profession*, understanding what constitutes a *professional*, applying Bloom's taxonomy – a classification of levels of intellectual behaviour, and investigating the effect of *time* on a profession and professionals were the theoretical underpinnings of this study.

Defining a Profession

Professions are described in various ways but always with similarities. Here is a generic definition of a profession from the Australian Council of Professions (1997):

> "A profession is a disciplined group of individuals who adhere to ethical

> standards and uphold themselves to, and are accepted by the public as possessing special knowledge and skills in a widely recognized body of learning derived from research, education and training at a high level, and who are prepared to exercise
>
> this knowledge and these skills in the interest of others.
>
> It is inherent in the definition of a profession that a code of ethics governs the activities of each profession. Such codes require behaviour and practice beyond the personal moral obligations of an individual. They define and demand high standards of behaviour in respect to the services provided to the public and in dealing with professional colleagues.
>
> Further, these codes are enforced the profession and are acknowledged and accepted by the community" (http://www.austprofessions.com.au/, retrieved June 22, 2002).

It is relatively easy to relate this definition to Interior Design, especially regarding the notion of a 'body of learning' or 'body of knowledge'. The problem with this definition, and most others, rests in its static nature. While each component of the definition fits comfortably with the others, there is nothing to evoke the fourth dimension 'time'. How might professions refine their definitions, or re-define themselves, in order to avoid being static or becoming obsolete?

Most professional organizations require members to accrue continuing education 'units' to remain current in the field. This is commendable, but ignores a larger concern – that the main body of knowledge of profession may not remain current. Continuing education programs are coming under frequent attack for being irrelevant, providing thin content, and for ignoring central issues. There appears to be no vehicle that permits continual renewal of core knowledge of interior design outside of professional associations who, from time to time, generate research and study on the subject.

Figure 6 shows what it means to be a 'well rounded' professional. The four overlapping circles represent elements contributing to the development of a professional. The bottom inner circle represents a strong base of general studies (liberal education) critical to further development of the professional. Without a strong base of general knowledge and ability it is impossible for a professional to continue professional development. In the middle, and resting upon the base, are circles representing two concepts of equal importance. Professionals must build competence in specialized subject matter (content studies) of the discipline and must also become competent in application (professional studies) of the content related to practice of the specialty. These two circles overlap to show important integration of knowledge about pedagogy and/or application with knowledge in the specialty area. The circle at the top represents that set of experiences required by the professional in work settings. Professionals must be able to apply and integrate the other three elements in practice of the profession.

When 'time' is added as an element of this definition of a professional, the notion of what an interior designer must be has to be answered in the context of today. What is an interior designer today and how does that change and evolve over time? Here lies potential to change what constitutes the 'Common Body of Knowledge for Interior Design' and thence design education

itself. Professionalism and the requirements to be a professional must include the element of time. One cannot be a professional today, without being current in knowledge and application of that knowledge utilizing current technologies and processes. The challenge remains – how to ensure currency in the specialized knowledge of a discipline, if that discipline is evolving and re-inventing itself steadily?

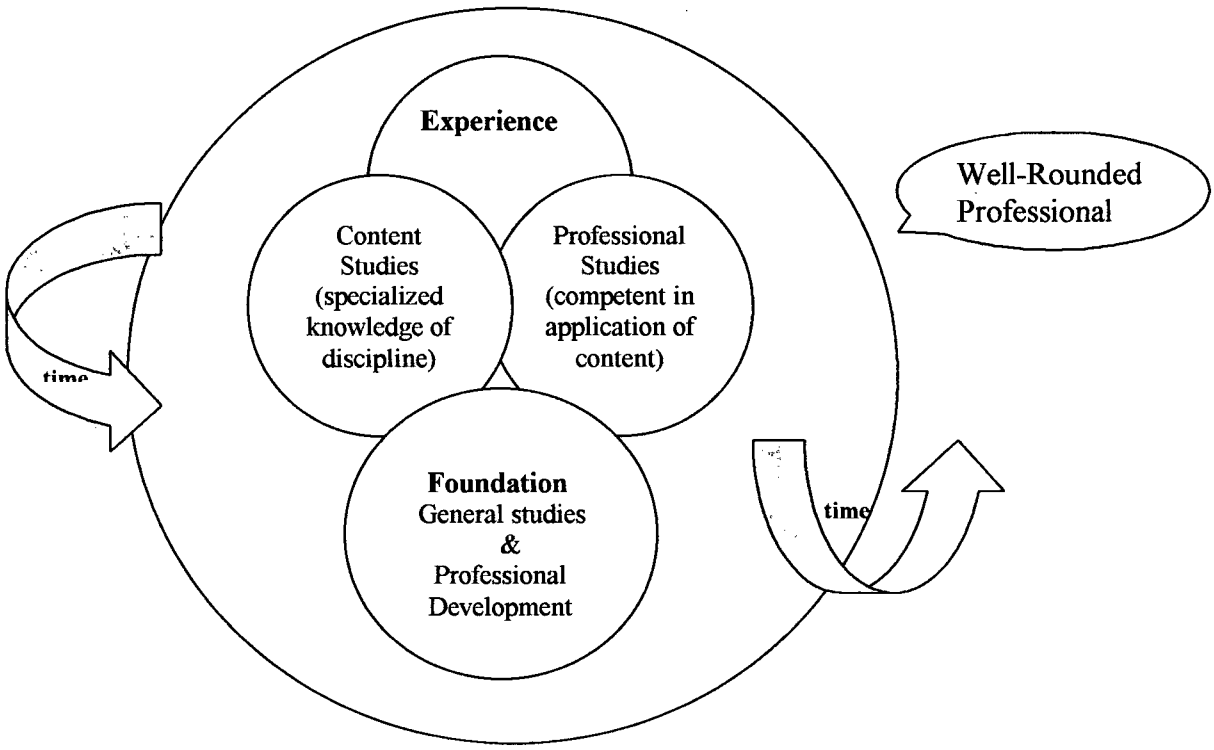

Figure 6.
Diagram of a Well-rounded Professional Interior Designer

Application of Bloom's Taxonomy

In 1956, Benjamin Bloom headed a group of educational psychologists who developed a classification of levels of intellectual behaviour important in learning. The taxonomy was comprised of three overlapping domains: cognitive, psychomotor, and affective. "Bloom's taxonomy", as it is called, created a structure for data collection in this study, and in generating a framework for a revised Common Body of Knowledge. The core items of the Common Body of Knowledge for Interior Design ought to be tested to see if they reside within the different domains of Bloom's taxonomy.

Table 5.
Bloom's Taxonomy, 1956, Cognitive Domain adapted for Interior Design

> Cognitive learning is demonstrated by knowledge recall and the intellectual skills: comprehending information, organizing ideas, analyzing and synthesizing data, applying knowledge, choosing among alternatives in problem-solving, and evaluating ideas or actions. This domain on the acquisition and use of knowledge is predominant in a majority of courses offered by educational institutions. Bloom identified six levels within the cognitive domain, from the simple recall or recognition of facts, as the lowest level, through increasingly more complex and abstract mental levels, to the highest order, which is classified as evaluation.
>
> Verb examples that represent intellectual activity on each level are:
>
> 1. **Knowledge:** arrange, define, duplicate, label, list, memorize, name, order, recognize, relate, recall, repeat, reproduce, state.
> 2. **Comprehension:** classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate.
> 3. **Application:** apply, choose, demonstrate, dramatize, employ, illustrate, interpret, operate, practice, schedule, sketch, solve, use, write.
> 4. **Analysis:** analyse, appraise, calculate, categorize, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test.
> 5. **Synthesis:** arrange, assemble, collect, compose, construct, create, design, develop, formulate, manage, organize, plan, prepare, propose, set up, write.
> 6. **Evaluation:** appraise, argue, assess, attach, choose compare, defend estimate, judge, predict, rate, core, select, support, value, evaluate.
> (http://www.dlrn.org/library/dl/guide4.html, retrieved June 8, 2002).

A summary of Table 5 is presented as Table 18 in Chapter Five, in relation to its application of a revised Common Body of Knowledge for Interior Design.

In order to evaluate and accredit educational programs of interior design study, FIDER has transformed the Common Body of Knowledge for Interior Design into "standards", discussed in Chapter two. The FIDER standards are utilized by teams of FIDER visitors[4] who evaluate programs of studies and assign one of four levels of achievement: no evidence, awareness, understanding, or competence. FIDER's adaptation of these standards reduced Bloom's six categories to three (Table 6) – awareness, understanding, and competence. This is a shortcoming. It would make more sense to evaluate FIDER standards against Bloom's six categories, rather than have them collapsed into only three. By utilizing all six of Bloom's cognitive categories, FIDER standards, the Common Body of Knowledge for Interior Design, and the definition of Interior Design could be improved, enriched, and most importantly, better understood (Table 7). Using Bloom's taxonomy, particularly his verb examples to structure questions, initiated a method to reconsider and reconstruct a revised and proposed Common Body of Knowledge for Interior Design for 2003.

[4] FIDER visitors are registered professional interior designers and/or interior design educators.

Table 6.
Levels of Achievement used for FIDER Accreditation of Common Body of Knowledge in Educational Programs (a condensed application of Bloom's Taxonomy).

Awareness:	**Knowledge** **Comprehension**
Understanding:	**Application** **Analysis**
Competence:	**Synthesis** **Evaluation**

Similarly, while Bloom's taxonomy serves to investigate the cognitive domain of the Common Body of Knowledge for Interior Design, it also helps to examine the affective domain of design practice. According to Bloom, affective learning is demonstrated by:

> *behaviours indicating attitudes of awareness, interest, attention, concern, and responsibility, ability to listen and respond in interactions with others, and ability to demonstrate those attitudinal characteristics or values which are appropriate to the test situation and the field of study. This domain relates to emotions, attitudes, appreciations, and values, such as enjoying, conserving, respecting, and supporting. Verbs applicable to the affective domain include accepts, attempts, challenges, defends, disputes, joins, judges, praises, questions, shares, supports, and volunteers* (Bloom, 1956).

Attitudes, attributes, and characteristics of designers were foci of telephone interviews conducted for this study, and illuminated those qualities required of interior design professionals today.

The third domain in Bloom's taxonomy, psychomotor, was not a focus of this study. It is no less important; but this study examined primarily the cognitive and affective domains.

> *Psychomotor learning is demonstrated by physical skills: coordination, dexterity, manipulation, grace, strength, speed; actions which demonstrate the fine motor skills such as use of precision instruments or tools, or actions which evidence gross motor skills such as the use of the body in dance or athletic performance. Verbs applicable to the psychomotor domain include bend, grasp, handle, operate, reach, relax, shorten, stretch, write, differentiate by touch, express facially, perform skillfully* (Bloom, 1956).

Table 7 presents definer verbs of Bloom's six cognitive levels, extracted from three documents containing core information about the interior design profession – NCIDQ and FIDER's Short and Long Definitions of Interior Design and their jointly published Common Body of Knowledge. Numbers of definer verbs vary as the table progresses but ultimately the documents appear to lack adequate clarity to allow fully articulated curricula specifications. The short definition, intended primarily as introductory information about core purposes of interior design, contains only 14 definer verbs. The long definition, describing typical scope of services of interior design, contains 35 definer verbs. The published (1989) Common Body of Knowledge

for Interior Design contains 26 verbs. One of the two purposes of this study, a proposed new Common Body of Knowledge for Interior Design, was developed using substantially more definer verbs that provided descriptive and illustrative depth to each topic.

Table 7.
Transformation Table linking "Bloom's taxonomy" to the Current Definition(s) of Interior Design and to the Common Body of Knowledge for Interior Design.

Definer Verbs of Bloom's Six Cognitive Levels						
	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Short Definition of Interior Design (existing)						
Analyses clients' and users' life needs, objectives & safety requirements.				analyses		
Integrates findings with knowledge of interior design.	knows				integrates	
Formulates preliminary design concepts which are appropriate, functional, and aesthetic.					formulates	
Develops and presents final design recommendations through appropriate (selected) presentation media.		presents	selects		develops	
Prepares working drawings and specifications for non-load bearing interior construction, space planning, materials, finishes, furnishings, fixtures, and equipment.					prepares	
Collaborates with licensed practitioners who offer other professional services in technical areas of mechanical, electrical and non load-bearing design as required for regulatory approval.					collaborates	
Prepares and administers bids and contract documents as the clients' agent.			administers		prepares	
Supervises, reviews and evaluates design solutions during implementation and upon completion.		reviews		supervises		evaluates
Column totals	1	2	2	2	6	1
					Total	14

Table 7. (Continued)

Definer Verbs of Bloom's Six Cognitive Levels (continued)

	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Long Definition of Interior Design and Scope of Services (existing)						
Programming						
Identify and analyse the needs and goals of the project.		identifies		analyses		
Evaluate existing documentation and conditions.						evaluates
Assess project resources and limitations.						assesses
Identify life, safety, and code requirements.		identifies				
Develop project schedule utilizing experience and knowledge of interior design.					develops	
Determine need, make recommendations, and coordinate with consultants and other specialists when required by professional practice or regulatory approval.			coordinates	determines recommends		
Conceptual Design						
Formulate for client discussion and approval preliminary plans and design concepts that are appropriate and describe the character, function, and aesthetic of the project.		describes			formulates	
Design Development						
Develop and present for client review and approval final design recommendations for space planning and furnishings arrangements; wall, window, floor and ceiling treatments; furnishings, fixtures, and millwork; colour, finishes, and hardware; lighting, electrical and communication requirements.		presents		recommends	develops	
Develop art, accessory, and graphic/signage programs.					develops	
Develop budgets.					develops	

Table 7. (Continued)

Definer Verbs of Bloom's Six Cognitive Levels (continued)

	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Prepare presentations that may include various media such as drawings, sketches, perspectives, renderings, colour and material boards, photographs, and models.						prepares
Prepare contract documents.						prepares
Prepare working drawings and specifications for non-load bearing interior construction, materials, finishes, furnishings, fixtures, and equipment for client's approval.						prepares
Collaborate with specialty consultants and licensed practitioners who offer professional services in the technical areas of mechanical, electrical, and load-bearing as required by professional practice or regulatory approval.						collaborates
Identify qualified vendors.		identifies				
Prepare bid documentation.						prepares
Collect and review bids.		reviews				
Assist clients in awarding contracts.		assists				
Contract Administration						
Administer contract documents as the client's agent.				administers		
Confirm required permits are obtained.		confirms				
Review and approve shop drawings and samples to assure consistency with design concepts.		reviews			approves	
Conduct on-site visits and field inspections and produce appropriate reports.				conducts		produces
Monitor contractors' and suppliers' progress.		monitors				

Table 7. (Continued)

Definer Verbs of Bloom's Six Cognitive Levels (continued)

	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Oversee, on clients' behalf, installation of furnishings, fixtures, and equipment.		oversees				
Prepare lists of deficiencies for clients' use.					prepares	
Evaluation						
Review and evaluate the implementation of projects while in progress and upon completion, as representative of and on behalf of clients.		reviews				evaluates
Column totals	0	12	3	5	12	3
					Total	35

Definer Verbs of Bloom's Six Cognitive Levels

	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Common Body of Knowledge of Interior Design (1989)						
Each designer may have unique qualities and possess highly specialized abilities in certain areas but will, in common, hold knowledge of:*	*knows					
The basic elements and principles of design and composition that form the foundation for creative design, and an awareness of the various media in visual arts that assist in understanding of the universality of these fundamentals.	knows	understands				
Theories of design, colour, proxemics, behaviour, visual perception and spatial composition that lead to an understanding of interrelationships between humans and the built environment.	knows	understands				

Table 7. (Continued)

Definer Verbs of Bloom's Six Cognitive Levels

	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
The design process; i.e. programming, conceptualization, problem solving and evaluation,	knows					evaluates
firmly grounded on a base of anthropometrics, ergonomics and other human factors.						
Space planning & furniture planning and selection, developed in relation to application to projects including all types of habitation, for work or leisure, new or old; for a variety of populations, young and old, disabled, low or high income.	knows				develops	
Design attributes of materials, lighting, furniture, textiles and colour, viewed in conjunction with physical, sociological and psychological factors to reflect concern for the aesthetic qualities of various parts of the built environment.	knows	reflects				
The technical aspects of structure construction and building systems, i.e. HVAC, lighting, electrical, plumbing and acoustics, sufficient to enable discourse and cooperation with related disciplines.	knows	discusses				
Technical aspects of surface and structural materials, soft goods, textiles, detailing of furniture, cabinetry, and interiors.	knows					
Communication skills, oral, written and visual for the presentation of design concepts, the production of working drawings, and the conduct of business.	knows	presents			produces	
			conducts			
The history and organization of the profession, the methods and practices of the business of interior design, and an appreciation of a code of ethics.	knows	appreciates				
Styles of architecture, furniture, textiles, art, and accessories in reaction to the economic, social and religious influences on previous cultures.	knows		reacts			

Table 7. (Continued)

Definer Verbs of Bloom's Six Cognitive Levels

	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Methods necessary to conduct research and analyse data to develop design concepts and solutions on a sound basis.	knows		conducts	analyses	develops	
Column totals	11	6	4	1	3	1
					Total	26

The Short Definition of Interior Design has 14 verbs; the Long Definition utilizes 35, and the Common Body of Knowledge for Interior Design has only 26 verbs. These are meager counts if the contents of these two definitions and Common Body of Knowledge are intended to provide substance for curricula comprising a four-year degree program of interior design study. A detailed, descriptive, and well-articulated document that contained substantial information about topics comprising the Common Body of Knowledge for Interior Design would provide significantly better direction for curricula development for educational programs of interior design, especially study leading to professional qualifications.

Initiating The Study

Because of their demonstrated success and professional expertise, interior design practitioners who were registered professionals and currently engaged in the business of interior design could best answer questions about aspects of the interior design profession, such as:

a) How accurate and current is the Common Body of Knowledge for Interior Design?
b) What knowledge, skills, and abilities do new designers require?
c) What would assist them in achieving registered status?

Designers with 15 or more years of practice would have considerable experience to draw upon in response to questions such as:

a) What knowledge is required upon graduation from design school?
b) What other abilities, skills, and attitudes are desired by employers of designers seeking employment?

c) What might have changed or be changing in day-to-day knowledge requirements for designers?
d) What critical incidents helped these designers gain registered professional status?

Data collection instruments and questions were carefully considered, and the combination of a questionnaire and telephone interviews was selected to provide different types of data. A questionnaire and telephone questions were developed, pilot-tested, and prepared for distribution and deployment. The questionnaires were mailed to diverse locations of invited respondents. Once completed questionnaires were returned by mail, telephone interviews would be scheduled and conducted.

The two purposes – to propose a Common Body of Knowledge for Interior Design 2003, and to offer a written Guide for New Designers –were reviewed and evaluated in terms of expressed need for this study to be undertaken. Interior design organizations and journals confirmed the profession's requests for help in examining accuracy and currency of the Common Body of Knowledge for Interior Design. Awareness of the plight of graduates who are having problems gaining experience and support in the first years of practice confirmed the need for a Guide for New Designers.

Structure of the Study

It was necessary to confirm and/or clarify the Common Body of Knowledge for Interior Design. The first data collection instrument was constructed to identify an expected starting point for graduates. To identify gaps between the published Common Body of Knowledge (1989) and a new 'body of knowledge' that new designers were expected to hold (proposed Common Body of Knowledge 2003) a questionnaire was constructed. Information gathered through use of this questionnaire would contribute valuable information in the formation of a new, current, and proposed Common Body of Knowledge for Interior Design 2003.

Questionnaires were mailed to invited participants as the first part of the study. Subsequently, telephone interviews were conducted as the second part of this study. These data collection instruments are discussed in detail following an explanation of the participants who represented the interior design profession, and from whom data were collected.

Panel of Expert Designers

The study was conducted using a panel of expert designers located throughout Canada and the United States. An expert panel was selected for several reasons:

- Expert designers have had the experience of graduating from design school, gathering work experience and becoming successful registered interior design professionals.
- Their ability to reflect on their own expertise at graduation (some years ago), and now as successful design practitioners would provide information as to the state of the Common Body of Knowledge and its usefulness today.

- They have information about what topics are new and important to the profession of interior design, through current and successful design practices.
- These designers are most likely to be able to indicate to others how the profession is changing and evolving, and what influences are driving those changes.
- They are successful design practitioners and leaders in their field, and therefore the most appropriate sources of current, accurate, useful, and valid information.

Interior design has been constructed as a unified profession within North America, allowing reciprocal recognition of credentials of registered professionals within the continent. To respect the structure of the profession, selection of designers was from cities and regions having large and active interior design communities in Canada and the United States of America. Mexican designers were not included for two reasons: first, there is only a very small percentage of Mexican interior designers who are members of design associations; and two, the primary focus on integration of Mexican designers into the North American structure is currently placed on students (NAFTA Mobility Projects) and therefore these individuals are disqualified from participation in this study since they are not registered interior design practitioners.

Panel members were selected to sample the diversity of the interior design profession in a number of ways:

- Country of citizenship,
- Jurisdiction of practice,
- City and geographic location,
- Gender.

The term "senior interior designer" was chosen to represent a person practicing interior design as a registered professional for a minimum of ten years. Designers with longer practice history - a few with perhaps up to 30 or 40 years - were also included. Equally important to being included as a senior interior designer was some experience as a volunteer on boards of provincial/state associations, and/or lending their expertise to industry and professional organizations such as FIDER, IDEC, NCIDQ and others. In order to be considered an 'expert', each designer on the invitation list had to meet all the following criteria:

- NCIDQ certified interior designer,
- Successful in practice for a minimum of 10 years following graduation,
- Volunteer or elected member of a design board, association or organization (past or current),
- Principal or senior practitioner in their own company or another firm,
- Licensed or registered, in those jurisdictions with enacted legislation.

Criteria and factors for selection assured the panel of expert designers' trustworthiness and credibility. The next step was to select and invite individual designers onto a panel in order to participate in the study.

Determining the Designers and Locations

Senior professional interior designers were selected from a variety of sources, including: association membership rosters, interior design and scholarly journals, annual reports of professional organizations, and personal knowledge. Each designer selected was vetted using the criteria and selection factors and placed on the invitation list. In total, 40 senior designers comprised the list of invited participants. A letter of introduction to the study and invitation to participate was sent (Appendix 2). Each designer was asked to give consent to participate. Consent would indicate their willingness to complete a questionnaire and participate in a subsequent telephone interview.

