

Chapter One

An Introduction to the Interior Design Profession

We spend over 90 percent of our day in interior spaces. Despite this, most of us take interiors for granted, barely noticing the furniture, colors, textures, and other elements—let alone the form of the space—of which they are made. Sometimes, of course, the design of the interior does catch our attention. Maybe it's the pulsing excitement of a casino, the rich paneling of an expensive restaurant, or the soothing background of a religious facility.

As you are reading this book, you obviously have an interest in interiors and interior design. It might be because you have always enjoyed rearranging the furniture in your home. Maybe you like to draw imaginative floor plans for houses. It could be that a relative or friend is a contractor and you have been involved in the actual construction of a building in some way.

Interior design professionals provide the owners of homes and many kinds of businesses with functionally successful and aesthetically attractive interior spaces. An interior designer might specialize in working with private residences or with commercial interiors such as hotels, hospitals, retail stores, offices, and dozens of other private and public facilities. In many ways, the interior design profession benefits society by focusing on how space—and interior environment—should look and function. By planning the arrangement of partition walls, considering how the design affects the health, safety, and welfare of occupants, selecting furniture and other goods, and specifying aesthetic embellishments for the space, the designer brings the interior to life. A set of functional and aesthetic requirements expressed by the client becomes reality.

The interior design profession is much more than selecting colors and fabrics and rearranging furniture. The professional interior designer must consider building and life safety codes, address environmental issues, and understand the basic construction and mechanical systems of buildings. He or she must effectively communicate design concepts through precisely scaled drawings and other documents used in the industry. The professional interior designer space-plans the rooms and the furniture that goes into them, determining location of partition walls, selecting colors, materials, and products so that what is supposed to occur in the spaces actually can. Another