Of the 40 invited participants, ten were Canadian and 30 United States citizens; approximately one-third were male (14) and two-thirds female (26) reflecting the ratio of males and females in the interior design profession.

Enthusiasm to Participate by Invited Designers

The invitation to participate drew wide acceptance. Of a total 40 invitations to participate, 35 agreed and only one declined. No responses were received from four invited designers. Of those who agreed to participate, over half indicated a need for such a study and its purposes. Many sent notes of encouragement and suggestions for consideration of related work/studies they perceived as important. This feedback was encouraging and helped influence questions developed for the telephone survey. Additional projects suggested by a number of participants are noted in the final chapter of this thesis.

Data Collection Strategy

Questionnaire Development

The first challenge for data gathering was to determine what topics of the Common Body of Knowledge for Interior Design might have changed over the past 13 years. Data was gathered from the panel of expert designers by utilizing a questionnaire. The published Common Body of Knowledge for Interior Design (1989) was used to create a five-page, 56-topic questionnaire (Appendix 1).

The topics were subdivided into eight categories with the following titles: interior design theory, basic and creative arts, interior design, technical knowledge, communication skills, profession, history, and information gathering/research techniques. Responses were recorded on a five-point scale of importance: *not important, slightly important, moderately important, very important, and critically important.* The expert panelists (respondents) circled an answer for each topic in response to two questions:

1) How critical was that topic for your own professional success as a new graduate seeking professional registration?
2) How critical is this topic in 2002 for new interior design graduates seeking professional registration?

In addition to the 56 topics, space was provided at the end of questionnaires for the panel of expert designers to note down *additional* topics they felt were important, but had not been included in the questionnaire. The intention of the questionnaire was to determine what had changed in designers' perceptions of entry-level requirements of graduates, over time.

Pilot Tests of Questionnaire

The questionnaire was pilot-tested with professional interior designers not included in the list of panelists. Each pilot test result provided advice that allowed clarification of the questionnaire. The most prevalent feedback consisted of a request to use 'plain English' in describing each topic comprising the Common Body of Knowledge. One of the apparent difficulties was the inability of respondents to understand the intention of some topics as worded in the Common Body of Knowledge. To simplify and clarify, topics in the questionnaire were each reduced to one key point and verb. Additional spaces were added to the end of the questionnaire for the purpose of inviting respondents to note additional topics they now considered part of a current Common Body of Knowledge for Interior Design.

Questionnaire Deployment

A printed copy of the five-page questionnaire was mailed to each invited participant who had agreed to participate, together with a cover letter (Appendix 3), a copy of the proposed telephone interview questions (Appendix 4), and a stamped/addressed envelope for return of the completed questionnaire. The telephone questions were mailed along with the questionnaire in order to provide respondents time to mentally prepare their responses.

The results of each questionnaire were entered into the Statistical Package for the Social Sciences (SPSS, Version 10.1) and analysed. Respondents were coded with an identification number so as to ensure their anonymity as indicated in the request to participate information. SPSS generated summary statistics and selected tests of significance. The new topics described by the respondents in the blank lines provided at the end of the questionnaire were entered into Microsoft Word and analysed.

Telephone Interview Question Development

The second challenge for data gathering was to determine what was expected of new designers as they left school and entered the workforce. Information about designers making a transition to design practice after graduating from design school study would provide substance for a Guide to assist other new designers. A decision was made to conduct a series of telephone interviews

(personal contact) with a subset of the questionnaire respondents (senior professional interior designers) to accomplish this portion of the study. The questions were constructed to elicit information about three broad areas:

1) Capturing critical incidents that contributed to (respondents) successful journey from new graduate to registered professional interior designer,
    - o events, circumstances, influences affecting success in early, mid, and current careers
    - o what was strategized (controllable) and what simply occurred (not controllable)
2) Identifying what has changed or is changing in the 21st century,
    a. situations graduates should be aware of
    b. how might graduates prepare for these
3) Illuminating areas of concern, thoughts that were not covered in questionnaire or telephone interview questions
    a. in the future, what will be important characteristics and attributes of new designers
    b. what advice might (respondents) offer to new graduates
    c. can critical requirements for new designers be prioritized, or is there an order in which these requirements should occur.

Questions were developed as a guide and it was assumed some digressions in discussion would occur with each interview. A template for responses was created to allow written notes to be taken while the conversations ensued.

Questions were mailed to each designer who had agreed to be involved in the study. One additional outcome of pilot testing was creation of additional questions the interviewer could ask the respondent in order to probe the topic more thoroughly. There did not appear to be confusion over 'intent', as had happened with questionnaire topics during pilot testing. The questions for telephone interviews were easily understood and answerable by the pilot testers.

Telephone Interviews Accomplished

The telephone interviews were conducted by arranging a date and time in advance by e-mail. Notes taken during conversations provided anecdotal and narrative responses to a series of nine questions (Appendix 4). Respondents were senior professional interior designers, a subset of the panel of expert designers. The conversations ranged from 25 to 45 minutes in length during which the interviewer made notes of responses to the questions posed to the interviewee. During telephone conversations decisions to relocate information to another question occurred because of interviewee's comments. This change was confirmed with the interviewee by the interviewer. Once all telephone interviews had been conducted, the data was transcribed from hand-written forms to a word-processed summary. In the end, 16 telephone interviews were conducted. Once relatively little new information was being gathered, the telephone interview phase was terminated.

The telephone interview note sheets were transcribed with key phrases and entered into Microsoft Word in bulleted form. All responses to the first question were listed, then all responses to the second question, and so on. This dataset was studied and reviewed for repeated items, emphasized themes, and prevalent concepts. The data for each question was analysed and grouped by theme. Bloom's taxonomy for cognitive and affective domains was useful in further analysis. The results of this data gathering are reported in Chapter four.

While there was no intention to link each respondent's information from the questionnaire to the telephone interview, it would be accurate to say questionnaires informed the telephone interviews. "Designing a study in which multiple cases, multiple informants, or when more than one data gathering method are used can greatly strengthen the study's usefulness for other settings" (Marshall & Rossman, 1995). Hence the study was enhanced and the results strengthened by combining complementary forms of data collection.

Summary

This study set out to revise and propose a new Common Body of Knowledge for 2003, and to investigate whether an expert panel could determine whether the Common Body of Knowledge for Interior Design had changed materially over the past 13 years. It also intended to create and offer a guide for new interior design graduates to assist them along their career paths, especially in *virtual work environments*. Identifying a panel of expert designers was explicitly diversified by including geographic location, gender, country of citizenship, and criteria for inclusion.

Two data collection instruments were constructed in order to conduct this study: questionnaires to determine what had changed in the Common Body of Knowledge for Interior Design; and telephone interviews to elucidate what guidance and support was required for new graduates entering the workforce. Both instruments were pilot-tested and revised prior to being implemented. Once questionnaires had been completed and returned by the respondents, data was entered into SPSS and analysed using both deductive and inductive approaches. The telephone interviews were entered in a word-processing program, examined for themes, and re-grouped.

Bloom's six substantive cognitive domain levels – knowledge, comprehension, application, analysis, synthesis and evaluation – improved the specificity of the questionnaire. The process of constructing this study pointed out important shortcomings in the current structuring of the Common Body of Knowledge for Interior Design.

Fundamentally, the Common Body of Knowledge for Interior Design has been utilized throughout Canada and the United States of America in the development of nearly every component of the profession's structure – curricula, educational program accreditation processes, examination development and assessment, and interior design experience program (IDEP) development. The interior design profession rests heavily on credibility and currency of the Common Body of Knowledge. Bloom's six levels served as the logical backbone in the re-synthesis of the Common Body of Knowledge for 2003, discussed in Chapter Five.

CHAPTER FOUR

CREATING the FUTURE

Introduction

Data was collected from senior registered interior designers located across Canada and around the United States of America. Thirty-two designers completed questionnaires and 16 of those subsequently participated in telephone interviews. This chapter reports separately the results of these two data collection instruments. Questionnaire results are presented in eight tables, representing categories included in the 56-topic questionnaire. Findings are discussed and summarized. Additional topics added by respondents are reported, grouped into five new categories, and discussed.

Telephone interview results are presented in two ways:
1) Illustrative responses for each of the nine telephone questions, and
2) Summaries of five thematic groupings.

The subsequent analyses and synthesis of these two bodies of findings resulted in two products: a Proposed Common Body of Knowledge for Interior Design 2003 (Chapter Five), and a Guide for New Designers (Chapter Six).

Questionnaire Results

Of the 40 invited panel of expert designers, 35 agreed to participate and 32 (91%) returned completed questionnaires by the deadline. Respondents had been asked to indicate each topic's importance for their own professional success *when they were new graduates*, and *for new interior design graduates now* (in 2002). Space at the end of the questionnaire invited them to add topics they felt were now part of the Common Body of Knowledge for Interior Design. Of 32 questionnaires all except three were complete. Contact by email and telephone retrieved missing information from respondents. In one case, page three was missing from a returned questionnaire; it was subsequently faxed and included in the response set.

Of the 32 respondents, 11 were male (34%) and 21 female (66%). Nine were Canadians and 23 were United States citizens. Most had been in practice over 15 years and some for as many as 40 years. Table 8 shows nationality and gender.

Gender and nationality factors in people's overall views about the importance of the 56 Common Body of Knowledge topics were tested and analysed. Overall, there were surprisingly few differences; three for the 56 'historically important' topics and three for the 56 'future graduates' topics. Women attached a slightly greater importance to three topics: human factors (anthropometrics and ergonomics); specifying surface and finish materials, and importance of membership and participation in a professional design association. Greater importance was

attached only to when the respondents *were new graduates,* not for *new interior design graduates now.* Women did not consider these topics to be of greater importance than men in future, an indication of diminishing gender concerns of respondents and designers generally.

Canadians attached more importance than United States designers to: producing drawings in metric scale, and did so for both when *they were new graduates* and for *new interior design graduates now.* Americans attached greater importance than Canadians to: demonstrate other presentation media (digital photography) for *new interior design graduates now.* In all other topic areas, for when *they were new graduates* and for *new interior design graduates now,* results showed neither gender nor nation of origin differences. Therefore by and large, the conclusions that were drawn in subsequent analyses, were speaking about the topic and not gender or nationality.

Table 8.
Representation of Canadian and United States Citizens, and Males and Females in Study

	Canadian	United States	Raw Total
Men	4	7	11
Women	5	16	21
Total	9	23	32

Males account for one-third or less of the registered interior design population in North America, and there are significantly more registered interior designers practicing in the United States than in Canada. Proportionally, the figures indicated in Table 8 are consistent with comparable ratios of the profession.

Figure 7 indicates the geographic locations of both questionnaire and telephone respondents.

NORTH AMERICA

The questionnaire contained 56 topics divided into eight subgroups:

1. Theory
2. Basic and Creative Arts
3. Interior Design
4. Technical Knowledge
5. Communication Skills
6. Profession
7. History
8. Information Gathering Techniques/Research

The data collected from the completed questionnaires was entered into SPSS and analysed for frequency of responses, means, standard deviations, and other summary statistics. Specifically, people's ratings of the 56 topics comprising the main body of the questionnaire (the existing Common Body of Knowledge) were entered into SPSS, while the 35 new topics, added by the respondents to the blank spaces at the end of the questionnaire, were entered into Microsoft Word and analysed separately.

Questions asked of the data were:

- How important was each topic historically?
- How important is each topic judged to be for future graduates?
- Are there topics that are deemed more important today than they were 13 years ago (1989-2002)?
- What new topics have appeared in the last 13 years that need to be added to the Common Body of Knowledge for Interior Design; and embedded into design education curricula.
- Are there topics in the Common Body of Knowledge for Interior Design that are no longer important and therefore could be dropped from interior design school educational programs?

The following eight tables summarize information about the importance of each of the 56 topics – both as respondents viewed it at the time of their own graduation and as they forecast the needs of today's graduates. Within each table, its component topics are ordered from greatest change in importance to least change. Nearly all topics increased in perceived importance (the 'difference' column). The t-values, degrees of freedom and (paired t-test) significance are also indicated.

Of 56 topics, 36 were perceived as increasing significantly in importance, 18 were deemed to increase in importance – but not significantly, and two were attributed the same importance then and now. Not a single topic was deemed to be less important now than it was before. Over the years since the panel of expert designers graduated, nearly two-thirds of the topics designers are expected to know have significantly increased in importance. The complexity of design projects today purportedly requires increased levels of knowledge and ability in all areas of the existing Common Body of Knowledge for Interior Design.

A five-point scale was utilized in the questionnaire (Appendix 1) to assess importance – 1 = not important, 2 = slightly, 3 = moderately, 4 = very, and 5 = critically important.

Table 9.
Changes in the Ascribed Importance of Common Body of Knowledge Theory Topics

Topic *Theory*	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Proxemics and Behaviour	3.63	4.31	.69	4.74	31	.000
3-dimensional spatial composition	4.50	4.69	.19	1.65	31	.110
Application of theories of design	4.03	4.13	.09	1.00	31	.325
Colour theories	3.81	3.91	.09	.72	31	.476
Universality of elements & principles	3.44	3.50	.06	.63	31	.536
Application of elements & principles	4.44	4.44	.00	.00	31	1.000

Theories of human environments - proxemics and behaviour - and how to apply them, had, in the view of respondents, taken on the greatest increase in importance. These theories historically have ranked between moderately and very important for interior design, and this result shows their growing importance for the profession. *Application of elements and principles of design* remained unchanged, respondents believed it was between very and critically important for themselves when they graduated from design school years ago and they believe it is equally important now. This topic is a core element of interior design and deservedly resides at a high level of importance. The other four topics in the Theory subgroup: *application to design of visual perception of three-dimensional spatial composition, application of theories of design, application of colour theories,* and *recognition of universality of elements and principles of design in other visual arts and media (sculpture, for example)* each increased in importance, but not significantly.

Table 10.
Changes in the Ascribed Importance of Common Body of Knowledge Basic & Creative Arts Topics.

Topic ***Basic & Creative Arts***	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Studio 3-dimensional design fundamentals	4.16	4.31	.25	1.76	31	.088
Studio 2-dimensional design fundamentals	4.13	4.22	.09	.65	31	.521
Ability to discuss arts and crafts	3.00	3.06	.06	.57	31	.572

The *ability to create designs in two and three dimensions* is fundamental to a career in interior design. These topics were ranked as very important for previous graduates, and increased slightly in importance for present day graduates. *Appreciation, application and the ability to discuss creative arts and crafts such as photography, painting, sculpture, and weaving* increased slightly but not significantly from its moderately important position.

Table 11.
Changes in the Ascribed Importance of Common Body of Knowledge Interior Design Topics.

Topic ***Interior Design***	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Human factors Anthropometrics	3.19	4.16	.97	6.66	31	.000
Various populations: age, ability, economic	3.03	3.88	.84	4.68	31	.000
Programming documents	3.53	4.22	.69	4.34	31	.000
Design reflecting program and budget	3.88	4.38	.50	4.21	31	.000
Residential furniture selection & layouts	2.38	2.81	.44	2.82	31	.008

Residential space plans	2.25	2.69	.44	2.52	31	.017
Non-residential furniture selection & layouts	3.72	4.03	.31	2.27	31	.031
Study models, mock-ups 3-D spatial development	3.53	3.91	.38	2.25	31	.032
Create designs elements & principles	4.09	4.22	.13	1.00	31	.325
Non-residential space plans	4.19	4.31	.13	.75	31	.458
Critical thinking, analysis, & assessment	4.59	4.66	.06	.39	31	.701

Eight topics of 11 in the Interior Design subgroup indicated a perceived significant increase in importance by respondents. The most significant increase was for *integrating human factors – anthropometrics and ergonomics – into design solutions. Understanding and distinguishing needs of various populations, including ages, abilities, and socio-economic levels* also gained significant ground, underscoring the importance of design for all citizens. *Composing a programming document from client interviews, research and analysis*, together with subsequent *development of a design concept reflecting the programming document and clients' budget* also increased significantly in importance.

The *ability to produce residential space plans, and furniture selections and layouts for both residential and non-residential projects* increased in importance significantly. The importance of residential design work appeared to be less important than non-residential (retail, hospitality, corporate, healthcare) yet both increased in importance. *The ability to assemble study models, sketches,* and *mock-ups of three-dimensional spatial development* also increased in importance. This may indicate the growing amount of work done long-distance by way of fax, email, and the need to communicate clearly the design intentions.

The *ability to create designs using elements and principles of design such as colour, texture and scale,* increased slightly but not significantly. Its level of importance was maintained at a very to critically important level. Being able to *produce space plans for corporate, retail, hospitality, healthcare and other non-residential projects* increased slightly, and retained a very to critically important ranking. *Problem solving using critical thinking, analysis, and evaluation and assessment* also increased only slightly and is positioned critically important, reflecting its criticality to design.

Table 12.
Changes in the Ascribed Importance of Common Body of Knowledge Technical Knowledge Topics.

Topic ***Technical Knowledge***	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Produce drawings in metric scale	1.50	2.69	1.19	5.58	31	.000
Environmental concerns: energy, air quality	2.13	3.47	1.34	5.32	31	.000
Lighting selection and specifications	3.41	4.00	.59	3.84	31	.001
Building systems: HVAC, acoustics	3.09	3.66	.56	3.79	31	.001
Plumbing plans and Specifications	2.50	3.03	.53	3.74	31	.001
Laws, codes, standards and regulations	3.69	4.44	.75	3.56	31	.001
Ability to write specifications	3.16	3.69	.53	3.28	31	.003
Lighting and electrical plans	3.47	3.78	.31	2.29	31	.005
Produce reflected ceiling plans	3.72	4.03	.31	2.74	31	.010
Working drawings: interior construction	3.69	4.00	.31	2.27	31	.031
Ability to estimate and budget	3.41	3.75	.34	2.08	31	.046
Detail drawings for millwork & cabinetry	3.63	3.94	.31	1.90	31	.067
Specify surface and finish materials	3.84	4.06	.22	1.65	31	.109
Furniture, fixture and equipment layouts	4.00	4.19	.19	1.44	31	.161

Specify decorative elements and artwork	3.06	3.13	.06	.53	31	.601

Respondents ascribed significantly increased importance to eleven (73%) of 15 topics in Technical Knowledge of Interior Design. The remaining four topics were deemed to have somewhat increased level of importance but not a significant one. *Producing drawings in metric*, ranked relatively low on the five-point scale increased significantly likely because Canadian designers use metric measure routinely and American designers wishing to work outside of the United States frequently find they must also employ metric scales. *Critiquing design proposals based on environmental concerns such as energy, ecology, and indoor air quality's* significant increase in importance reflects growing awareness and sensitivity to sustainability issues and 'green design', as they affect citizens' health, safety and welfare.

A number of topics concerned with *selection and specifications of plumbing, lighting, and electrical fixtures and ability to produce drawings, layouts and plans* increased significantly in importance reflecting the competence expected of designers. An increase in 'doing business by distance' means designers in absentia must communicate data to clients, bidders, construction trades, and others by documents and drawings that speak for themselves. Knowledge and ability to *differentiate other building systems such as HVAC (heating, ventilation, air-conditioning), acoustics, white/pink masking noise, security alarms* and *produce working drawings illustrating knowledge of interior construction* increased significantly, and is illustrative of increasing complexity and integration of various building systems of built environments.

Designers' abilities to *assess design solutions based on laws, codes, standards and regulations* increased in importance significantly to between *very* and *critically important*, reflecting society's predilection to develop more regulatory bodies and codes. Design project work done by distance, with clients in one city and designers in another, was likely a reason for increased importance in *demonstrating specification writing ability (generally)* which increased significantly in importance; while *selecting and specifying surface and finish materials based on their design attributes and select and specify decorative elements such as artwork and accessories* also increased in importance, but not significantly so. Lastly, *preparing detail/technical drawings for millwork, custom furniture and cabinetry* and *produce drawings showing furniture, fixtures and equipment layouts* did increase in importance, but not significantly.

Table 13.
Changes in the Ascribed Importance of Common Body of Knowledge Communication Skills Topics.

Topic ***Communication Skills***	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Digital photography, and multimedia	1.63	3.34	1.72	8.12	31	.000
Digital literacy: CADD & word process	2.25	4.41	2.16	4.90	31	.000
Wayfinding, signage, logos and graphics	2.25	3.00	.75	4.82	31	.000
Prepare and deliver oral presentations	3.84	4.19	.34	2.47	31	.019
Originate, edit, produce written reports	3.31	3.78	.47	2.46	31	.020
Communicate with contractors & consultants	3.69	4.03	.34	2.35	31	.025
Competent working drawings	3.97	4.25	.28	1.55	31	.130
Sketches, renderings and sample boards	4.09	4.09	.00	.00	31	1.000

Effects of exponential growth in application of technologies in design practice may be responsible for the very significant ascribed increase in importance of the topic *demonstrate presentation media such as digital photography, multi-media and emerging technologies.* Related, and increased significantly in importance were *demonstrate digital literacy through CADD (computer-aided drafting and design), word processing, and other software applications,* and *demonstrate graphics capability for wayfinding, signage, and logos,* technologically based topics.

Reflecting business communities' desire for designers who have broad ranges of capabilities, who are articulate and who can communicate effectively, were three topics which increased significantly: *prepare and deliver oral presentations; originate, edit and produce written reports;* and *communicate with contractors and consultants. Producing working drawings – competent drafting, lettering, symbols and dimensions;* and *producing visual presentations such*

as sketches, renderings, and sample boards, are traditionally very important since they are core activities of design. The former *(working drawings)* increased in importance, but not significantly and *visual presentations* remained unchanged - respondents believed it was between very and critically important for themselves when they graduated from design school years ago and they believe it is equally important now. Six of eight topics (75%) in the Communications Skills subgroup increased significantly in importance, the other two increased but not significantly.

Table 14.
Changes in the Ascribed Importance of Common Body of Knowledge Profession Topics.

Topic *Profession*	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Clients' business objectives	3.06	3.97	.91	3.72	31	.001
Business procedures, professional practice	3.50	4.09	.59	3.69	31	.001
Code of ethics and professional conduct	3.41	4.06	.66	3.59	31	.001
History and evolution of interior design	2.28	2.88	.59	3.32	31	.002
Formulate bid and contract documents	3.13	3.56	.44	2.95	31	.006
Project administration processes & supervision	3.41	3.78	.38	2.55	31	.016
Association membership and participation	3.19	3.53	.34	1.46	31	.155
Maintain a resource library	3.13	3.16	.03	.21	31	.839

Respondents ascribed significantly increased importance to six of eight topics (75%) in the Profession subgroup. *Recognize clients' business issues/drivers and strategic business objectives* are subjects fundamental to design professionals' success in developing appropriate design responses and solutions; and therefore increased significantly in importance. *Apply business/office and professional practice procedures* and *discuss and practice professional conduct and code of ethics* both increased significantly in importance. The increase in these two

topics mentioned is consistent with growing importance generally in business about accountability and transparency
(understandability) of practice and procedures. *Interpret the history and evolution of the profession of interior design* was recognized by respondents with a significant increase in importance, perhaps because interior design is an emerging profession. The complexity of design projects today resulted in significant increases in importance for *formulate bid and contract documents* and *ability to discuss project administration processes, including checking shop drawings, doing installation scheduling, project supervision, and deficiency lists. Recognize importance of membership and participation/involvement in a professional design association* increased, but not significantly. *Maintain a resource library* increased only slightly, indicating a probable growing dependence on the Internet for finding technical information and resources regarding finishes, furniture, and equipment.

Table 15.
Changes in the Ascribed Importance of Common Body of Knowledge History Topics.

Topic ***History***	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Relate design, history to projects	2.91	3.22	.31	2.27	31	.031
Economic, social & religious influences	2.94	3.19	.25	1.86	31	.073

Ability to *relate history of art, architecture, and interiors to design project work* increased significantly in importance, and *identify the influences of economic, social, and religious contexts on styles of architecture, furniture, textiles and art* increased, but not significantly.

Table 16.
Changes in the Ascribed Importance of Common Body of Knowledge Information Gathering Techniques/Research Topics.

Topic ***Information Gathering***	**Mean as previous graduates**	**Mean for future graduates**	**Difference**	**t-value**	**df**	**Significance**
Research, data collection & analysis	3.38	4.09	.72	4.24	31	.000
Locate research of interior design	2.78	3.59	.81	3.82	31	.001
Manage information gathering techniques	3.19	3.84	.66	3.14	31	.00

All three topics in the Information Gathering Techniques/Research subgroup increased significantly in importance. Accelerating speed of project completion timelines and necessity of locating accurate, current, and applicable information are factors probably responsible for designers having abilities to: *conduct research, data collection, and analysis to develop design concepts and solutions; locate research contributing to the body of knowledge of interior design;* and *formulate and manage information gathering techniques, such as survey, literature search, and observation.*

Answers to Key Questions

Topics of Greater Importance Today

One question asked - are there topics that are more important today than they were 13 years ago? The answer was definitely "yes" according to the panel of expert designers. Respondents indicated significantly increased importance for 36 (64%) of the 56 topics comprising the questionnaire. Eighteen more topics increased in importance, but not significantly, for a total of 54 (96%) topics increasing in importance.

Nothing of Less Importance Today

Of the 56 topics, not a single one was deemed to be less important now than before according to the panel of expert designers. The answer to the question – are there topics in the Common Body of Knowledge for Interior Design that are no longer important and therefore could be dropped from education? – was "no".

Same Importance Now as Years Earlier

Of 56 topics, only two (4%) remained at the same overall level of importance; one topic in each of the categories – Theory – *elements and principles of design and how to apply them;* and Communication Skills – *produce visual presentations such as sketches, renderings, and sample boards.* Both topics were scored by respondents above *very important* 'when they graduated from design school (15 – 40 years ago)' and 'for graduates today', indicating they believe these topics to be equally important now as they were earlier.

Increased levels of importance in all but two topics implied tremendous change in the interior design profession and need for renewal of the Common Body of Knowledge for Interior Design.

Important New Topics

The question – what topics have appear in the last 13 years that need to be added to the Common Body of Knowledge, especially for education? – garnered a considerable response.

Blank spaces were left at the end of the questionnaires and respondents were invited to add topics they felt should be included in the Common Body of Knowledge for Interior Design. Seventeen (53%) of the 32 respondents elected to add new topics and, in total, 35 were noted. This is a 63% increase to the 56 topics originally drawn from the Common body of Knowledge. It was common for two or more respondents to recommend addition of the same new topic. The additional 35 topics noted by respondents were entered into Microsoft Word, sorted, and grouped into five new thematic subgroups. The new subgroups were mapped out by reviewing the existing subgroups of the Common Body of Knowledge and projecting new broad categories that would each contain several of the new topics. The subgroups for existing and new topics were:

Existing subgroups of Common Body of Knowledge:

1. Theory
2. Basic and Creative Arts
3. Interior Design
4. Technical Knowledge
5. Communication Skills
6. Profession
7. History
8. Information Gathering Techniques/Research

New subgroups of Common Body of Knowledge:

9. Global Perspective
10. People Skills/Emotional Intelligence
11. Business Acumen
12. Technological Competencies
13. Liberal Education

The new topics, and the number of times mentioned if more than once (in parentheses), listed under new subgroups were:

Global Perspective

- comprehend projects (and implications) outside one's own culture (2)
- employ other design disciplines to enrich project results (2)
- understand contemporary issues of the profession
- demonstrate involvement locally, regionally, globally
- ability to research life safety & health issues (for any location in the world)
- understand global sustainability and green design issues

People Skills/Teamwork

- demonstrate exceptional verbal and written communication skills (3)
- operate effectively in team-based activities (2)
- recognize importance of and contribute to team-to-team relationships (2)
- ability to perceive and discern (information) quickly
- demonstrate facilitation skills
- apply conflict resolution skills as required
- demonstrate mature attitude

Economic/Business Acumen

- communicate effectively with clients using business language (3)
- understand business development practices (marketing, etc) (2)
- identify clients' business issues & strategic objectives (2)
- recognize employers' business initiatives
- understand strategic thinking and planning
- demonstrate quickness of perception and discernment
- understand project time & cost calculations
- comprehend processes of entire project (start to end)
- understand and apply "value engineering"

Technological Competencies

- perform internet research to select and specify finishes, materials, and textiles based on an in-depth knowledge of their attributes
- understand sustainability, recycle-ability, life-cycle cost, green design
- demonstrate abilities with current technologies, i.e. produce digital portfolio work
- demonstrate skill at learning emerging technologies
- recognize site conditions & limitations and interface with related disciplines

Liberal Education

- employ progressive ideals to develop the 'interior experience'
- create greater freedom from tradition (enlightened)
- cultivate and discipline the mind
- understand the concept of career development (lifelong)
- understand and apply theories of psychology, sociology, and other disciplines to design challenges
- understand history and evolution of decorative arts and societal impact
- understand impact made by industrial age, and (now) technological age
- demonstrates continuation of learning (learning to learn)

What became increasingly apparent was the need for an updated comprehensive Common Body of Knowledge for Interior Design to reflect the topics added to the questionnaires by expert designers.. All 32 respondents were saying, "Graduates now need more (not less) knowledge than we had when we graduated". They provided 35 new topics, which they believe new designers must have knowledge of and ability to perform. In Chapter Five, this information has been integrated with the existing Common Body of Knowledge to yield a proposed Common Body of Knowledge for 2003, keyed to Bloom's cognitive levels, and designated as an "updated topic" or "new topic", and keyed to the primary location of learning – education (school), or experience (workplace).

Attitudes and Attributes Required of New Designers

Information from the questionnaires was only part of the picture. Telephone interview data revealed additional knowledge, skills, attitudes and abilities required of new designers, especially as they enter the workforce. Sixteen telephone interviews were conducted with members of the panel of expert designers. Of this group, six were male (37%) and ten female (63%); and four Canadian (25%) and 12 American citizens (75%), accurately reflecting gender and nationality ratios of the profession within North America.

Interviewees were asked questions that had been previously mailed to them (Appendix 4) with the questionnaire, and the interviewer made notes during the telephone conversations. . Subsequently hand-written telephone interview note sheets were transcribed and word-processed with key phrases and points entered in bulleted form. All responses to the first question were listed, then all responses to the second question, and so on. The raw summary of telephone interview questions and responses comprises Appendix 6. The data for each question was studied and reviewed for repeated items, emphasized themes, and prevalent concepts. Bloom's taxonomy for cognitive and affective domains again proved useful in further analyses.

Summary of Telephone Data

Nine questions served as conversation starters for the telephone interviews. In total, these nine questions generated nearly 400 responses (Appendix 6), but the questions themselves and an illustrative sampling of interviewee responses constitute Table 17. References to affective domain characteristics – attitudes, behaviours – are underlined.

Table 17.
Telephone Interview Questions and Illustrative Sampling of Interviewee Responses

1. *Please identify the three most critical events, circumstances, or influences that affected, in a positive way, your success in the first few year of design practice after graduation?*

- Intentionally strategizing individuals and firms I <u>wanted</u> to work with and targeting only those.
- Entering a practice with very high <u>ethics</u>, doing the <u>best</u> work they could for their clients.
- Upswing in the economy provided a good time to be looking for jobs.
- Had a <u>positive mentor</u>, in the 1960s, so I didn't know it was supposed to be a <u>scary</u> time (transition from school to workplace).
- <u>Exposure to a variety</u> of jobs and projects really <u>opened my eyes</u> and <u>confirmed</u> that the design process works on any challenge.
- We worked in <u>teams</u>, so I always had <u>someone to talk to</u>, ask, <u>discuss</u> things.
- Learning the business side of design without the <u>risks</u> (as an employee).

2. *Once you received professional status and recognition, in what ways did you find your practice as a registered interior designer different from the 'early years'?*

- NCIDQ certified meant that I felt I brought more to the firm; more confidence, more credibility, and that I had a credential to show and present to clients.
- Was able to get Errors & Omissions and Liability Insurance.
- Registration gave me a sense of completion of an aspiration, a target achieved; but then what.... what would I set as my next goal?
- Philosophically, I became more mature about my work. It was now my responsibility to become a role model.
- I got over the tentativeness of design; and realized that I knew the basics and the process and gained confidence to accept different design challenges.
- Understood finally, this body of knowledge thing...what we do as designers.
- Realized I could design my own career.

3. *Please identify the three most critical events, circumstances, and/or influences affecting your success in the past few years?*

- After 21 years in practice, recognizing the hills and plateaus, learning that the economy affects what happens; the need to diversity your work, either locally or globally.
- Ability to handle daily detail while seeing larger tactical potential.
- Willingness and adaptability to change; and constantly learning – attending conferences, seminars, journals, lectures.
- Raising issues, because of years of experience, such as fire-safety and maintenance issues. Taking responsibility to raise them and lead.
- Keeping your Rolodex (or Palm Pilot) full; so you know who to call.
- Moving off the position of being the world's greatest designer, to being a novice interior design educator.
- Travel – get out of town, the country. These experiences build a visual and cultural library. Do it annually at least.

4. *What has changed for new graduates from design school since your own graduation that they need to be cognizant of as they make their journey to registered professional status?*
    - Not a lot has changed – still looking for basic design skills including tangential thinking, creativity, flexibility in thinking/working, willing and able to work in teams and with people. Personal attributes and verities required are the same, even now.
    - Everything (since I graduated 34 years ago). Candles to light bulbs! Not even office systems furniture stays the same, everything evolves.... quickly.
    - The entire world is different, pace is faster, clients are more sophisticated, and the marketplace and general public better understand design.
    - Sustainable and green design issues mean designers now have to understand chemistry, biology, and other sciences.
    - Technologically, principals of firms likely know less than graduates, so new designers have that advantage. Overall, no one is as prepared as they need to be for today's work.
    - Legal responsibility is greater. With the need for licensure and public safety, we must ensure that graduates understand building codes and regulations well. Previously toxicity and flame resistance tests, and an awareness of codes was good enough; not any more.

- Today's graduates need to have a broad liberal education, with an emphasis on diversity – literate in social sciences, economics, and humanities – be liberal artists of the information age, including international/cultural savvy.

5. *As you look into the future, hiring designers two to five years from now, what do you consider the most important characteristics and attributes these designers should bring to the workplace (other than knowledge and skills of the Common Body of Knowledge for Interior Design)?*
   - Need the same stuff – tangential thinkers, creativity, flexibility in thinking, integrity, honesty, high moral and ethical work standards – and personability.
   - Research agenda – think about design processes as a research site, do the hard work, and ability to bring new conclusions.
   - Leadership skills and abilities – new 'edge' work comes from a new model.
   - Develop a new value proposition – new fee structures that reflect a strategic vector of design services.
   - Interdisciplinary design teams will be everywhere; be prepared to be part of a larger group and understand and employ team philosophy – cross over to other disciplines.
   - Know a good bit about a lot of things; most designers are multi-taskers, can visualize 3-D, talk, draw, and consider previous experiences simultaneously – use it all.
   - Have a passion and sensitivity for what you do! Recognize social responsibility and the influence that environments have on people.

6. *If you were asked to give one piece of advice to new graduates as they embark on this journey towards registered professional registration, what would it be?*
   - Work with other people, think critically, and lead.
   - Really develop visualization skills for your own abilities and to help your clients see. If you're not in 3-D land, you're not a designer.
   - Take any position with the best designer(s) you can find, just to be around these big thinkers; run prints, clean the sample library, be a docent at the Louvre or Sorbonne. Be on the periphery and learn osmotically, because you can't do it later (due to kids and mortgages).
   - Make a commitment to excellence – meaning a willingness to fail early, to challenge the ordained ideas, to start over, to not assume your work is precious, to abandon and pursue a higher level.
   - Don't be afraid of anything, and don't run and hide; don't be timid or reticent. To enjoy life is to take big bites...moderation is for monks (attributed to Proust).
   - If you're serious about this profession, there is only one career path; go to a FIDER accredited school (even if out of state); get good work experience; and prepare to sit the NCIDQ exam. Additionally, get involved in an effort for legislation for Interior Design in your state if none currently exists. You are the leader.
   - Have passion – to do a good job, and have the will to do it better next time.

7. *What activities in these individual's early career paths do you feel are a) absolutely required, b) somewhat required, c) could be helpful but optional? Your responses can reflect knowledge and skills from the Common Body of Knowledge; or be attributes and characteristics of a designer.*

A. absolutely required:

- Understand the entire design process; walk through a project from inception to completion (programming, space planning, documents, codes, research, project management & administration, completion, inspection, deficiencies, and post-occupancy evaluation).
- Understand the mindset of interdisciplinary teamwork; understand architecture, landscape architecture, business, engineering, governmental operations, and science.
- Have knowledge of technical abilities, human environment issues, communication skills and the relationship between them all.

B. somewhat required:

- Listening, to identify needs; expertise in understanding so you can design appropriate solutions.
- Getting involved with design associations.
- Hone technical skills – it's going to get worse before it gets better.

C. could be helpful, but optional:

- Attend mill trips, furniture factory tours; understand how to make a brick so you know how to use bricks.
- Try not to be a pattern maker; don't copy. Be on a higher critical plane, listen to everyone, do research, and come up with an original improved iteration.
- Volunteer – for anything you care about.

8. *What question(s) do you wish this interviewer had asked; or what comments and suggestions do you feel are important in a discussion of the early career path for these new designers?*

- Reading newspapers and publications other than design journals. Designers must know what affects business, track new trends, and be discriminating.
- What about required work placements in other countries?
- Programming and interviewing skills are going to differentiate us from others trying to erode our profession. The art of interviewing is partly psychology and must be non-judgmental, often including conflict resolution strategies. Are these being taught at design schools? Designers must be able to interview and program effectively.
- Mentors are indispensable – to have someone lead, advise, suggest, counsel, and encourage. Gives you courage to tread where you'd otherwise never go. Learning vicariously is cheaper in both emotional and financial resources, and speeds career development. Where are the mentors?
- Why is money not in the discussion?

9. *Closing – do you have any comments?*
    - Think about how to move knowledge to younger/junior designers faster. Leverage technology to become better information sharers.
    - Assume nothing stays the same. Plan for change. Stop running and think.
    - Remember, all of this is about serving the public.
    - Professions that behave in a protectionist way are hearing their death knell.

Emergent Themes

A total of 399 bulleted points in response to nine interview questions were produced from the telephone interviews. Complex responses meant some bulleted comments included several thoughts, opinions, or comments, making the total count approximate. The interviewer used subtext questions and phrases encouraging respondents to expand their answers. Interviews intended to explicate three areas required for development of a Guide for New Designers.

1. What must new graduates be aware of and prepared for as they begin work?
2. What can new graduates do to provide support and scaffolding for themselves for early years of practice?
3. What can seasoned professional designers do to provide support and scaffolding for new graduates?

Using a deductive process, and employing lateral thinking (mind-mapping) exercises, a series of five sensible and usable themes emerged as a framework for a written guide to assist new graduates make the transition from design school to practice. They were:

1. Assessing the Profession Before Entering Interior Design School
2. Developing a Career Path Plan
3. Improving as a Designer
4. Growing as a Person and Leader
5. Expanding the Interior Design Profession

Table 18.
Summary of Information Gathered by Telephone Interviews to be Incorporated into a "Guide"

		Emergent Themes						
	Number Of Points Documented	**Assessing Profession**	**Developing Career Path**	**Improving as Designer**	**Growing As Person & Leader**	**Expanding Profession**	**Not Used in Guide**	**Affective Domain terms**
Q1:	52	4	14	14	14	5	1	42
Q2:	32	2	2	7	8	5	8	18
Q3:	58	1	5	3	26	21	2	39
Q4:	58	6	0	20	20	7	5	44
Q5:	49	2	0	12	26	6	3	33
Q6:	26	2	4	5	8	5	2	21
Q7a)	30	1	1	12	10	5	1	14
Q7b)	22	1	1	6	7	3	4	9
Q7c)	27	3	1	5	14	3	1	18
Q8:	29	6	6	5	4	7	1	26
Q9:	16	3	2	5	4	1	1	7
Totals	399	31	36	94	141	68	29	271

Summary

Of the 399 comments documented from telephone interview notes, 370 (93%) were utilized in the development of a written guide for new designers. Twenty-nine comments (7%) were not included, generally because they provided no substantive assistance to graduates. Each question asked in the telephone interviews resulted in responses containing a number of affective domain terms. The number of affective domain terms for each question is identified in Table18. A total of 271 affective domain terms were recorded in all nine questions.

Chapter Five outlines an updated Common Body of Knowledge for Interior Design, while Chapter Six proposes a Guide for New Interior Designers, which incorporates most of the themes and comments emerging from the telephone interviews and especially underscores affective domain characteristics of behaviours, attitudes and personal attributes required of new interior designers.

CHAPTER FIVE

CONSTRUCTING A NEW BODY OF KNOWLEDGE

Introduction

Interior design graduates embarking on their initial years in the field of are expected to have much greater knowledge, awareness, and mastery of skills than their predecessors. This study intended to investigate changes to the Common Body of Knowledge for Interior Design over the past 13 years (1989-2002). A questionnaire collected data about these changes and results were reported in Chapter four. The next task was to review the existing 56 topics, integrate the new 35, and create a new framework for all topics of the Body of Knowledge. Chapter five proposes a Common Body of Knowledge for Interior Design for 2003, which offers a much deeper understanding of the knowledge, skills, abilities, and attributes expected of an interior designer. Education of interior designers relies on sound educational curriculum, and the work experience component required of new designers would be facilitated if graduates held sound knowledge and abilities based on the proposed Common Body of Knowledge 2003.

In many ways, current practitioners in interior design are perhaps asking more than can be reasonably expected from new graduates. It is outside the focus of this study to determine what is feasible in terms of curricula for interior design programs that would help to create such graduates. Rather, the task of the study was to determine what an expert panel of interior design professionals believed the Common Body of Knowledge *ought to be*. They were asked, and they responded, adding 35 new topics to the existing 56 – and reporting increased importance for virtually every topic (Tables 9 – 16). Results of the questionnaire, however, do send a clear signal to graduates of design schools. The interior design profession is emerging and changes are required to update the Common Body of Knowledge for Interior Design published in 1989. It is feasible that many schools are not offering curricula that meets or exceeds the existing Body of Knowledge let alone an updated version. How are prospective students to evaluate schools of interior design? Does FIDER accreditation suffice if schools are being measured against obsolete bodies of knowledge? These questions are important for their potential negative effects upon the profession.

Bloom's Taxonomy in the Proposed new Body of Knowledge

Bloom's taxonomy was used as an analytical strategy to examine the historical evolution of interior design's curricular structure and content. Both the Short and Long Definition(s) of Interior Design and the Common Body of Knowledge for Interior Design showed varying, sometimes decreasing explicitness in the knowledge component of Bloom's view, but even at its most detailed, fell short of a well articulated and implementable exposition of what an interior design curriculum should embody. Therefore, a revised Common Body of Knowledge is offered to the profession as a discussion document, created from the data acquired through

questionnaires (including the new topics added by respondents) and the application of Bloom's six substantive cognitive levels – particularly the use of definer verbs to explicate each topic. Table 19 shows Bloom's six substantive levels of the cognitive domain, with *knowledge* as the lowest level using definer verbs such as *list, label, name.* As levels increase in complexity, such as *application,* so do the verbs, *compute, solve, and demonstrate.* At highest levels of complexity such as *synthesis* and *evaluation* verbs *create, design, judge* provide descriptive qualities of the behaviours. While there is debate as to whether synthesis should follow evaluation, this six level taxonomy provides more specificity than would be possible with one consisting of three levels.

Each topic of the proposed Common Body of Knowledge for Interior Design begins with a definer verb to clarify intent for the topic. Where feasible, topics have been limited to a single item. This allowed each topic to be identified by an appropriate verb at a particular level of competence, from simple recall or recognition of facts as the lowest level, through increasingly complex and abstract mental levels to the highest order such as analysis and synthesis.

Use of Bloom's six cognitive levels was an improvement over the existing collapsed version employed by FIDER that used only three. Design communities and schools have largely accepted the notion that design schools prepared students by teaching all content of the Body of Knowledge. However, utilizing three substantive levels to accredit school programs – Awareness (Knowledge and Comprehension), Understanding (Application and Analysis), and Competence (Synthesis and Evaluation) has provided insufficient clarification for school or profession – to adequately comprehend at what depth each topic of the Common Body of Knowledge is to be known and how students are to demonstrate that they possess the required knowledge.

Table 19.
Bloom et al.'s taxonomy of the Cognitive Domain (developed by W. Huitt; last modified July 2000). (http://chiron.valdosta.edu/whuitt/col/cogsys/bloom.html retrieved July 3, 2002).

LEVEL	DEFINITION	SAMPLE VERBS	SAMPLE BEHAVIORS
KNOWLEDGE	Student recalls or recognizes information, ideas, and principles in the approximate form in which they were learned.	Write List Label Name State Define	The student will define the 6 levels of Bloom's taxonomy of the cognitive domain.
COMPREHENSION	Student translates, comprehends, or interprets information based on prior learning.	Explain Summarize Paraphrase Describe Illustrate	The student will explain the purpose of Bloom's taxonomy of the cognitive domain.
APPLICATION	Student selects, transfers, and uses data and principles to complete a problem or task with a minimum of direction.	Use Compute Solve Demonstrate Apply Construct	The student will write an instructional objective for each level of Bloom's taxonomy.
ANALYSIS	Student distinguishes, classifies, and relates the assumptions, hypotheses, evidence, or structure of a statement or question.	Analyze Categorize Compare Contrast Separate	The student will compare and contrast the cognitive and affective domains.
SYNTHESIS	Student originates, integrates, and combines ideas into a product, plan or proposal that is new to him or her.	Create Design Hypothesize Invent Develop	The student will design a classification scheme for writing educational objectives that combines the cognitive, affective, and psychomotor domains.
EVALUATION	Student appraises, assesses, or critiques on a basis of specific standards and criteria.	Judge Recommend Critique Justify	The student will judge the effectiveness of writing objectives using Bloom's taxonomy.

Next Processes Required of Proposed Common Body of Knowledge

A reminder was made by the pilot-testers of the questionnaire, to strive for 'plain English' in the revisions to the Common Body of Knowledge for Interior Design. The Common Body of Knowledge of Interior Design in its published form was more difficult to understand than it should have been, especially since pilot-testers were senior registered professional interior designers. If these individuals were having trouble understanding the document, then the general public would have even greater difficulty. In order to have a majority of people understand the substance of knowledge and skills of the interior design profession, it would make sense to subject the revised Common Body of Knowledge for Interior Design 2003 to intense and broad scrutiny. Such processes lay outside the scope of this study. However, FIDER, NCIDQ, IDEC, or all of these organizations, should rise to the challenge and subject the Proposed Common Body of Knowledge to a 'plain English' scrutiny in addition to anticipated review and approval processes.

Professional associations need a strategy to ensure currency of such material over time. Often, relief on completing a complex task such as this overwhelms its need to be continuously reviewed and refreshed. The term 'living document' does not sound like 'plain English', but makes the intention clear. A process to ensure continuing currency has not been considered in this study, and more appropriately lies with the official bodies that endorse or publish the work.

It is important to remember the document's contents are forecasting to the year 2003. The field has been soliciting material that could affect its future, for meetings scheduled late in 2002. The intention is that material from this study will be utilized in discussions affecting a revised definition of Interior Design, and subsequently affecting interior design curricula in educational institutions. At the current rate of change in the world, it is important to strive for a new, more inclusive definition of interior design that takes responsibility for creating a healthier, safer and improved world for everyone.

Proposed Common Body of Knowledge for Interior Design 2003

There are 85 topics in the proposed Common Body of Knowledge for Interior Design, subdivided into nine subgroups. The nine new categories of this proposed Common Body of Knowledge were determined by analyses and synthesis of eight categories of the 56-topic questionnaire (based on the 1989 Body of Knowledge) and five new categories incorporating 35 new topics. Rather than simply adding the new categories to the existing, a review and reconfiguration of all topics – old and new –resulted in nine new and revised categories. Each topic was examined and located with other like topics. Each grouping was named using vocabulary pertinent to the profession. The nine new subgroups are:

1. Theory of Interior Design
2. Interior Design Processes
3. Interior Design Technical Knowledge

4. Communication and People Skills
5. Interior Design Profession and Practice
6. Technological Competencies
7. Information Gathering Techniques and Research
8. Global Perspectives
9. Liberal Education and World View

The proposed Common Body of Knowledge 2003 includes 136 verbs, each explicating a topic to a far greater depth than previously published materials had done. Table 22, indicating quantities of descriptive verbs in various interior design documents is included at the end of the proposed Common Body of Knowledge for Interior Design 2003.

Each topic in the Common Body of Knowledge for Interior Design 2003 was given three additional designations (Table 20). For ease in comprehending what is updated and altogether new, codes were assigned. Since all topics were revised to include a verb, no topics were retained without change and therefore no 'existed and continuing' category was presented. A second code was provided for clarification of when or where the topic would be initially learned - during the *education* component or the *experience* component. In all cases where initial learning is in schools, it is assumed that learning to more advanced levels, would continue in workplaces following graduation. A third designation was provided, shown as two initial letters of a substantive level (Bloom's), and indicates at which level each topic is located.

Table 20.
Designations of Codes for Proposed New Common Body of Knowledge for Interior Design 2003

Updated or New

UP	=	**Updated**
NW	=	**New**

Educational or Experiential Component

ED	=	**Educational**
EX	=	**Experiential**

Bloom's Cognitive Level

KN	=	**Knowledge**
CO	=	**Comprehension**
AP	=	**Application**
AN	=	**Analysis**
SY	=	**Synthesis**
EV	=	**Evaluation**

Table 21.
Proposed Common Body of Knowledge for Interior Design 2003

Proposed Common Body of Knowledge for Interior Design 2003

A. Theory of Interior Design

1. **UP, ED** Define **(KN)** and apply **(AP)** the elements and principles of design and composition forming a foundation for creative design.
2. **UP, ED** Recognize **(CO)** universality of elements and principles of design in other visual arts and media (sculpture, etc.).
3. **UP, ED** Explain **(CO)** theories of design and show **(AP)** how to apply them.
4. **UP, ED** Explain **(CO)** colour theories and show **(AP)** how to apply them.
5. **NW, ED** Describe **(CO)** theories of proxemics, ergonomics, anthropometrics, and human factors generally, and show **(AP)** how to apply them in design.
6. **UP, ED** Recognize **(CO)** mutual relationships between people and built environments by analyzing **(AN)** spatial composition and visual perception of designed spaces.

B. Interior Design Processes

7. **NW, ED** Demonstrate **(AP)** 2-D design fundamentals and compose **(SY)** and evaluate **(EV)** resulting design.
8. **NW, ED** Demonstrate **(AP)** 3-D design fundamentals and compose **(SY)** and evaluate **(EV)** resulting design.
9. **UP, ED** Compose **(SY)** a programming document from client interviews, research and analysis.
10. **NW, ED** Develop **(SY)** design concept(s) reflecting **(EV)** programming document and client(s)' budget.
11. **UP, ED** Use **(AP)** problem-solving processes on design problems, utilizing critical thinking, analysis **(AN)**, and evaluation and assessment **(EV)**.
12. **UP, ED** Distinguish **(AN)** the needs of various populations - ages, abilities, socio-economic levels.
13. **NW, ED** Prepare **(SY)** and assemble **(SY)** study models, sketches, mock-ups of 3-D spatial development.
14. **UP, ED** Integrate **(SY)** human factors – anthropometrics, ergonomics, proxemics – into design solutions.
15. **UP, ED** Produce **(SY)** residential and non-residential space plans (corporate, healthcare, hospitality, retail).
16. **UP, ED** Produce **(SY)** residential and non-residential furniture selections and layouts.
17. **NW, ED** Visualize **(SY)** and create **(SY)** 3-D designs using elements and principles of design (colour, texture, scale, etc.).

C. Interior Design Technical Knowledge

18. **UP, ED** Select (CO) and specify (CO) surface and finish materials based on the technical and design attributes of the material.

19. **UP, ED** Select (CO) and specify (CO) decorative elements (artwork, accessories, collections, interior plantings, etc.)

20. **NW, ED** Apply (AP) lighting knowledge and attributes to selection, location and specifications of fixtures and lamps.

21. **UP, ED** Prepare (SY) detail/technical drawings and specifications for millwork, custom furniture and cabinetry.

22. **NW, ED** Assess (EV) design solutions based on laws, codes, standards and regulations.

23. **NW, ED** Demonstrate (AP) specification-writing capability.

24. **NW, ED** Demonstrate (AP) estimating and budgeting capability.

25. **NW, ED** Demonstrate (AP) understanding of structure by producing (SY) working drawings illustrating knowledge of interior construction.

26. **NW, ED** Produce (SY) plans/drawings for plumbing, electrical, lighting, acoustics, HVAC (heating, ventilation & air-conditioning) that demonstrate (AP) knowledge of technical aspects of structure and building systems, and enable (SY) discourse and cooperation with related disciplines (mechanical, electrical, structural, and specialty (acoustics) engineers).

27. **NW, ED** Prepare (SY) reflected ceiling plans and specifications for electrical fixtures and fittings.

28. **NW, ED** Prepare (SY) specifications for plumbing fixtures and fittings.

29. **NW, ED** Produce (SY) technical drawings in metric and imperial scales.

30. **NW, ED** Analyse (AN) and critique (EV) design solutions based on environmental concerns such as energy conservation, ecology, indoor air quality, green design, life-cycle costing, sustainability.

31. **NW, ED** Recognize (CO) site conditions & limitations for discussion (CO) with related disciplines.

32. **NW, ED** Evaluate (EV) and assess (EV) the composition of a design solution based on design attributes of all construction and finish materials, lighting, furniture, textiles and colour in terms of achieving aesthetic qualities of the space.

D. Communication and People Skills

33. **NW, ED** Produce (SY) visual presentations such as sketches, renderings, models, mock-ups, samples and materials boards.

34. **NW, ED** Prepare (SY) and deliver (SY) oral presentations.

35. **UP, EX** Communicate (SY) effectively with contractors, consultants, and trade/resource representatives.

36. **NW, ED** Originate (SY), edit (AN) and produce (SY) written reports.

37. **UP, ED** Produce (SY) complete and correct working drawings illustrating (SY) competent drafting, lettering/labeling, symbols, and dimensions.

38. **NW, ED** Demonstrate (AP) digital literacy through use of CADD (computer-assisted drafting & design), word-processing, etc.

39. **NW, ED** Demonstrate **(AP)** graphics capability for way-finding, signage, logos, etc.
40. **NW, ED** Demonstrate **(AP)** other presentation media such as digital photography, multi-media, etc. to assist communication **(SY)** of design concepts, presentation drawings, and information pertinent to the project.
41. **NW, EX** Demonstrate **(AP)** ability to perceive **(CO)** and discern **(AN)** information quickly.
42. **NW, EX** Demonstrate **(AP)** exceptional verbal and written communication **(SY)** skills in a variety of circumstances and groups.
43. **NW, ED** Demonstrate **(AP)** mature attitude.
44. **NW, ED** Operate **(AP)** effectively in team-based activities.
45. **NW, ED** Recognize **(CO)** importance of and ability to contribute **(AP)** to team-to-team relationships.
46. **NW, ED** Demonstrate **(AP)** facilitation skills in group settings.
47. **NW, ED** Apply **(AP)** conflict resolution skills as required.

E. Profession and Practice

48. **UP, ED** Interpret **(AP)** history and evolution of the profession of interior design.
49. **UP, EX** Use **(AP)** business/office and professional practice procedures.
50. **NW, ED** Formulate **(SY)** bid and contract documents.
51. **NW, ED** Discuss **(CO)** project administration processes, including checking shop drawings, installation schedules, project supervision, and deficiency lists.
52. **UP, ED** Discuss **(CO)** and practice **(AP)** professional conduct and adherence to a code of ethics.
53. **NW, ED** Demonstrate **(AP)** understanding of the structure of a resource library, enabling use **(AP)** of actual and virtual libraries.
54. **NW, ED** Recognize **(CO)** value of membership and participation in professional design associations.
55. **NW, EX** Recognize **(CO)** employers' business foci.
56. **NW, EX** Identify **(CO)** clients' business issues and strategic objectives.
57. **NW, EX** Understand **(CO)** and use **(AP)** strategic thinking and planning practices.
58. **NW, ED** Demonstrate **(AP)** quickness of perception and discernment.
59. **NW, ED** Compute **(AN)** project time and cost calculations.
60. **NW, ED** Comprehend **(CO)** and categorize **(AN)** processes of entire project ('start to end').
61. **NW, EX** Demonstrate **(AP)** business development practices, marketing, networking, etc.
62. **NW, EX** Communicate **(AP)** effectively with clients using **(AP)** business language.
63. **NW, ED** Understand **(CO)** and apply **(AP)** value engineering (functional analysis & life-cycle costing).

F. Technological Capabilities

64. **NW, ED** Perform **(AP)** Internet research to select **(AN)** and specify **(AP)** finishes, furniture, materials, and textiles based on technical knowledge of their respective attributes.
65. **NW, ED** Use **(AP)** Internet to maintain **(AP)** current knowledge of design issues – green design, sustainability, recyclability, air quality, etc.

66. **NW, ED** Produce (SY) digital presentation and portfolio design work.
67. **NW, ED** Demonstrate (AP) abilities with current technologies – desktop, laptop, PDA, scanner, digital photography, email, information management, etc.
68. **NW, ED** Demonstrate (AP) willingness to learn emerging technologies.

G. Information Gathering Techniques and Research

69. **UP, ED** Conduct (AP) research, data collection, and analysis (AN) to develop programming documents, design concepts and solutions.
70. **NW, ED** Formulate (SY) and manage (SY) information gathering techniques and instruments - survey, literature search, observation, etc.
71. **NW, ED** Locate (AN) research contributing to the body of knowledge of interior design.

H. Global Perspectives

72. **NW, ED** Demonstrate (AP) ability to research health & life-safety issues for any location in the world.
73. **NW, ED** Demonstrate (AP) ability to comprehend (CO) design project's implications of varied cultures.
74. **NW, ED** Demonstrate (AP) understanding (AN) of global sustainability and green design issues.
75. **NW, ED** Use (AP) other design disciplines to enrich (EV) project results.
76. **NW, ED** Demonstrate (AP) understanding (AN) of contemporary issues of interior design profession.
77. **NW, EX** Understand (AN) value of community involvement locally, regionally and globally.

I. Liberal Education and World View

78. **UP, ED** Identify (CO) influences of economic, social, and religious contexts on styles of architecture, furniture, textiles, art and accessories in various cultures and times in history.
79. **NW, ED** Demonstrate (AP) ability to discuss (CO) history and evolution of creative arts & crafts – photography, painting, sculpture, etc., and their societal impact as it relates to interior design project work.
80. **UP, ED** Understand (AN) history of industrial age, and (now) technological age and influences on interior design.
81. **UP, ED** Understand (AN) and apply (AP) theories of psychology, sociology and other humanities disciplines to design challenges.
82. **NW, EX** Develop (SY) progressive ideals to hypothesize (SY) the 'interior experience' and create (SY) freedom from tradition (enlightened design solutions).
83. **NW, ED** Demonstrate (AP) ability to cultivate (SY) and discipline (AN) the mind by generating (SY) original design theory and work.
84. **NW, ED** Explain (CO) the concept of perpetual career development.
85. **NW, ED** Demonstrate (AP) continuation of learning – 'learned how to learn'.

Education of interior designers and subsequent entry to professional practice should always be conducted with clear understanding, appreciation and adherence to a professional code of ethics. In most professions, the code of ethics is written up as a separate document covering general as well as specific responsibilities to the public, clients, the profession and colleagues. Educators and practitioners are well advised to embed 'code of ethics' as a method for *how* education and practice is conducted. It must not be kept separate and apart from activities of either *education* or *work experience.*

Table 22.
Comparison of Verb Counts in Interior Design Documents

	Definer Verbs of Bloom's Six Cognitive Levels					
	KNOWLEDGE	COMPREHENSION	APPLICATION	ANALYSIS	SYNTHESIS	EVALUATION
Short Definition of Interior Design (NCIDQ & FIDER adopted)	1	2	2	2	6	1
					Total	14
Long Definition of Interior Design (NCIDQ & FIDER adopted)	0	12	3	5	12	3
					Total	35
Common Body of Knowledge of Interior Design (1989)	11	6	4	1	3	1
					Total	26
Proposed Common Body of Knowledge of Interior Design 2003	1	25	47	17	37	9
					Total	136

Summary

The existing Common Body of Knowledge prefaced its topics with the phrase *"Each designer may have unique qualities and possess highly specialized abilities in certain areas but will, in common, hold knowledge of"*. This phrase was followed by 11 bulleted topics, some of which were compound notions of several concepts, and only in the final statement did the words *analyze* and *develop* appear. Few other verbs appeared in the document, were difficult to locate, and contributed little understanding to readers of the levels of knowledge required for each topic within the Body of Knowledge of Interior Design.

The 'short definition of interior design' contained 14 verbs; the 'long definition' contained 35; and the existing Common Body of Knowledge for Interior Design a mere 26 verbs. In contrast, the proposed Common Body of Knowledge 2003 contains 136 verbs, providing a number of advantages and improvements. Definer verbs provided significant clarification concerning each topic and content area in the proposed Common Body of Knowledge for 2003. There is a much higher likelihood of curricula developers, educators, interior design students, and design practitioners holding similar interpretations, clearer, and deeper understandings of each topic, especially given an indication of depth of knowledge required for each topic through utilization of Bloom's six cognitive levels.

The proposed Common Body of Knowledge will provide guidance to educators developing interior design curricula by clarifying higher order skills and providing greater detail for comprehending the important contents of this document and translating this information to educational content for interior design students. A strong foundation must be constructed for the interior design profession's future by having a rich, comprehensive document. Then other segments of the profession - program accreditation, and individual certification – may satisfactorily complete their stated missions. Only when individuals entering career paths to become registered professional interior designers have been provided necessary skills and knowledge, to required depths that ensure their likelihood of success in the profession, can individuals leading the profession rest knowing the foundation is solid.

CHAPTER SIX

GUIDE FOR NEW INTERIOR DESIGNERS

Introduction

Having proposed a new Common Body of Knowledge for Interior Design 2003, the second purpose of this study was to produce a guide for graduates. The panel of experts reported generally what they learned along the career path they'd traveled, and sometimes volunteered other information. This material was analysed to create a Guide for New Designers. The guide was intended to be a starting point for others (professional designers, organizations or associations) to review, modify and refine, to make it as useful as possible for new designers. Senior interior designers provided information that initiated the guide, and graduates, novice designers, and registered practitioners are invited to collectively contribute to this 'work in progress' in future. Additionally, the guide may inspire registered practitioners to better understand challenges facing novice designers, and perhaps be moved to support, assist, or mentor them.

Themes Contributing to Development of A Guide for New Designers

The opinions of 16 senior interior designers resulted in 15 single-spaced pages of bulleted comments (Appendix 6). Searching for common themes and repeated items, five categories emerged. The thematic categories involved the following kinds of exhortation:

1. Assessing the Interior Design profession before you begin design school,
2. Developing a plan for a career path,
3. Improving as a designer,
4. Growing as a person and leader,
5. Expanding the interior design profession.

In analyzing the information each theme required preface remarks, which are noted as an introduction to each theme below. These remarks include recommendations given by a significant number of respondents, or explain a phrase made by the respondents and noted by the interviewer. The preface remarks are followed by bulleted comments, capturing the remaining items stated by the respondent relative to that category. This data, comprising a summary of was stated in the telephone interviews, was then synthesized further and steered the direction for the subsequently developed guide. The Guide for New Designers follows after a discussion of the five thematic categories that abstracts and summarizes themes emerging from the telephone interviews.

Assessing the Interior Design Profession Before You Begin Design School

As with all career choices, panelists emphasized that it pays to research and plan ahead. Several of the telephone interview respondents made comments that appropriately belong in the pre-planning phase of one's career. One respondents said, "become an architect", another "have a wealthy daddy", and yet another "grads are still not paid what they are worth". These don't exude encouragement to those considering interior design as a future career. What they do offer is a sober review of some of the less positive attributes associated with the field. It is true that architecture, engineering, and even industrial design have a stronger foothold in the hierarchy of recognized professions to do with built environments. Many architects are the decision makers on many interiors projects, since they are principals of many design firms and often heads of interiors departments within architectural and design firms. The second and third responses above alert one to the reality that interior design does not make one wealthy (in most cases). In fact, salaries are depressingly low. In Vancouver, a junior designer would command $24,000 to $26,000 per year, if a full-time employee position were available. It's difficult to imagine living in Vancouver on that income. Low wages were a concern reported by several informants.

Clearly expressed was 'passion' - the typical driving force driving designers to design. They do it because they love to be creative, think things through, build in their heads and with their hands. Designers must see an improvement in the world's human-made environment. They love the smell of sawdust in a millwork shop, relish the assembly of casework and systems furniture for office environments, and rejoice with the clients in the move into the finally finished new office, bank, hotel, resort, spa, school, retail store, hospital, doctor's office, bar or nightclub. Money is not the driving force for those who choose design as a career. Tangential thinkers, problem solvers, and people eloquent in visualization of the third dimension migrate to this field. So, if money were a chief motivator, then it would be wise to reconsider interior design as a career.

Several respondents talked about sexual orientation; not to be confused with gender discrimination. A number of respondents reported that while generalizing, they felt that the qualities of sensitivity, caring and nurturing are very important, and these qualities are typical of many gay male interior designers. This is not to suggest one must be a gay male to be a good designer, but it would be realistic for those considering interior design as a career to be aware the profession has a significant population of gay men.

Recognizing that a designer's career begins with a minimum four-year undergraduate degree, it behooves individuals to do significant homework in determining accurate attributes, characteristics, and expectations of someone in the field of interior design. A few respondents claimed colleagues had 'suffered' through school only to realize this was not the profession for them. While useful learning no doubt occurred, money and energy may well have been directed elsewhere.

Other considerations included:

- Explore schools that offer practica, work experiences, internships, mentoring programs, or strategies that assist transition from school to workplace.
- Look for FIDER accredited schools, preferably located in a 'design' metropolis.

- Speak with faculty at the school of choice to assess a prospective student's *fit* with the culture of the program
- Speak with design practitioners to verify the school's reputation.
- At graduation, evaluate readiness to enter practice – or consider alternatives, such as graduate school or travel.

Developing A Plan for a Career Path

Some respondents mentioned the importance of developing a career plan. For many, it seemed to have been a revelation to recognize that 'you are in charge of your own future'. Those who had strategized in school, planning and preparing for their first positions, tended to carry on planning their careers after graduation. Several realized 'it might not happen unless you made it so yourself'. Overall, the message was to plan carefully by researching thoroughly, deciding what is important in a career, and being cognizant of choosing a path and seeing it through.

Many commented on levels of discomfort they'd felt as they left school and entered practice. Several indicated they felt 'afraid to ask questions' for fear of being considered unable to apply what they'd learned in design school'. Confidence was shaky for many, and most wanted at least one designer they could speak with, ask questions of, and communicate their unease. Sometimes a confidant was available and, in several cases, respondents indicated they'd specifically sought a mentor. This person was rarely the individual to whom they reported directly; it was more likely another designer in the firm. In all cases, respondents indicated they wished someone would have explained that 'the business of design is not different from other occupations and professions – and in almost every instance a fresh voice bringing conversation from across life's experiences is welcomed (cross-pollination), especially from a new designer'. There is risk in assuming there is one right answer to a design problem, so the sooner new designers gather courage and enter 'the design conversation', the sooner they will realize their contributions are welcomed and pertinent.

Other comments included:

- Plan a career, lay it out, strategize, and make decisions; don't just 'let it happen'.
- Recognize that a portfolio may get an interview for the prospective designer, but designers must be a good fit within the culture of the firm to get the job.
- Designers must be aware of their strengths and be prepared to demonstrate those in interviews.
- Target a firm/type of job and pursue that goal relentlessly.
- Work only with designers who practice high quality design and who imbue high ethical practice.
- Work with as many designers within a firm as possible to learn from each of them – consider their responsibilities and build/visualize a perfect role from these experiences.
- In times of economic downturn, find the 'sunny side of the street' - those areas of design least affected.
- Keep in tune with the economy, and make changes when the timing is right.
- Relocate to a metropolis that has a thriving design community.

- Be prepared to 'follow and observe' for a couple of years.
- Always choose 'good experience' over 'pay'.
- Be a contributing party to all team endeavors.
- As an employee, learn about the business side of design practice, without assuming the risks of the principals.
- Broaden abilities by doing new and different aspects of design practice – say 'yes' to new challenges.
- Endeavor to layer previous knowledge, e.g. transfer skills from other business/clerical experience, etc.

Improving As A Designer

The overarching message was to 'frequently re-visit the notion of why you wanted to become a designer'. The value in doing so was to keep a focus on what was needed 'next' to be an excellent designer'. Some of the interviewees spoke about detours they'd been lured into, in some cases spending several years 'just doing the next project that came along'. While all recognized the importance of staying employed, in hindsight all indicated the need to re-focus on core design attributes such as tangential thinking, creativity, and willingness to learn and grow.

At the same time, the ability to listen was deemed critical to success in design and in responding to clients' requirements. Three designers mentioned the importance of 'ying & yang' - making the effort always to understand the 'flip side' of any situation. Listen intently and form opinions considering all options, and be confident about the one selected. Conscientiously pursue a specialty area of design and share knowledge with others. Many of these traits and abilities were developed, the respondents indicated, by careful observation of those who'd mastered them; senior designers with whom they had the opportunity to work. What became very clear was that 'learning' had certainly not stopped at graduation.

The last emphatic message in the 'improving as a designer' category involved having a global view of design. The world is different now, the pace faster, clients are more sophisticated, the marketplace and public better understand design, and disciplines are more inter-related than before. Even a local project requires global insights and information these days.

Other comments included:

- Join design association(s) early into a career, and get involved. "You get out of it, what you put into it".
- Share expertise in exchange for learning opportunities from other designers (e.g. teach digital literacy in exchange for a lesson in contractual language)
- Be prepared to follow/shadow senior designers to learn from them (vicariously)
- Get exposure to as many types of projects as possible to increase confidence and ability to apply design processes to *any* design challenge
- Work in teams, learn to share and communicate information accurately and completely – this takes practice.

- Join design associations and get involved – build knowledge areas and develop a network of contacts.
- Be curious and ask questions about technical attributes of a product, rather than being snowed by the 'sales job' of literature or sales presentation. Dig deep. A designer's strength is in their knowledge of resources/materials/finishes.
- Look up design school classmates, network, stay connected
- Move to an urban center to obtain 'big city experience in design'; being located near a metropolis helps keep designers in touch with the latest in design knowledge, technology, and products.
- Continually evaluate personal strengths and weaknesses; and encourage constructive feedback from colleagues.
- Seek out role models to assist growth and development in weak areas. Designers must refine their craft, not just take any work.
- Keep a Rolodex/PDA full – designers need to know who to call.
- Nurture contacts in respectful ways.
- Have 3,000 design, architecture, and art books in a personal library.
- Write and pass the NCIDQ examination, so that professional progress is not limited.
- Evaluate and assess potential and unexpected outcomes of professional registration:
    - Registration gives a sense of completion of an aspiration, a target achieved.
    - Freedom to establish/set the next career goal.
    - With NCIDQ certification – eligible for Errors and Omissions and Liability Insurance. With professionalism comes liability.
    - Design your career – go higher, or go elsewhere.
    - Increases income (recognition of professional status).
    - A turning point, where a designer becomes a role model for someone else.
    - Credibility is a credential to present to clients.
    - Increases confidence and philosophically more mature about design work.
    - Helps one see the need to balance other aspects of life.

Growing As A Person And Leader

The theme comprised of 'growing as a person' and 'developing as a leader', initially seemed to be two separate themes. During a process of conceptually massaging and allocating interviewee's comments to thematic categories, many of the comments seemed to fit in both categories. Perhaps 'person' and 'leader' were flip sides of the same coin? However, not all people emerge as leaders, nor should it be construed that all designers becomes leaders before they 'expand the interior design profession'. The concepts of 'growing as a person' and developing as a leader' were combined into a single category and resulted in a complex and important compilation of 141 comments from interviewees.

Commonality of responses in this category pervaded the interviews. Every respondent voiced importance of designers acquiring a broad liberal education. Statements such as - 'be able to quote a 15th century French poet, order wine suitable for the dinner, make a great soufflé, tell a compelling story' – emphasized the need for designers to 'have a life'. Many suggested topics such as - 'subscribing to journals and magazines outside of design, traveling to other countries

and exploring cultures, inviting a cultural anthropologist onto a next design project team, refining time-management skills, and practicing balance between work and leisure'.

The other persistent comment in this category was for designers to make strong efforts to develop economic and business acumen. Many felt it was critical to understand the competition because 'it is not always from qualified designers' and 'business skills must be honed to ensure continuation of design practice as a viable enterprise'. A few commented on the 'brilliant designer who had gone bankrupt because of inability to conduct business'. Most preferred to focus on the antithesis – keeping new business coming in the door by being involved in community, networking, marketing, engaging in continuing education courses, collaborating with colleagues, and joint-venturing on projects.

Other comments included:

- Join other associations (Chamber of Commerce, Rotary, etc) – build networking opportunities; learn public speaking; provide community service.
- Remember experiences as a child; the ability to think diversely (not always designerly) is a positive attribute.
- Learn from all experiences – consider them opportunities not failures. Learn to transfer learning to new situations.
- Get, and keep, a positive attitude towards everything.
- Be determined and tenacious. (Remember the turtle).
- Travel, preferably to another country, continent and culture.
- Say 'yes' to a new design challenge, even if confidence is lacking.
- Refine a personal design philosophy and work hard to be true to it. Continue to assess what is important – hold high values.
- Designers do what they believe in; enjoy this work (and the rest will come).
- Strive for balance – work/life/service.
- Study people; learn to listen (*really* listen).
- Build alliances with designers of complementary strengths and skills. These people may become future business partners.
- Learn how to communicate – *really* communicate.
- Have confidence in abilities (not arrogance, just confidence). Be objective about talents and skills.
- Start a design business; this action makes better designers because time must be taken to consider work thoroughly and be more creative in order to be successful.
- Expand liberal education by taking courses, traveling, teaching workshops, reading non-design literature, joining a club, taking music lessons, developing a hobby.
- Surround oneself with people who are like-minded, using clarity that comes with experience. Avoid negative people and situations.
- Share visions, group with people of same mindset, and provide a suitable environment for great design to occur.
- Raise issues because of design experience; such as fire-safety, maintenance, sustainability, and life cycle costing. Take responsibility for these issues.
- Offer to mentor a young designer; or provide internships in one's design firm.

- Volunteer to be a judge in a design competition.
- Attend a new type of conference, one never been to before, e.g. healthcare symposium, green design (LEED), etc.
- Join or initiate an effort for licensure of interior design in a local jurisdiction.

Expanding The Interior Design Profession

Respondents voiced their opinion that 'it would be very helpful to have a complete roadmap of a designer's career path'. Many indicated their careers finally felt as though 'all the pieces were fitting together' at the time they 'woke up and realized they were senior designers, managing partners of their firm, and had most business coming in from referrals of other clients'. They felt that some indication of what might be expected, in albeit diverse career paths, would serve as both incentive and encouragement to new designers.

The other strong response relative to this topic was that of "emphasizing diversity – the importance of being literate in social sciences, economics, and so on, to understand the clients and their backgrounds. Now and in future, design teams ought to be broad based, composed of psychologists, anthropologists, economists, and even politicians".

Other comments were:

- Sign up for and attend continuing education workshops and seminars.
- Recognize that nothing stays the same; so new information will be required with each passing week.
- Add a base of knowledge to held viewpoints – art, history, international study, etc.
- Work to understand and relate to linked professions – landscape designers, acoustics specialists, facilities managers, urban planners, realtors/brokers/ etc.
- Do not undervalue design.
- Educate clients as to the value of design.
- Communicate the value of design to everyone; take all opportunities to teach about interior design's worth.
- Learn how to effectively position oneself as a designer; understand how the economy works.
- Set high standards, personally and for design work.
- Use technologies and globalization to advantage as a design practitioner.
- Take a leadership role in some aspect of design – green/sustainability; universal access; innovative design teams (psychology); etc.
- Learn 'mono-vision' – one eye on details (always), and one eye on the big picture to see tactical potential.
- Stay adaptable – accept change.
- Network – everywhere, connect with people and help them connect with each other....it's good for business.
- Gain administrative experience by volunteering for a board position in a design association.

- Set up a training and review process for junior designers to help them learn vicariously and avoid costly mistakes.
- Nurture staff, give them recognition and fair pay, and build loyalty through intentional endeavors.
- Take leadership training, read literature and study leaders.
- Get published – know how to do this. It gives design a voice and brings referral work.
- Win high profile projects, through design competitions.
- Consider teaching interior design; from the world's greatest designer to novice educator.
- Challenge the design profession - 'raise the bar'. Lead!

A few topics revealed in the telephone interviews were not included in the dominant categories. They are not discussed in depth and were included as guidance for new designers 'if the shoe fits'. A majority of these were woven into the Guide for New Designers.

- These days, young designers seem to be 'non-joiners'. They should know this might hamper their careers.
- While new designers are often adept at creating innovative computer images for communication purposes, they should remember basic design skills and continue to practice them, i.e. draw perspectives upside down on a restaurant napkin to explain a concept to a client.
- Don't become overwhelmed by volumes of information – above all, think effectively.
- Remember there is tremendous difference between CADD technicians producing drawings, and designers using technology as a design tool.
- Recognize increased legal liability of this profession; know building codes and regulations and update this information annually.
- Learn about organizational structure and work cultures – this information will augment ability to create effective programming documents.
- Reflect and assess career progress often; take charge of career (and life).
- A designer having an individual design 'style' is preposterous – at best, it indicates decoration not design.

Advice from Panel of Expert Designers

The responses listed below were generated by the telephone interview question – "what one piece of sage advice would you like to give to new designers?" These are transcribed verbatim. There are 19 responses because the respondents were eager to share their advice and several could not limit themselves to one comment. At this stage of synthesis toward a guide for graduates, they were kept separate because they generally represent reinforcement for previous comments made by the interviewees. They provided important direction in developing the Guide and most were ultimately embedded into the Guide for New Designers.

- Have balance in life; all work and no play make a dull person.
- Be involved in a larger community and love learning; use involvements for networking and linking community to family and professional growth.

- Don't be afraid of anything, don't run and hide; don't be timid or reticent. "To enjoy life is to take big bites - moderation is for monks" (Proust).
- Passion – to do a good job and have the will to do it better next time.
- Commitment to excellence – meaning a willingness to fail early, to challenge the ordained ideas, to start over, to not assume your work is precious, to abandon and pursue a higher level.
- Humility – say "I know nothing, as a basis for learning"; find a mentor and absorb everything; have enthusiasm; drop the whole 'entitlement' *I have earned the right* garbage.
- Work with other people, think critically, and be prepared to 'lead'.
- Really develop visualization skills for design abilities and to help clients see. If designers are not in '3-D land' they are not designers.
- Take any position with the best designer(s) just to be around these big thinkers; run prints, clean the sample library, be a docent at the Louvre or Sorbonne. Be on the periphery and learn osmotically, because it can't be done later - due to marriage, kids and mortgages.
- Be sensitive to changing times, new technology, greening of the world; 'connect the dots using lateral thinking' for a design advantage.
- Keep fingernails clean.
- Learn how to spell and write an effective business letter.
- Dress appropriately.
- Join professional associations and organizations; and volunteer to do something in these, be a 'doer'.
- Learn how to present – verbally, and to 'read and understand' the observers' responses to presentations.
- Make a commitment. Professional status cannot be achieved without personal commitment to an achievement level that individuals alone can determine.
- Be involved and give - move from getting to giving. Have a passion and know that professional association involvement will help with professional growth
- Stay positive. Develop a positive attitude. Nobody wants to spend time with negative people. Look for the best solutions and keep trying - it's infectious!
- If serious about this profession, there is only one career path: go to a FIDER accredited school (even if out of state), get good work experience (IDEP), and prepare to sit the NCIDQ exam. And additionally, get involved in an effort for legislation for Interior Design in your state (or province) if none currently exists.

Two common threads permeated telephone interview conversations:

1. Designers are people, and
2. Never underestimate the value of common sense, personability, reliability, dependability, honesty and integrity.

Both of these threads illustrated a necessity for designers to have many qualities in addition to design capabilities. Expected and required are high levels of intellectual and moral ethics, and ethical actions that are both cognitive and affective.

The processes to develop the Guide were progressive, building first a framework and then applying appropriate pieces of information to each section. The result was a draft guide for new designers and is offered to those in various design communities (graduates, novice designers, registered professional designers, and associations) for refinements, modifications, additions, and further development.

GUIDE for NEW DESIGNERS

Introduction to the Guide

This Guide will assist graduates of interior design programs during their first years of practice. Its contents were determined through analyses of interviews with expert Canadian and American registered professional interior designers. These senior interior design professionals had been in practice anywhere from 15 to 40 years. Contributors to this guide voiced collective concern for new interior designers, recognizing that changes to workplaces have hampered the ability for graduates to acquire appropriate work experience, to develop nurturing relationships within firms, or to enjoy acculturation into the practice of interior design.

While this Guide does not address pre-planning one's career, it pays to research educational opportunities and content of the programs that prepare graduates appropriately for entry to a complex profession such as interior design. Those individuals considering interior design as a career are encouraged to carefully and thoroughly research attributes, characteristics, and expectations of registered interior designers.

The career path of professional interior designers involves four steps:

1. formal education,
2. work experience,
3. qualifying examination,
4. registration and licensure in the province or state where you intend to practice.

Educational studies in many interior design schools are developed using the Definition of an Interior Designer and the Common Body of Knowledge for Interior Design. Professional status in interior design is attained on completion of education, experience, and examination requirements. Professional status indicates an interior designer has followed a career path based on recognized and established standards in the field. These standards are reviewed for legal registration, membership in professional associations, and voluntary specialized certification at an advanced level.

This Guide has been prepared with the expectation that novice designers, registered professionals and other interested individuals will contribute commentary, critique, revisions and additions. These actions would increase the usefulness and accuracy of the guide and are encouraged. Vygotsky's 'zone of proximal development' is embedded within the guide to

acknowledge the gap between what is known and the potential for knowing, as new designers become familiar with and acculturated to the profession. The Guide's intention is to provide comfortable, comprehensible, and do-able progression.

The suggestions and comments contained in this guide should be read with an awareness and understanding of ethical practice. Ethics for Interior Design Professionals constitutes a portion of this guide.

GUIDE for NEW DESIGNERS
(You've Graduated, Now What?)

Adopting A Mantra

New graduates must think positively, especially during first years of design practice. With the exhilaration of graduation over comes the uncertainty of a transition to workplace and job-hunting. Often confidence is shaky, volumes of new information are overwhelming, and life can be generally confusing. It's important to remind yourself of why you wanted to be a designer. You are creative; enjoy solving problems and thinking tangentially. You want to see improvements in built environments and you care about natural environments. You are able to visualize in the third dimension and have learned a tremendous amount in design school. You are anxious to begin to apply what you've learned to design challenges. Adopt a positive mantra, and move forward with your plans.

Remember to apply the ideas in this Guide to your design practice, especially during the first several years of work experience, where you may be operating as a contract designer (on your own) and out of the classroom and studio context with which you are familiar.

Developing A Career Plan

New designers need to take charge and plan their careers. A successful career happens most frequently when you think about your future, do research and consciously decide what is important to you. Some strategies to assist this process include:

- Assess your strengths and weaknesses in terms of design abilities:
    - Promote your strengths in your portfolio and during interviews.
    - Address your weaknesses by registering for specific courses or doing self-directed study.
    - Volunteer at several different firms to assess a variety of work environments, especially if your design school did not offer work experiences as part of the program. All design firms are not alike, and while your portfolio may get you in the door, you must be a good fit in the culture of a firm to thrive and be productive.

- Research design practice and its various specialties and make career decisions based on your research:

- Examine various design specialties. Designers may feel greater confidence building expertise in a particular design area – retail, hospitality, healthcare, corporate offices, residential, or other.
- Speak with designers in these disciplines, and tour projects to fully understand the benefits and drawbacks of each specialty.
- Exercise caution about accruing design experience in only one area. If the economy declines, having breadth may provide an advantage.
- Build confidence as you gather experience. Accept challenges and explore new areas of practice; design processes apply to myriad projects.
- Agree to work only with designers who practice high quality design and imbue high ethical practice.
- Work with as many designers as you can to learn from each of them; consider their roles and visualize your own perfect role from these experiences.
- Consider (re)locating to a metropolis if design opportunities are scarce in your present location.

- Remember to keep planning your career. Devise a method of reviewing your professional situation annually (or more frequently). It's your career – you can take charge or just let it happen.
  - Transfer knowledge from previous jobs to your design career.
  - Understand the economy and be prepared to make career changes when the timing is right.
  - Study business issues while you are an employee of a firm; this way you'll avoid assuming risks that are usually left to principals.
  - Choose good experience over salary, always.
  - If you find yourself at a dead end, plot a new course and move on it. As with design, there is more than one answer to a career.

Improving as a Designer

As a graduate, you are keen to try out design expertise you've gained in school. In addition to frequently revisiting why you chose to become a designer, stay focused on what is needed next to be an excellent designer. Avoid detours that do not contribute to your growth and development in design capabilities. Strategies to assist new designers include:

- Develop ability to listen. Responding appropriately to clients' requirements involves a number of actions, none as important as truly listening and understanding issues, preferences, wishes, and dreams of those you are serving.
  - Combine listening ability with design capability and you'll have a winning situation.
  - Explore the flip side of a problem; this provides opportunities for lateral thinking and allows consideration of other options.
  - Be confident about the option you select, knowing you've covered the necessary ground to choose an appropriate solution.

- Be observant. Many traits and abilities are observable behaviours, so it is possible to identify role models and study them.
    - Observe attitudes, demeanor, and behaviours of successful designers and analyse what it is about those characteristics that make them effective.
    - Be prepared to follow and observe for a few years before you begin to develop your own conception of practice,
    - Vary and diversify your study subjects. Cultures other than your own provide valuable knowledge. Even local projects require global insights.
    - Don't limit your exposure – take time and travel. Clients are more sophisticated; and the marketplace and public understand design better today.

- Discuss your design expertise with other designers, in exchange for learning opportunities from them.
    - Exchange your digital literacy knowledge for a lesson in contractual language from a more senior designer. Recent attendance at design school has its advantages; identify and use them.
    - Work in teams, learn to share and communicate information accurately and completely – this takes practice.
    - Be curious and ask questions about technical attributes of a product. Dig deep; designers' strength is in their knowledge of resources, materials, and finishes.
    - Continually evaluate your strengths and weaknesses; encourage constructive feedback from colleagues and superiors.

- Join design associations early in your career, and get involved. You get out of it what you put into it.
    - Network and nurture relationships with other designers.
    - Develop contacts with related professions and professionals and don't hesitate to call them for information or advice; offer to return the favour.
    - Build a file of resource contacts so you know who to call for any product.
    - Volunteer activities in associations will teach you transferable skills that will be useful in your career.
    - Seek out role models.
    - Nurture contacts in respectful ways.

- Attend seminars, conferences, and relevant design events.
    - Sign up, attend, and enter discussions regarding design issues.
    - Use these events as serious learning experiences; you are refining your craft as a designer.
    - Start a library; set a goal of 3,000 design, architecture, and art books in your collection. A digital library is an alternative or augmentation.
    - Acknowledge that your education did not end at graduation – it only began.

- Prepare, write and pass the National Council for Interior Design Qualification examination. Evaluate and assess what achieving NCIDQ certification means.
    - Accomplish certification; this gives eligibility for Errors and Omissions and Liability Insurance. With professionalism comes liability.

- Investigate licensure and registration in your region.
- Pass the NCIDQ examination; doing so often means an increase in salary and credibility and provides a credential to present to clients.
- Passing the exam represents a turning point – you may now consider starting your own business, and are ready to become a role model for novice designers.

Growing as a Person and Leader

You are a designers and a human being. All successful interior designers emphasize the need for 'having a life'. Quoting a 15th century French poet, selecting a suitable wine for dinner, making a great soufflé, telling a compelling story are all wonderful attributes of successful designers. Only your imagination would limit possible strategies. Some introductory suggestions include:

- Continue formal and informal learning of liberal arts, sciences, and general studies.
  - Acquire a broad liberal education, as it is critical to a balanced education. Study ancient Greece, learn Chinese, or commence study for an advanced degree.
  - Subscribe to journals and publications outside of design – read *Harvard Business Review, Fast Company,* a foreign newspaper.
  - Travel; explore other countries, continents and cultures.
  - Study music, join a club, or develop a hobby.

- Join organizations unrelated to design – Chamber of Commerce, Rotary, or others.
  - Expand networking opportunities; potential clients are everywhere.
  - Learn public speaking.
  - Gain administrative experience.
  - Provide community service.
  - Raise appropriate issues in these groups using your design experience – such as fire-safety, maintenance, sustainability, and life-cycle costing.

- Celebrate your successes and continue to stretch your capabilities. Learn from all experiences – consider them opportunities, not failures. Learn to transfer learning to new situations.
  - Develop and keep a positive attitude.
  - Remember your experiences as a child; the ability to think diversely (not always as a designer) is a positive attribute.
  - Transfer information learned in non-design activities to design work.
  - Develop tenacity.
  - Attend a new type of conference, one you've never been to before, e.g., a healthcare symposium.

- Study leadership – its components, qualities, meanings and variations.
  - Share your vision of a healthy interior design profession.
  - Prepare and teach a seminar or course.
  - Volunteer to be a judge in a design competition.

- Surround yourself with positive-thinking people; avoid negative people and situations.

Expanding the Interior Design Profession

Generally professions look to intermediate and senior professionals to initiate 'giving back' processes that contribute to growth and development of the profession. Interior design follows this pattern. You may wonder why a guide would include a topic that is directed at those more advanced in the profession. The rationale is to provide an overview of designers' career paths, so that future goals can be considered and planned, in some cases years before these goals are achieved.

These strategies are suggested as incentives and encouragement for you:

- Take a leadership role in some aspect of design. Any profession requires continual additions to its body of knowledge. You will have accrued valuable knowledge over the first several years in practice, combining recent formal education with work experience.
  - Take leadership training, read literature and study leaders.
  - Research a particular topic and consider what you can provide to enrich and broaden the subject.
  - Conduct specific study and research to intentionally contribute to and develop a topic.
  - Continue to hone your communication skills – visual, verbal and written.
  - Add other viewpoint to your firmly help opinions – explore a design issue from another culture's point of view.
  - Learn mono-vision – one eye on details, and one eye on the big picture. See tactical potential.

- Start your own design firm. It may make you a better designer since you will be the one ultimately responsible for design results. Many successful designers indicate this step makes them more (not less) creative.
  - Develop a business plan while employed in a firm.
  - Research the marketplace and confirm there is a need for services you intend to offer.
  - Be objective about your strengths, talents, and skills.
  - Build alliances with designers of complementary strengths and skills. These people may be your future business partners.
  - Share your vision with like-minded designers and staff.
  - Nurture staff, give them recognition and fair pay, and build loyalty through intentional endeavors.
  - Provide a suitable environment for great design to occur – walk the talk.
  - Study related professions and how they link with interior design.
  - Build collaborative teams for design projects; include related professionals such as landscape designers, acoustics specialists, facilities managers, urban planners, and realtors/brokers.

- Include other professionals to enrich design work – psychologists, cultural anthropologists, economists, and politicians.

- Educate your clients as to the value of design. By doing so you will be helping others understand how design affects both built and natural environments. The general public's perception of interior design is fuzzy at best, do your best to clarify the profession for as many individuals and groups as possible.
  - Offer to make a presentation about the value of design at a Chamber of Commerce meeting, sailing club, or other non-design group.
  - Have high design & ethical standards – do not deviate from these for any reason.
  - Do nothing that undervalues design.
  - Understand successful design projects will result in referral work, and these are the best clients because you have pre-qualified.
  - Network and connect with people always, and help them connect with each other because these activities are good for business.
  - Get design work published – this gives design a voice and brings referral work.

- Initiate training and review processes for new designers to assist them in their first years in practice. At this stage, you are no longer a novice yourself, and you have valuable and current experiences that would be of great value to others.
  - Develop a mentoring program for new designers.
  - Initiate training and communication-sharing processes for junior designers to help them learn vicariously and avoid costly mistakes. This will save the firm money, reduce emotional stress levels for new designers, quickly build knowledge and confidence in new designers, as well as build allegiance by them to the firm providing this support.
  - Consider teaching an interior design course for an accredited program.

- Challenge the interior design profession to 'raise the bar'. You are a senior interior designer and have the confidence and wisdom to contribute to the growth and development of your profession.
  - Reflect and assess your career progress often. Compare your career to expectations of the profession.
  - Take action about an interior design issue that needs improvement.
  - Accept responsibility to lead.
  - Move from getting to giving.

Ethics[5] for Interior Design Professionals

Ethics provide an important filter through which all professionals should view their profession. New designers particularly should take time to review, contemplate, and comprehend the significance of ethical practice.

General Responsibilities

Interior design professionals will be competent in the profession and maintain and advance their knowledge of the field of interior design. In practicing the profession, interior designers should maintain consistent patterns of competence that apply to the technical knowledge and skills of interior design. Interior design professionals will honestly present their qualifications as represented by education and experience.

Interior design professionals will conduct their practice in a manner that will command the respect of the public, clients and colleagues. It is the responsibility of professionals to uphold this code.

Responsibilities To The Public

- Interior design professionals will conform to the laws, regulations and codes governing their professional affairs and will consider the community impact of their professional activities.
- Interior design professionals will protect the health, safety and welfare of the public and the environment.
- Interior design professionals will conduct themselves truthfully in public statements.
- Interior design professionals should be involved in community activities and promote public awareness of the profession.

Responsibilities To The Client

- Interior design professionals will perform services for the client in a manner consistent with the client's best interests, and preferences, as long as those interests and preferences do not violate laws, regulations or codes.
- Interior design professionals will perform only those services for which they are qualified through education, training and experience in the specific technical areas involved.
- The client's confidentiality will be respected. The interior design professional will not divulge any privileged information about the client or the client's project, without the expressed permission of the client.
- The interior design professional will disclose to clients or owners circumstances that create significant conflicts of interest.

[5] Ethics for Interior Design Professionals was published by the National Council for Interior Design Qualification, Inc. (1999).

Responsibilities To The Profession

- Interior design professionals will be responsible for the development and growth of the profession, including its body of knowledge, through research and publication to provide and receive support and professional aid to colleagues, to offer support and encouragement to students of interior design, and to become involved in community projects that enhance and improve the quality of life for all people.
- Interior design professionals will protect the honor and dignity of the profession through honesty and fairness.

Responsibilities To Colleagues

- Professional interior designers will respect the rights and acknowledge the contributions of their colleagues. The interior design professional will take credit for work that has been created by the designer or under the designer's direction and will recognize and give credit to other professionals for the work they have performed.
- Interior design professionals will respect the confidentiality of sensitive information obtained in their place of employment. Interior design professionals will accurately represent their academic and professional qualifications.
- Interior design professionals will not interfere with the performance of another colleague's contractual agreement with a client.

(NCIDQ, 1999).

Summary

The cyclical nature and speed of development of career paths are often surprising. Many respondents in this study became senior designers, partners, or owners of design firms without consciously recognizing the various stages of development of their careers. Most spoke passionately about 'taking charge of your own career'. Many indicated regret about detours that resulted in wasted time and digressions from what they had initially set out to do and be. Finding a strategy to ensure new designers remain conscious about their career paths is easier said than done. The Guide for New Designers provides a document that reminds graduates to stay on course and be responsible for their individual careers.

Endnote

This guide is a work in progress. Readers are invited to contribute additional information, make recommendations for changes or corrections, or provide comments on its contents. Please forward these to: (a name, address, and email will be included here – on printed versions)

Thank you, and good luck with your career in Interior Design.

CHAPTER SEVEN

CONCLUSIONS and RECOMMENDATIONS

Introduction

Unprecedented speed and complexity of change in today's business world challenges workers to cope and adapt. James (2001), in Thinking in The Future Tense: A Workout For The Mind, points out that the skills needed now to be successful are radically different from those needed in the past. Brain is valued over brawn, and technological acumen is 'table-stakes' within the workforce. The challenge for professions is to educate and prepare people, to acculturate them within new work environments and to encourage them in further development and refinement of their profession's body of knowledge. Knowledge acquired in school must be supplemented by experience that fosters intellectual and moral virtues and ethical actions. Work experience is required to acculturate people into their profession and help new professionals develop their own appropriate conception of practice.

Reflecting on traditional ways in which professions secured their future members, and the loss of some of these ways in the interior design profession, a need emerged and strategies were required to assist new designers in successfully completing their journeys from graduation to registered professional status. Many new designers work from their own homes 'virtually' preventing them from experiencing the usual coaching, mentoring and other acculturation processes common to larger design firms. These novices are isolated and disadvantaged in terms of acquiring traditional acculturation into their profession. They may be hampered in gaining additional knowledge in a timely manner and will miss the 'design culture experiences' handed down within firms. The profession loses also – how will interior design cultures be maintained, young talent supported, and future leadership secured?

The interior design profession also requires new ways to ensure that educational processes are producing graduates that are competent in a current Common Body of Knowledge for Interior Design. The foundation of any profession is its standardized esoteric knowledge base. The knowledge practitioners use to investigate design challenges, make decisions, solve design problems, and provide interior design services to clients is key to the survival and perpetuation of the profession. This foundation must commence in the first component of interior designers' career paths – *education*. Given the current business climate, a preponderance of small firms and home offices, it would be unreasonable to expect the middle component of the career path – *experience* – to fill in gaps created by less than stellar educational outcomes. While it is widely recognized that work experience will augment topics learned in school, and in some cases provide initial application of skills and abilities introduced in design school curricula, no longer is there room or any visible support for graduates who are not exceptional in both design capabilities and personal qualities.

Purposes of this Study

In this study, two purposes were set out – to revise the Common Body of Knowledge for Interior Design, and to propose a Guide for New Designers. Hence, this study intended to clarify what graduate interior designers needed to know as they left school, and how they might gather appropriate and necessary experience to ensure their safe journey to registered professional status.

The need for an updated Common Body of Knowledge for Interior Design was evident for two reasons. First, the document was originally published in 1989 based on research done in 1984 and not had substantial change since that time. Recognition that much has changed in the world since 1989 also meant the Body of Knowledge could be missing content that had emerged in the interior design profession over the past 13 years. Second, the Common Body of Knowledge for Interior Design was difficult to interpret for everyone and especially for interior design educators as it pertained to curricular matters. It lacked adequate descriptive verbs to explicate the levels of understanding of the topics contained in the document and therefore left room for wide and quite possibly erroneous interpretation of material intended to provide the foundation upon which graduates could build further development as professionals in the field of interior design.

New designers needed support and information. The traditional ways in which novices become acculturated to their profession were not being afforded many new interior designers. Small firms, changes in structure of businesses, and home offices meant many were working from their own homes 'virtually' and often for more than one company. While technologies supported the ability to work in this fashion, they contributed to the isolation new designers felt, and created an absence of environments within which these new designers could be nurtured and acculturated into the profession of interior design. With increased pressures by the profession to graduate from design school with exceptional design capabilities and well developed inter-personal skills, and a dearth of opportunities to find employment within a design firm, no mentors or role models apparent, most new designers find the transition from school to workplace overwhelmingly difficult, and some actually leave the profession entirely.

These purposes appear to mirror the intent of the interior design field in an abstract way. Today, design is less about luxury, amusement and personal expression, and more concerned with long-term solutions for citizens. In a way, interior design has returned to its roots and focused attention on the very basis of the profession, and at the same time looks to the future for origination - new and appropriate solutions to increasingly complex design challenges.

Results of this Study

A panel of expert interior designers comprised of senior practitioners from Canada and the United States of America responded to two data collection instruments. Substantial information was collected using these instruments, and subsequently analysed using inductive and deductive

methods. Questionnaire data were entered into SPSS and analysed. Telephone interview data were entered into Word and analysed.
Bloom's taxonomy, particularly the six substantive levels and their definer verbs, proved extremely helpful in developing questions for the questionnaire and, most importantly, offering descriptive and illustrative qualities about the level of knowing required for each topic in the Common Body of Knowledge.

Following a variety of processes, analyses, and syntheses, two products were presented. The first was a proposed Common Body of Knowledge for Interior Design 2003 (Chapter Five). The second was a draft Guide for New Designers (Chapter Six).

Common Body of Knowledge for Interior Design 2003

The Common Body of Knowledge for Interior Design published in 1989 was outdated. All but two of 56 topics included in the existing Common Body of Knowledge were deemed to have increased in importance, 36 of them significantly. The remaining two did not change their level of importance and were scored by respondents above *very important* 'when they graduated from design school 15 – 40 years ago' and 'for graduates today' indicating they believed these topics to be equally important now as they were earlier. Not a single topic of the 56 in the questionnaire dropped in importance. Respondents who believe these topics are currently part of the Common Body of Knowledge for Interior Design added 35 new topics. These results have dramatic repercussions for education. If this material is considered foundational to the profession's body of knowledge, then these topics must be included in interior design programs' curricula in order to produce adequately prepared graduates who will commence the *experience* component of their career paths with a high likelihood of success.

Guide for New Interior Designers

Information gathered by telephone interviews of senior interior design practitioners resulted in nearly 400 documented comments. Utilizing Bloom's taxonomy for cognitive and affective domains and lateral thinking exercises (mind-mapping) they were synthesized into thematic categories that allowed development of a guide for new designers. It was written in an informal tone, and was intended to be appealing and easy to read for new designers who may be experiencing isolation and a lack of support during their initial years in design practice. An invitation was extended to all readers to contribute to its further development.

The invitation is especially extended to registered professional designers. Professional interior designers may choose to become guides or mentors for new designers in order to "give back" in middle age and revitalize their own learning (Levinson, et al., 1978). One of the intended outcomes of this study was to find ways to encourage registered designers to recognize opportunities that would assist new graduates within the profession. of interior design. Comments from some respondents give rise to hope that help is available for new designers:

- Recalling their own journeys of years ago from graduation to registered professional status reminded many of the support and guidance they'd received along their path.

Participating in this study reminded them that now would be a good time to repay the favour. Several indicated willingness to participate in mentoring programs.

- Apparently being asked is important. As with most initiatives, someone must lead. Registered designers are willing to assist new graduates – if asked.
- Despite poor current economic climates and tenuousness (volatility and instability) of design company structures, strategies are available to provide support to novices.

The Guide for New Designers should serve two additional purposes - as a handbook of topics assisting senior designers to 'guide' novice designers, and as a reminder for senior designers to move from "getting" to "giving".

Summary of Recommendations for Graduates

Overwhelmingly, a panel of expert designers believed that new graduates from interior design schools need to be brighter, better, and faster than these successful design practitioners were when they left school 15 or more years ago. No existing topics of the Common Body of Knowledge for Interior Design were deemed less important than before, and most increased in importance and are sought out now as vigorously as ever by those wishing to hire new designers. Most topics were given a 'very important' or 'critically important' score on the questionnaire and mentioned repeatedly during telephone interviews. Included were a basic understanding and ability to apply the Common Body of Knowledge for Interior Design, with particularly strong capability in application of two and three-dimensional design, and the elements and principles of design. Equally critical were capacities for problem solving, critical thinking, professional conduct, and adherence to a code of ethics. High levels of competence were expected in design conceptual development, presentation and technical drawings, digital literacy, and verbal and written communications. Matters of prime importance for new designers also included safety issues such as access and egress (how many people will occupy the spaces and how many exits/widths of corridors, are required); universal access (design accommodating all disabilities, including age); and environmental concerns (off-gassing and recycling capabilities of materials). Responsibilities concerned with protecting the health and safety of the general public ranked as *critically important*. In large part, those hiring new designers expected exceptional levels of design ability and people skills; in short - excellent designers, who were also outstanding people.

As a baseline for progress through required years of experience, in preparation for sitting the professional competency examination, new designers should have the following abilities and attributes:

- A complete basic skill set of interior design (Common Body of Knowledge).
- Creativity, tangential thinking, and problem-solving skills.
- Ability and willingness to work in teams with people.
- People skills – including being an effective listener and communicator, and having ability to network.
- Good attitude, a willingness to learn, and know how to learn.

- Motivation, curiosity, communicative strengths, reliability, dependability, and be a positive thinker.
- High standards of ethics and integrity.

Most respondents highlighted these four additional criteria for survival and success in today's workplace:

- Capability with many technologies – CADD (Computer Assisted Drafting and Design), especially with three-dimensional software; data management of all kinds, digital photography, e-mail use including attachments and sharing drawing files.
- Extensive broad-based liberal education, to better prepare new designers for the rigors of dealing with sophisticated clients, some from cultures other than the designers', effects of globalization and international business strategies.
- New knowledge – of subjects such as sustainability/green design, barrier-free/universal design, ergonomics/anthropometrics, and new topics such as Bau-biologie[6], and an ability to research these and other emerging topics.
- Leadership skills – resist the urge to copy and/or superficially mimic trends. Designers are not pattern makers - the requirement is for *origination*, not *discrimination*. Interior design practitioners have a social obligation to provide leadership, this being related to the professional requirement to extend knowledge to the public by 'doing noble service'. This leadership may come in many forms but likeliest to combine issues of global and societal concern that would be assisted through design processes. For example, if the interior design profession conducted research that measures the impact of design on the quality of life, this research information would give the profession power to influence the development of controls or *zoning ordinances* to support the quality of interior spaces. Presently, existing controls relate only to safety; and quality of life is a much broader issue. These ordinances would build new expectations about the quality of interior spaces.

At graduation, new designers should assume **learning has just begun**. Finishing school is the beginning of a lifetime of learning. Continuing education units (CEUs) are required to keep a license current. Sustainability and 'green design' mean designers now have to understand chemistry, biology, and other sciences. New designers must **have breadth** - in design, art, historical reference points, international awareness, and cultural differences. Related and affiliated professions are no longer optional areas of inquiry. Local projects require global information; these are liberal arts of the information age. There is an emphasis on diversity; graduates should be literate in social sciences, economics, and other disciplines so they can understand clients - their backgrounds, needs and wishes. The design team must have a broad base of design, including cultural anthropology, psychology, ergonomics, and more. The world is different, the pace is faster, clients are sophisticated and the marketplace and public understand design. Today's graduates know more than most senior designers about technological issues and abilities and can use this capability to their advantage within a firm. They should be prepared to teach others what they know. Young designers need to realize that hand skills – the ability to sketch freehand and draft mechanically -are still critically important, so must be honed. They

[6] German movement that considers the relationship between buildings, their environment and health.

need to develop excellent communication skills, to generate ideas, assist participation in teams, and converse intelligently and effectively. New designers need to learn how to position themselves as a designer - hundreds of alternate opportunities exist. Today and tomorrow's graduates need to be like medical internists, somebody who recognizes a problem and knows how to (re)search effectively for the answer. These recommendations and others comprise the Guide for New Designers presented in Chapter six.

The How of the What

The purposes set out in this study, when accomplished, have potential to alleviate some of the misperceptions of interior design as a profession. Clarification and documentation of a Common Body of Knowledge for Interior Design would help individuals distinguish interior design from other professions involved in producing built environments and from other creative endeavors. For example, the words *art* and *design* are often included in the same sentence but do not clarify the components or attributes of each word. People sometimes use phrases such as "it works" about either subject, not expressing what 'it' exactly is that 'works'. Mature professions such as law and medicine manage to avoid much of this confusion due to definitive, established, and evolving bodies of knowledge attributed to each profession. Updating and reconstructing interior design's Common Body of Knowledge 2003 was intended to provide clarification to a number of stakeholders involved in design, as well as giving a clearer understanding of this profession and the value it holds for the general public.

Albert Einstein once said – the significant challenges we face today will not be solved by the same level of thinking that created them. The core purpose of interior design is to *originate,* as differentiated from *discriminate* – simply choosing one thing over another. Interior design requires the creation of something new, usually as a result of thorough research, collection and analyses of pertinent information, and a synthesis of all of this with clients' requirements, budgets, building codes, and more. It is not sufficient to know things; in design these things must be applied to other things and then analysed and evaluated. Much of what is involved lies in the affective domain - behaviours indicating attitudes of awareness, interest, attention, concern, and responsibility. The ability to listen and respond in interactions with others is central to 'programming' in design. The ability to demonstrate attitudinal characteristics and values that are appropriate to interior design practice are linked to ethical practice and personal attributes. These words describe *how* interior design is done – integral to a conception of practice. A delicate balance of *what* and *how* is required to maintain equilibrium in any discussion of a profession. New thinking, often a result of collaborative processes lies at the heart of design and should be a starting point for solving the significant challenges facing new designers today.

Tomorrow's Research - More Projects Await

Further study and refinement of the Proposed Common Body of Knowledge for Interior Design 2003 and The Guide for New Graduates are invited. Appropriate associations and educational

institutions should review and provide refinement to each of these documents. Ultimately the goal is to see these validated, adopted, and embraced by the profession as tools to improve the very basis of the profession and to assist those individuals who intend to join the profession.

During the process of gathering information for this study, a number of suggestions were made and arose for further study. Other projects include:

- *What is Interior Design?* A guide for students in high school or early college, or others seeking information about the profession of interior design.
- *Definition of Interior Design.* An expanded and revised definition of the profession of interior design.
- *How to Mentor Interior Design Graduates.* A guide for seasoned professional designers who are interested in 'giving back' and assisting novice designers.
- Develop a *website of digital files*, including The Common Body of Knowledge for Interior Design 2003, The Guide for New Designers, and other available material.
- Develop a *web-based mentoring* program.
- *Articles* for IDEC journal; IIDA magazine (Perspective) and other professional organization publications reminding professionals of responsibilities to build the profession by nurturing young designers.
- Study curricula of various interior design programs in North American schools to see whether *the type of curriculum* you study *makes you a particular type of designer.*
- Review and document the *scope of services* of interior design.
- Investigate the *future of metric measurement system* as it pertains to design in North America.

Potentially, any or all of future project results (in addition to an approved and adopted Common Body of Knowledge for Interior Design 2003, and a Guide for New Graduates) could be provided as web-based information, linked to many Internet addresses. Current, accurate and available information is critical to the growth and development of a healthy profession.

Conclusions

This research was sparked by my work as an interior design educator. Several years of observing new designers experience isolation, hearing of their trouble finding suitable work experiences and subsequent insecurities about their capabilities motivated this study. Design work has strong applied components, so research without an ability to implement findings, has not been my preference. It was important to select research topics that, upon completion, could have implications for practice and improve a situation. During processes of gathering data, encouragement to pursue this study was steady and frequent. Several individuals expressed interest in partnering to tackle other projects. Design associations and organizations responded to queries for information, status of related studies, and dates of various documents (that curiously,

or intentionally were not dated when put into use). Support for this study was more prevalent, it seems, than support for new designers at present.

Assisting graduates during their initial years to succeed in gaining design work experience would only be possible if the new designers had graduated with essential knowledge, skills, and abilities as entrenched in the interior design profession's Common Body of Knowledge. Upon investigation, the Common Body of Knowledge for Interior Design was determined to be a date-less document. Some searching was needed to discover when it was published (1989), and that it was based on research done five years earlier (1984). The document been accepted as 'scripture' ever since its publication and this fact has created justifiable concerns about its currency. As well as assisting new designers with experience, an earlier and equally as important purpose of this study, therefore, was to determine whether the Body of Knowledge was still valid today or needed revision. By employing Bloom's taxonomy, specifically anchoring each of the topics of the Common Body of Knowledge with one of Bloom's six levels of cognitive knowledge, a more powerful way to present this important material emerged. The existing Common Body of Knowledge utilized very few verbs (26) to describe critical information; the Long Definition of Interior Design was somewhat better with 35 descriptive verbs. A more firmly grounded underpinning for the Proposed Common Body of Knowledge 2003 was achieved than has existed to date by moving objectives beyond 'knowing' into deeper levels of 'synthesis' and 'evaluation'. The new iteration of the Common Body of Knowledge for Interior Design includes a total of 136 verbs.

The Proposed Common Body of Knowledge for Interior Design 2003 is offered for further review. Technological capabilities today provide ways to convey this information to stakeholders – educators, students, new designers, registered practitioners, relevant associations and organizations - for consideration, modification, additions and approvals. Additionally, current technologies provide capacity for continual updating of content of The Common Body of Knowledge and other important documents, thereby introducing the critical fourth dimension of time.

The significance of this study will have been maximized if its work can be integrated into design practice to build a bridge between education of new designers and practice. To propose a New Common Body of Knowledge 2003 is one thing; for the profession to review and adopt it is another. A broader and deeper definition of interior design will mean better-educated interior designers and improved interior design results.

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American Institute of Architects (AIA)
Information for Mentors, Intern Development Program (IDP) (updated January 2002).
http://www.aiaseattle.org/news_0108_FAQlicensure.htm

American Society of Interior Designers (ASID)
http://www.asid.org

Interior Design Educators Council (IDEC)
http://www.idec.org

Interior Designers of Canada (IDC)
http://www.idc.org

International Interior Design Association (IIDA)
http://www.iida.org

International Association of Lighting Designers (IALD)
http://www.iald.org

Foundation for Interior Design Education Research (FIDER)
http://www.fider.org

National Council for Interior Design Qualification (NCIDQ)
http://www.ncidq.org

Built Environment Sites

Environmental Design Research Association (EDRA)
http://edra.org

Human Factors and Ergonomics Society (HFES)
http://hfes.org/

International Centre for Facilities (ICF)
http://www.icf-cebe.com/
Note: This site contains links to 14 other sites related to built environment issues.

International Development Research Council (IDRC)

This organization has merged with National Association of Corporate Real Estate Executives (NACORE) and can be found at:
http://www.corenetglobal.org

International Organization of Standardization (ISO)
http://www.iso.ch/iso/en/ISOOnline.frontpage

Americans With Disabilities Act (ADA)
http://www.usdoj.gov/crt/ada/adahom1.htm

Other Sites

American Psychological Association (APA
http://www.apa.org/psychnet/

Australian Council of Professions Limited (ACPL)
http://www.austprofessionscom.au/

Journal Sites

Interior Design Magazine (New York, NY)
http://www.interiordesign.net/index.asp?layout=id_story

APPENDIX 1: Letter of Informed Consent

June 2002

Dear

Re: <u>The Future of our Profession</u>

The path between graduation from interior design school and professional registration/licensure, for new graduates, is often fraught with insecurity, insufficient exposure to practice, and solitary work experiences. This condition frequently poses a negative effect for recently graduated individuals and ultimately for the profession.

A study is currently underway to analyse ways in which new interior design graduates can be assisted through the first two or three years of practice to better prepare them for the NCIDQ examination And once they have successfully completed this minimum competency examination, to achieve registered professional status in the profession. I would like to invite you to participate in this study as an experienced interior designer and as a leader in the development of the profession.

Your involvement requires less than an hour; first to complete a short questionnaire that will be sent to you under separate cover, and second to participate in a short telephone interview. The questions posed to you will provide data to help articulate guidelines for individual interior designers and the profession of interior design. Participation is voluntary of course; and a participant may withdraw from the study at any time.

The purposes of this study are:

- To analyse key attributes and practice characteristics which registered interior designers determined were essential to their successful journeys,
- To determine what has changed or is changing at the dawn of the 21st century for current graduates,
- To explore methods for these practices to occur, even in virtual work environments, and,
- To present these findings in formats for best use and practices.

The study is part of my research for a Master of Arts in the Faculty of Graduate Studies, Department of Educational Studies at the University of British Columbia. My advisor is Dr. Roger Boshier, and his telephone number is 604 822-5822, email: roger.boshier@ubc.ca.

Your identity will remain confidential because no individual respondents will be identified in the write-up of the study.

APPENDIX 2: Cover Letter to Participants

June 2002

The Study: The Future of our Profession

The path between graduation from interior design school and professional registration or licensure, for new graduates, is often fraught with insecurity, insufficient exposure to practice, and solitary work experiences. This has an effect on individuals and the profession.

This study is designed to analyse ways in which new interior design graduates can be assisted through the first two or three years of practice until they qualify for the NCIDQ examination; and following successful passage of this minimum competency examination, achieve registered professional status in the profession.

There are two parts to this study:

Part I: Questionnaire

The questionnaire asks the respondent to answer two questions, as they pertain to the 'common body of knowledge' of interior design:

- How critical were the topics to your professional success as a new graduate seeking professional registration?
- How critical are the topics now (2002) for new graduates seeking professional registration?

This questionnaire will provide data to verify (or not) the 'Common Body of Knowledge for Interior Design', and to identify potential shifts and changes to this knowledge, i.e. something that was required previously and may no longer be required now; or a change in emphasis on criticality.

The questionnaire will take no longer than 30 minutes to complete. A self-addressed envelope is provided to you for sending the completed questionnaire back to me. If the questionnaire is completed and mailed back to me, it will be assumed that your consent has been given to participate in this study.

Part II: Telephone Interview

The telephone interview will occur at a mutually agreed time. I will contact you and pose the questions to you that are included in this package. They are provided in advance to allow you some ponder time. The telephone interview will take approximately 30 minutes. The data collected in these conversations will be subjected to a qualitative analysis.

APPENDIX 3: Telephone Interview Questions

The Study: The Future of our Profession

TELEPHONE INTERVIEW QUESTIONS

A mutually agreed upon time will be arranged with you, through email or telephone, for the interview.
Estimated length of telephone interview is 15 to 30 minutes.
You will answer these questions during the telephone interview and are not required to make notes ahead of time. As the interviewer, I will make notes during the telephone conversation/interview.
You may choose not to answer a question(s).

The questions are intended to cover three areas. They include:

- capturing the critical incidents that contributed to your successful journey from new graduate to registered professional interior design practitioner;
- identifying what has changed or is changing as we move into the 21st century,
- illuminating areas of concern, or thoughts that you have which are not included in either the questionnaire or telephone interview questions.

1. Please identify the three most critical events, circumstances, or influences that affected in a positive way your success in the first few years of design practice after graduation.

2. Once you received professional status and recognition, in what ways did you find your practice as a registered interior designer different from the 'early years'?

3. Please identify the three most critical events, circumstances, and/or influences affecting your success in the past few years.

4. What has changed for new graduates from design school since your own graduation that they need to be cognizant of as they make their journey to registered professional status?

5. As you look into the future, hiring designers two to five years from now, what do you consider the most important characteristics and attributes these designers should bring to the workplace (other than knowledge and skills of the 'Common Body of Knowledge for Interior Design')?

6. If you were asked to give one piece of advice to new graduates as they embark on this journey towards registered professional registration, what would it be?

7. What activities in these individuals' early career paths do you feel are a) absolutely required, b) somewhat required, c) could be helpful but optional? Your responses can reflect knowledge and skills from the *common body of knowledge*; or attributes and characteristics of a designer.

8. What question(s) do you wish this interviewer had asked, or what comments and suggestions? do you feel are important in a discussion of the early career path for these new designers?

9. Closing - do you have any questions?

Thank you.

APPENDIX 4: Glossary

Terminology

Professional certification is often confused with similar terms, such as accreditation and licensing. Certification itself may take many forms. The following will clarify the various terms.

Certification:
Although a few state and provincial governments refer to the term "certification" as a level of legal recognition for individual practitioners within that state or province, certification is generally defined as a voluntary form of recognition of an individual, granted by an organization or agency that is non-governmental. This organizational certification recognizes that an individual has met predetermined requirements established by the organization. Certification may recognize only minimum competency levels, or may recognize advanced levels of accomplishment or proficiency within a profession. (Please reference the certification section following.)

Recertification:
Some organizations require certificate holders to keep certificates current through periodic re-examination and/or the recording of Continuing Education Units (CEU's). New certificates, or dated stickers affixed to certificates are issued upon successful completion of each examination. This may be a condition for certificate renewal in some cases. States or provinces may require periodic re-examination of specialized areas of knowledge, such as codes.

Advanced Certification:
In professions where practice has become specialized, certifying organizations have expanded their scope to issue special certificates for highly developed disciplines. In the interior design profession, this could include, for example, the areas of commercial design, health care, retail or store planning, hospitality, historic preservation, and so forth.

Record Maintenance:
The annual maintenance of a certificate, by the certificate holder, to keep the certificate current for legislative and professional purposes is record maintenance.

Accreditation:
Accreditation applies to programs within institutions, rather than to individuals. Generally, accreditation is a voluntary form of recognition and is granted by an agency or association to programs or organizations that meet established qualification and education standards, as determined through initial and periodic evaluations. The Foundation for Interior Design Education Research (FIDER) accredits interior design programs.

Licensing:
The specific terminology for licensing (or legal recognition) of a profession varies among jurisdictions. Licensing regulates individuals within a profession, such as interior design. The sole basis for licensing individuals is the protection of the health, safety and welfare of the public. Licenses are granted by a state or provincial government to individuals who have met predetermined qualifications, generally including education and experience requirements, and who have successfully completed an examination for minimum competency within a profession. Licensing may limit the use of a title associated with the profession, as in the case of title act legislation, or, in the case of practice act legislation, may restrict the practice of a profession to those individuals who have become licensed under the legislation.

APPENDIX 5: Raw data from Telephone Interviews

Telephone Interview Questions and Responses

➢ Indicates next respondent

1.Please identify the three most critical events, circumstances, or influences that affected, in a positive way, your success in the first few years of design practice after graduation.

➢ Getting a great job with a firm you respected
- Targeting a firm and getting a job there
- Had a mentor from school to workplace, person was involved in education and practice – serendipitous
- Upswing in the economy – good time to be looking for jobs

➢ The advice to 'do what you want to do and enjoy your work' (and the rest will come…)
- Partnering with someone of complementary skills & strengths
- Knowing how to communicate, really communicate
- The commitment to 'refining a craft', not just taking any work

➢ Getting a job in a good architectural practice where I had interned as a student
- Working with two great designers, having them both as mentors
- Learning about the business side of design without the risks (as an employee)

➢ Intentionally strategizing who I wanted to work with and target those firms
- Although portfolio is important, networking was key to getting my first job
- Being exposed to a variety of projects in my first job – breadth of work

➢ Entering a practice with very high ethics – doing the best work they could do for those clients
- Having role models that provided leadership by their exhaustive preparation (drew every wall in every room, blank or not)
- Filters within the firm were very demanding – set a high standard
- Being hired for objectivity – what I actually could do well, not just said I did well, and for having confidence in those capabilities (not arrogance, just confidence)

➢ Maneuvered an internship during school that continued after graduation
- Was encouraged to plan my career, lay it out ahead of me and make decisions, not just 'let it happen' (by a mentor)
- Good economic time, three of us, the principals of an interiors group in an architectural firm 'spun off' to form our own business
- The mistakes we made were excellent learning experiences and somehow we could afford to make them then (maybe not now)

➢ Connection to a friend from College, who knew of my excellent drafting capabilities, got me my first job – the foot in the door
- Joining professional associations and volunteering helped build the network
- Being located near a metropolis helps you keep in touch with the latest in design knowledge, technology, and products

➢ Not ready to practice after graduation, so went to graduate school
- Felt alone, no mentor or encourager, so went back to school instead

- Being able to think diversely and having varied experiences growing up made be better able to get my first job
- Had a positive mentor (in the 60s).... so didn't know it was supposed to be a scary time
- Had someone to shadow, could relate to that person, helped me see through the frouph and focus on the technical knowledge of what the products were capable of doing (and more importantly, not capable of doing)
- A designer's strength is in their knowledge of resources/materials, etc
- Getting a job with an established, large architectural firm with an interiors division
- Networking within the firm and through various educational and social functions – build that network!
- Started my own business and that made me a better designer....I made the time to consider the work thoroughly, made me more creative
- Had excellent drafting skills and that got me my first job with a furniture dealership
- Exposure to a huge variety of jobs and projects really opened my eyes and confirmed that the design process works on any challenge
- Involvement in professional organization built my contacts
- Spent the first year or two 'following' and learning
- Was poor economic time so I took a job to just hang around and observe and learn, paid poorly but had a chance to be there
- Kindred spirits seem to seek out each other, so I immediately had a mentor in the first firm I worked with
- We worked in teams so I always had someone to talk to, ask, discuss things
- Became a member of the design association right away to get connected
- I was determined to survive – tenacity plays a role!
- Having a background in general education helped. I could combine this with critical thinking in design
- I was strong at 3-D and it showed in my portfolio
- I believe that I was well-traveled was an asset to my being hired
- My first boss went into receivership so it taught me that the design experience might be great, but the business has to survive
- Layering of previous knowledge helped me. I was in business and knew accounting before I became a designer
- My people skills, ability to read people and relate to them, really got me my first big design jobs
- Landed a job doing what I wanted – office space planning
- Then 3 years later founded my own company
- Simultaneously, got a large job – John Hancock (Boston)

<u>2.Once you received professional status and recognition, in what ways did you find your practice as a registered interior designer different from the 'early years'?</u>

- Yes, had credibility and received referral work from folks in the network

- Felt sometimes that the school you graduated from was more important than professional recognition, for getting a job at least Practice was more comfortable because you could 'speak the same language' as your peers (in-language/in-group)
- Had control of decisions – to stay in Canada or move to the US
- Understood, finally, this body of knowledge thing, what we do
- Learned how to learn from experience – made a big difference to quality of work and what the client got for his/her $$$
- Was more confident so would take on any challenge
- Learned to set up a training and review process for junior designers to help them learn vicariously and not make mistakes
- No difference
- Got professional liability insurance!
- No difference
- Realized I could design my own career
- Registration gave me a sense of completion of an aspiration, a target achieved, but then what.... what would I accept as my next goal. I could determine the next goal
- Seminal point in my career, go higher or go elsewhere
- No particular difference
- Felt like I'd arrived!
- Had a more holistic understanding of the design process
- Had an understanding of how design firms make money
- Felt like I needed to go back to school to get a general education or a broader education to balance the design technical and business stuff
- None, nothing is different
- I thought that receiving status would help to foster professionalism, but the public doesn't know the difference between licensed/registered or non-licensed. Why put all this energy into it if it's not making a difference?
- Philosophically I became more mature about my work. It was my responsibility to be a role model
- "You've gotta go to Harvard to find out what isn't"....
- Got over the tentativeness of design, and realized that I knew the basics and the process
- Not sure it changed my practice, but certainly got me involved in design organizations and associations!
- No difference....well, OK a $15/week raises
- Raises the question of whether registration means anything?
- NCIDQ certified meant that I felt I brought more to the firm.... more confidence, more credibility, and that I had a credential to show and present to clients
- Had a credential I could show clients. Even if they didn't care, I was able to educate them a bit about the meaning of it.... you wouldn't go to a surgeon who hadn't graduated and passed the state medical board exams would you?
- None
- Taking and passing NCIDQ (1989) renewed my confidence in myself and my work – so was a personal benchmark/goal
- I could then hold that credential out there for my clients (exuded confidence)

3. Please identify the three most critical events, circumstances, and/or influences affecting your success in past few years.

- Marriage breakdown (allowed me to re-focus on work)
- Economy – made me focus on sustainability
- Volunteer involvements had given me a 'family of design'
- After 21 years in practice, recognizing the hills and plateaus, and hills and plateaus; and learning that the economy affects what happens – diversify your work, worldwide or locally
- Achieved major publication coverage of work, so all work is now referral
- Ability to recognize tangential thinkers and those with people skills – both critical to design success
- Situations arose allowing career building blocks – choices
- Always worked to handle daily detail while seeing larger tactical potential
- Recognized that I'd self-generated positive situations – same modus operandi, but referral clients, large clients, important clients (profile)
- Ability to communicate – learned on the job, so to speak
- Adaptability to change
- Networking – politically connecting with people and helping them connect with each other
- Keeping your Rolodex full – so you know who to call
- Nurturing connections, in respectful ways
- Having a 3000 book library on design
- Ensuring three things.
- **Literacy:** a sense that I really know my profession, what is going on, an authority in the universe of the practice of design.
- **Understanding:** the mechanics and structure of the industry, media, organizations, and associations.
- **Visibility:** the issue of visibility to represent the industry and have a credential that is recognized/authority.
- These three give a sense of worldliness, frame of reference, for leadership in design.
- In business 21 years and finally feel like I understand it
- Decided to surround myself with people of the same mindset and use the clarity that comes with experience. Focused on high end.
- Shared vision, like-minded people, offices to suit (branding and imaging and marketing those projects).... need all the pieces together.
- Nurture the staff, give them recognition and $$, build loyalty through a variety of endeavors
- Decided to be the champion of ying/yang...2-year plan.
- Getting published, knowing how to...name and design both
- Winning high-profile projects (through competitions)
- Awarded contract for sustainable design for city of Los Angeles
- Knowing the city architects

- Moving off the position of being the worlds greatest designer to being an educator (a good one)
- Try to challenge the profession (more than a basic skill set). Lead!
- Build a good team – administer and design and think!
- Willingness to change
- Communication and people skills
- Contacts made and kept – development of these
- Gaining administrative experience by volunteering/serving in IIDA and IDEC
- Volunteer interests, professional organization involvement has widened perspectives and taught me a lot (including public speaking!)
- Networking and leadership training was indispensable
- The need to break down barriers between profession, sexism, and speaking out "leading the conversation" – across the experiences, use cross-pollination
- Raising the issues, because of years of experience, such as ADA, fire-safety, maintenance issues; taking on the responsibility for the issues (e.g. Dupont awards)
- Over the years, the networking and contacts/clients/referrals
- Need work-study to assist young designers
- Maintain a critical mass in your contacts file – resources
- Involvement with professional association (IIDA and AIA) has given enormous opportunities for development/referrals
- Don't get stuck in a one-horse rut.... i.e. dot-com bomb
- Professional organizations – networking
- Marrying an architect (although sometimes a liability ☺)
- Professional networking in any organization, community involvement – get out there
- Constantly learning – on your own, conferences, mailings
- Choose an arena – e.g. Marketing and promotion; office specialization; business & corporate planning; personnel and management issues
- Do something new – feng shui or hula-hoop
- Take social responsibility seriously
- Travel – get out of town, incredible experiences and builds visual library...do it annually at least.
- Professional involvement (IDC) gives credibility, contacts and interactions – especially in government liaisons.
- Volunteer to be a judge (IIDEX) – cross section of people, broad based and varied profession – get out of your 'track'!
- Attend a new conference type – healthcare symposium, green design...changing interests as you age (as a designer)
- Good name recognition by this time, so got a lot of referral work
- Worked on the state legislature project in Augusta (1998/99) – huge amount of work in senate and house and legislative offices
- Testifying in the legislature back in 1993 for licensure of interior design had come home to roost. That political effort earlier had landed this job
- The confidence to speak in the house prepared me later for NCARB

4. What has changed for new graduates from design school since your own graduation that they need to be cognizant of as they make their journey to registered professional status?

- Grads are still not paid what they're worth (so not changed)
- Continuing education (CEUs) are required and recognized as required
- Not a lot has changed.... still look for basic skill including tangential thinking, creativity, flexibility in thinking, willing and able to work in teams and with people.
- Add a base of knowledge covering breadth – design, art, historical reference points, including international awareness
- Everything (since I graduated 34 years ago!) Not even systems furniture stays the same ....the Quickborner team!
- What has not changed are the personal attributes/verities
- Now graduates need to be aware of the world – cultures
- Since this is the first generation of mothers working full time, the grads are a different breed...who raised these rude kids?
- Ethics and other soft skills – these probably need to be taught in school because not all graduates have these skills
- Good attitude, willing to learn, know how to learn, curious, motivated, communicative, reliable
- Technologically, the students know less than the students, so no-one is as prepared as they need to be for today's work
- Today graduates need to have a broad liberal education, not be just technicians – liberal arts of the information age
- Emphasis on diversity – literate in the social sciences, economics, and so on to understand the clients, their backgrounds, their needs and wishes.....no longer just a designer...need a broad based team of designer/cultural anthropologist/psychologists, etc.
- Communication skills par excellence – ideas, participation, intellectual and oral communication
- Know how to effectively position yourself as a designer et al...there are hundreds of alternate opportunities now
- The entire world is different, pace is faster, clients are more sophisticated, design is better understood by the marketplace and public
- Have to know all technologies – internet, CAD, sourcing of materials, global products available
- Know about related professions, IFMA, realtors/brokers, etc
- Everything! (graduated 20 years ago)
- Seems like there is no time to teach junior designers, everyone wants an intermediate or senior
- Technologies, AutoCAD, and internet, and digital anything
- Sustainable/green design means designers now have to understand chemistry/biology and other sciences
- Leadership skills are required...architects still dominate
- Broad education is now required

- New graduates interface with the world, not just their region/locale.... so local projects still require global info
- Technologies are critical, in ADDITION to hand skills
- There is more competition, and not always from qualified designers.... so you must understand the competition and where is it coming from (allied professions?)
- Understanding the competition is key because it affects your practice, your pocketbook and keeps the right doors opening for your business
- Graduates now just need to be so much more savvy
- Different!? From candles to electric light bulbs!
- Be a specialist after you've been a generalist (a deep generalist)
- Know a lot about a lot of stuff: green design, barrier free, innovative psychology, sustainability
- Previously grads needed to know function and aesthetics; now they must know much more...no broad brush – go wide and go deep!
- Technologies mean a lot of detail must be considered
- Computers and technology – exponentially!
- Students today have to be like an internist...somebody who can recognize a problem and go out and search the answer
- Need to remove the notion design is a glamour field
- Need to research, know how to find information, how to use technology, and be willing to change and learn constantly
- Same issues as when I graduated...not that much different
- Need to be able to think effectively and have basic design skills; those practitioners who expect more are making a mistake – they should be prepared to teach the new graduate how to work in their office (as long as they can think effectively)
- Differentiate between a CADD technician and a designer using technology as a design tool
- There seems to be less mentoring and support for new graduates; everyone expects them to be intermediate designers already; so the graduates have to seek out new ways to find support.
- Higher level of technical requirements and use than before.
- Time management – balance for a life and health
- Downside is that graduates do not have time for meetings, association memberships, joining and volunteering.
- Legal responsibility is greater
- Clients are far more sophisticated and knowledgeable now
- Competition for design work and jobs is greater
- Computer skills of all kinds must be excellent – CAD, 3-D CAD, data management skills, word-processing (manipulate data and write clearly), PDA communication, plus whatever was invented yesterday...
- Computer and technological skills
- They have to get involved in the design and other communities or be invisible
- There is a shortage of work and more competition
- Lobbying and mentoring to develop good strong relationships

- Everyone is looking for excellent people skills – no longer good enough to be a great designer
- Volunteer in the community – be a whole person
- With the need for licensure and public safety, we must ensure that our graduates understand building codes and other regulations WELL. Previously toxicity and flame resistance and awareness of codes was OK…not any more.
- Also students' ability to interview and develop programming skills is key
- Additionally, students must understand organizational structure and culture

5. As you look into the future, hiring designers two to five years from now, what do you consider the most important attributes and characteristics these designers should bring to the workplace (other than knowledge and skills of the 'common body of knowledge of interior design)?

- Willingness to listen – critical to be able to focus on clients' needs
- Cockiness, unless it's a cover for lack of confidence, is a problem
- Technology can be used as a benefit (technology architects) in a transition to our own profession – self-confidence
- Need the same stuff – tangential thinkers, creativity, flexibility in thinking, willing and able to work in teams with people
- Need a strong base of broad knowledge, historical reference points, international acumen, and will to understand!
- All the good personal traits – integrity, honesty, ethical work
- Inquisitive mind, desire to learn and explore
- Ability an willingness to learn, with a touch of aggression and ambition
- Liberal arts education a requirement
- Adaptable, with the ability to reflect and assess
- Motivation and creative problem-solving processes
- Basic design steps and ability to use reflection to improve
- Leadership skills and abilities - this edge work comes from a new model – cannot follow the commodification (look alike/act alike/talk alike)
- Develop a new value proposition – fee structures – strategic vector of design services
- Draw perspectives upside down
- "Confidence" to lead, to be innovative, to take risks
- "Research" agenda – think about design process as a research site, ability to bring new conclusions
- "Broad base of reading" more than design journals, literature, socialization, information for curiosity quenching
- First and foremost – a team player
- Learn and communicate – have excellent people skills
- Think outside of the box – break paradigms – sensitivity to ergonomics and sustainability issues
- Technological skills, without a doubt
- Need to create innovative images to communicate, and be sensitive to the need for speed – of today's work

- ➢ Interdisciplinary design teams will be everywhere, be prepared to be part of a larger group and understand and employ the team philosophy – cross over to other disciplines
- Leadership skills
- People skills – have to be able to meet someone and understand them, their interests, values and aspirations
- FIDER should include this kind of sensitivity in design education
- ➢ Know a good bit about a lot of things – monovision (one eye on the daily detail, and one on the larger radar screen)
- Use the lenses and filters that you've learned as a designer
- Explore a lot simultaneously – most designers are multi-taskers, so can visualize 3-D, talk, draw, and write at the same time
- Having your 'own style' is preposterous
- ➢ People skills, ability to read people (Myers Briggs…translating that into clients understanding). Can they be taught?
- Creativity is great; communication is required.
- ➢ Schools need to teach 'how to think' and 'problem-solving'
- Expanded business community now needs these skills too
- While elder designers use hand and pencil; younger ones can use a computer to design and communicate (somewhat unresolved)
- ➢ High moral and ethical standards, including a work ethic
- Personal integrity – not lounging or emailing on company time
- Personability – ability to work in a non-confrontational manner
- Dependability – and other somewhat invisible traits
- ➢ Have a passion for what you do – love it!
- Recognize social responsibility
- Sensitivity of environments influence on people, e.g. Office design not to have fashion colours (trends) vs. helpful colours.
- ➢ Contacts…everyone has contacts….use them
- Enthusiasm – need this
- Have a life other than as a designer – brings richness, networking, opens more doors and opportunities, new terrain
- E.g. Two couriers talking resulted in 5 floor job for lawyers
- Don't discount anything
- ➢ Common sense and willing attitude, and now I'd add emotional intelligence (ability to listen, interact with clients and others intelligently, and present themselves professionally). Clients assume that design talent is there – you are a professional – now 'paying attention to me' is the main concern…how the project will 'go'.

<u>6. If you were asked to give one piece of sage advice to new graduates as they embark on this journey towards registered professional registration, what would it be?</u>

- ➢ Have a balance in life – all work and no play makes a dull person
- Be involved in a larger community and love learning

- Use the involvement to network and link community to family and professional growth
- Have a responsible attitude "to talk or not to talk" about communication
- Do what you feel and want to do – know who you are!
- Don't be afraid of anything, and don't run and hide; don't be timid or reticent. To enjoy life is to take big bites.... moderation is for monks (Proust)
- Learn how to quote somebody
- Passion – to do a good job and have the will to do it better next time
- Commitment to excellence – meaning a willingness to fail early, to challenge the ordained ideas, to start over, to not assume your work is precious, to abandon and pursue a higher level.
- Humility – Say, "I know nothing, as a basis for learning"; find a mentor and absorb everything; have enthusiasm; drop the whole 'entitlement' I have earned the right garbage....
- Become an architect, because that profession has arrived and is respected.
- Recognize that we are a female dominated profession and that has huge implications. (Have kids, work 9-5 then 6 – 12, then 5 – 8am), etc.
- Have fun...do what you need and want to do
- Work with other people, think critically, and lead
- Really develop visualization skills for your own abilities and to help your clients see. If you're not in 3-D land you're not a designer
- Go and take any position with the best designer(s) you can find; just to be around these big thinkers; run prints, clean the sample library, be a docent at the Louvre or Sorbonne; be on the periphery and learn osmotically, because you can't do it later (due to kids and mortgages).
- Be sensitive to changing times, new technology, fiber optics, and greening of America/the world.
- *Clean your fingertips
- Learn how to spell and write an effective business letter
- Dress appropriately
- Join professional societies
- Learn how to present – verbal, and read the observers' leads (understand)
- Make a commitment – can't achieve professional status without personal commitment to achievement level that you alone can determine
- Be involved and give.... move from getting to giving. Have a passion and know that professional association involvement will help with your professional growth
- Stay positive. Develop a positive attitude. Nobody wants to spend time with negative people. Look for the best solutions and keep trying...it's infectious!
- If you are serious about this profession, there is only one career path: go to a FIDER accredited school (even if out of state), get good work experience (IDEP), and prepare to sit the NCIDQ exam. And additionally, get involved in an effort for legislation for Interior Design in your state if none currently exists. You are the leader.

7. What activities in these individuals' early career paths do you feel are:

- Absolutely required:
  - Flexibility
  - Osmosis of group dynamic
  - Understand e & p of design (at the core)
  - Basic skill set, sketching in 3-D, computer use
  - Ability to design, conceptualize in 3-D, communicate to others
  - Ability to get along with others, deal effectively with everyone
  - Minimum technical skills are essential
  - Explore career enough to find out where your passion is
  - Creative problem-solving process
  - Design fundamentals, learning how to explore
  - Visual literacy, being able to visualize material, assess using critical thinking, 3-D
  - Ability to set goals
  - Issue of client management – align expectations of client and work to be done – is the project the correct problem to be solved? So – not containment, but encouragement!
  - Spend more time on the intriguing parts and less on the mechanics
  - Internalize building and health/safety codes
  - Understand the whole design process; walk through a project from inception to completion (programming, space planning, documents, codes, research, project management & administration, completion, inspection, follow-up, post occupancy evaluation.)
  - Get and keep current in technological work – including digital photography, graphic programs, etc. to create wonderful/complicated/complex overlapping imagery in accurate colour
  - The ability to soul search
  - Avoid isolation – understand the mindset of interdisciplinary teamwork, understand the work of architecture, landscape architecture, business, engineering, governmental operations, etc.
  - Computer abilities including as tools for communication of all kinds
  - Ability to take 3-D interior design and apply to other sectors of your life – transfer of skills
  - Good people skills – especially ability to laugh at yourself
  - Be flexible enough to sweep the floor, lug a sofa, NO prima donnas allowed
  - Really know how to think (problem-solve)
  - Be dedicated, enthusiastic, and really want to learn and grow
  - Enjoy and be good at teamwork
  - Increased knowledge of technical abilities, human environment, communication skills and the relationship between them all
  - Get as close as you can to main-line projects, cutting edge, even to volunteer, to get experience, to find out about them, take it in.
  - Listening and programming skills
  - Professional piece – prepared to get involved

- Somewhat required:
  - Listening, to identify needs, expertise in understanding so you can design the correct solutions
  - Be open and work with others
  - Wanting to continue to learn and want to stimulate thinking
  - Ability to differentiate communication to all
  - Ability to refine the essentials from the frills
  - Nothing in this category either needed or not!
  - Black and white…nothing somewhat!
  - Getting involved with industry related organizations
  - Spend time on jobsites – learn tons of stuff here
  - Keep a networking roster
  - Involvement in professional associations, gaining additional contacts
  - Delivery of services quickly – building speed
  - Politics and negotiation skills (give and take)
  - Verbal communications, clear writing, clean and clear drawings and delineation skills (detail, to building the item)
  - Drive a car
  - Be open – able to absorb constructive criticism
  - Get a rich husband (it's still a guy's world)
  - Hone technical skills – it's going to get worse before it gets better
  - Computation and technologies – learn them
  - Get involved in the profession
  - If you're smart you'll figure it out…
  - A mentor to teach you protocol and design manners

- Could be helpful, but optional
  - Sense of humour
  - Love what you're doing! – passion
  - Any life skill – e.g. Cheese fondue, quote a 17th Century author….
  - Volunteer – for anything you care about
  - Explore an area of specialty
  - Have to have a life to be a designer
  - Try not to be a pattern maker – that is, are we (by training) copiers, or do we want to be on the critical plane and listen to everyone and come up with an original effect
  - The community of design is good at copying…not very literate.
  - Mill trips, furniture factories, understanding how to make a brick so you know how to use bricks
  - Fill in the blanks (you decide), e.g. Public speaking
  - Attending product info sessions, conferences, talks, etc.
  - Chairing a committee
  - Learning strategic planning, budget processes
  - Get involved with profession
  - Membership in associations, interface with your colleagues

- Go get another degree
- Really understand how to differentiate between products, deep learning about laminates to hardware, etc
- Work to remove sexism from design (the world)
- Expect to walk in and do the job as presented
- Take an interest in globalization and its impact on design
- Remember to think – all the time
- Join a non-design civic organization in the community
- Design in other areas (product, etc)
- Travel – broaden your perspective
- Get a life, know how to select a good wine, travel, enjoy cultures
- Pray for a wealthy daddy
- ➢ Emotional intelligence

8. What question(s) do you wish this interviewer had asked; or what comments and suggestions do you feel are important in a discussion of early career path for these new designers?

- Discuss sexual orientation in design school (the good news is that gay guys are sensitive, caring & nurturing –excellent designer qualities)
- Interior designers are always educating others – about what we do, and how to solve design problems
- Are there individual or firm responsibilities that could be documented and shared to 'wake up the community'?
- Consider work placements/terms in other cities/cultures?
- Continual new learning must occur; real learning; CEUs are a joke
- Origination vs. discrimination
- Designers (hiring) are not wishy washy – learn in school and keep learning out of school
- What technologies will we need to have and know? Can the graduates teach the older folks in offices?
- Read the newspaper – what affects my business? Research (anything). Track new trends, be discriminating
- Know that you are in charge of your future. Decide what changes I need to make and use design processes to change and accomplish these.... career development processes for yourself
- Collecting design iconography is like a collection, and is NOT research
- Projects for Sooz: update the 'common body of knowledge'; remind ourselves this should be a living document, not something to be encased and put on the shelf to retrieve and quote. Standards committee (FIDER) is Sari Graven, chairperson, Drew Vasilevich (retiring?), Reed Benamhou (moving to accreditation?)...Check with Kayem.
- Another project: expanded definition of design, to encompass scale, texture and the larger role of a designer – we need to teach to 'speed' of life
- Another project: is the curriculum of design schools relevant? Studio, not reflective enough? We need a much greater catharsis...DNA of our assignments is old and dreary.... almost pornographic in it's agedness. Look at today...the continuing

evolution of life means a change to the underpinnings of education (this must be recognized, understood, and acted upon) – evolution of the academic discipline of design! E.g. exposure to globalized world – other cultures, e.g. Japanese concerns with health and cleanliness.

- Another project: the type of curriculum you attend will make you a certain type of designer, e.g. Land grant university with a liberal arts and restoration focus, vs. a technical, applied, connected urban school.
- Another project: look at the sponsors of our work and recognize that they have changed (our strategic vector of services is new). We should look at the point of relevancy...what are relevant now? What encouragements should be given and to whom? The professional associations have neutralized our language ....it is doing harm...do we all dance the same? It only encourages the 'of course I'll pay the lowest cost provider'. Our work must be sociologically relevant
- Change in the way business is constructed, globalization...these have an impact on what everyone does, should do in business
- Another project: develop an Internet mentoring program, i.e. someone volunteers one hour every two weeks to respond to questions from new grads, on line. Tell us your specialty area or what type of enquiries you'd handle; we'll do a directory.
- Junior designers are expected to be much more advanced now than ever before...how do they get there?
- Decide early whether design is for you...don't pretend
- I look at the portfolio just so their feelings aren't hurt...I want to know if they can think and respond mostly.
- What do new designers think they need?
- How do the new designers need to be nurtured? What are their perceived needs?
- Mentors are indispensable...to have someone lead, advise, suggest, counsel, encourage, etc. Gives courage to you to tread where you'd otherwise not have the courage to go. Can learn vicariously – cheaper in both emotional and financial resources, and speeds career development
- Why is money not in the discussion? Designers are not motivated by money it seems, but then what are the chief motivators? I love the smell of wood in the workshop...just want to know how things to together.
- We are not philanthropists – so why don't we charge enough in fees?
- This profession is so very complex.
- Programming and interviewing skills are going to differentiate us from others trying to erode our profession. The art of interviewing is partly psychology and must be non-judgmental.... often includes conflict resolutions strategies.
- Networking in the community (Chamber of Commerce, Rotary Club) are key to increasing the number of people you know and that = contacts. It should also increase your public speaking ability

9. Closing – do you have any questions? Additional comments -unsolicited:

- Think about how to move knowledge to younger/junior designers faster. Leverage technology to become better information sharers, tighter as groups.

- Assume nothing stays the same, plan for change.
- Avoid complacency, avoid assumptions
- Quality assurance for design – take it seriously
- Stop running and think!
- Junior people are no longer looked upon as in-office doers. We must teach networking and social skills in school to give graduates the 'edge'.
- Architects, to a degree, are the enemy.... they hire and fire and lead interior design studios
- How about interior design chat rooms for support, on line?
- Remember, all of this is about serving the public
- Other cultures cannot be a last thought in our education of designers
- Schools that make you declare your major immediately upon acceptance, do disfavour to students.
- Go see the forbidden city in China
- Why do some designers just put a new cover on the old report? Let's blow their cover!!
- It is important to expose students to the whole...the vision...one eye on the detail and one on the future.
- They cannot wait to be lead.... they ARE the leaders
- Professions that behave in a protectionist way are hearing their death knell.

APPENDIX 6: Questionnaire

The Study: Future of the Profession

A questionnaire asking about critical information for early career success in interior design.

Below are 56 topics drawn from the *Common Body of Knowledge* (FIDER, NCIDQ research). These have been edited for clarity.
Please read each topic and decide TWO things about it:

(1) How critical was that topic for your own professional success as a new graduate seeking professional registration?
(2) How critical is this topic in 2002 for new interior design graduates seeking professional registration?

Circle the response that best reflects your views for both YOURSELF..... ..... and for NEW GRADUATES.

Example: NOT SLIGHTLY MODERATELY (VERY) CRITICALLY (NOT) SLIGHTLY MODERATELY VERY CRITICALLY

TOPIC Each designer may have unique qualities and possess highly specialized abilities in certain areas but will, in common, hold knowledge of these topics.[1]	For your OWN early career HOW IMPORTANT?	For NEW GRADUATES seeking registration? HOW IMPORTANT?
Theory		
1. Elements and principles of design and how to apply them.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
2. Recognize universality of elements and principles of design in other visual arts and media (sculpture, etc.).	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
3. Theories of design and how to apply them.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
4. Colour theories and how to apply them.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

[1] The Common Body of Knowledge of Interior Design is based on research by FIDER (Foundation for Interior Design Education Research) and NCIDQ (National Council for Interior Design Qualification).

5. Theories of human environments and how to apply them: proxemics and behaviour.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
6. Visual perception of 3D spatial composition and demonstrate application to design.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

Basic and Creative Arts

7. Studio 2D design fundamentals and how to compose and evaluate resulting design.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
8. Studio 3D design fundamentals and how to compose and evaluate resulting design.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
9. Creative arts and crafts, e.g. photography, painting, sculpture, and ability to discuss.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

Interior Design

10. Compose a programming document from client interviews, research and analysis.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
11. Develop a design concept reflecting programming document and client's budget.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
12. Problem solving utilizing critical thinking, analysis, and evaluation/assessment.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
13. Distinguish the needs of various populations: ages, abilities, socio-economic levels.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
14. Assemble study models, sketches, mock-ups of 3D spatial development.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
15. Integrate human factors – anthropometrics and ergonomics, into design solutions.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
16. Produce residential space plans.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
17. Produce non-residential space plans: retail, hospitality, corporate, and healthcare.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

18. Produce residential furniture selection and layouts.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
19. Produce non-residential furniture selection and layouts.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
20. Create designs using elements and principles of design: colour, texture, scale.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

Technical Knowledge

21. Select and specify surface and finish materials based on their design attributes.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
22. Select and specify decorative elements, e.g. artwork and accessories.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
23. Apply lighting knowledge and attributes to selection, location, and specs of fixtures.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
24. Prepare detail/technical drawings for millwork, custom furniture and cabinetry.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
25. Assess design solutions based on laws, codes, standards and regulations.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
26. Demonstrate specification writing ability.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
27. Demonstrate estimating/budgeting ability.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
28. Produce working drawings illustrating knowledge of interior construction.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
29. Produce drawings showing furniture, fixtures and equipment layouts.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
30. Produce lighting and electrical plans.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
31. Produce reflected ceiling plans.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
32. Produce plumbing plans and preliminary specifications.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

33. Differentiate other building systems such as HVAC, acoustics, etc.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
34. Produce drawings in metric.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
35. Critique design proposals based on environmental concerns, i.e. energy, ecology, indoor air quality.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

Communication Skills

36. Produce visual presentations such as sketches, renderings, sample boards.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
37. Prepare and deliver oral presentations.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
38. Communicate effectively with contractors, consultants, and trade representatives.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
39. Originate, edit and produce written reports.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
40. Produce working drawings - competent drafting, lettering, symbols, and dimensions.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
41. Demonstrate digital literacy through CADD, word processing, graphics, etc.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
42. Demonstrate graphics capability for way finding, signage, logos, etc.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
43. Demonstrate other presentation media such as digital photography, multimedia, etc.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

Profession

44. Interpret the history and evolution of the profession of interior design.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
45. Apply business/office and professional practice procedures.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
46. Formulate bid and contract documents.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY

47. Discuss project administration processes, including checking shop drawings, installation scheduling, project supervision, punch lists.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
48. Discuss and practice of professional conduct and code of ethics.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
49. Maintain a resource library.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
50. Recognize importance of membership and participation/involvement in a professional design association.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
51. Recognize clients' business issues/drivers and strategic business objectives.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
History		
52. Relate the history of art, architecture and interiors to design project work.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
53. Identify the influences of economic, social, and religious contexts on styles of architecture, furniture, textiles and art.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
Information Gathering Techniques/ Research		
54. Conduct research, data collection, and analysis to develop design concepts and solutions.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
55. Formulate and manage information gathering techniques, e.g. survey, literature search, observation.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY
56. Locate research contributing to the body of knowledge of interior design.	NOT SLIGHTLY MODERATELY VERY CRITICALLY	NOT SLIGHTLY MODERATELY VERY CRITICALLY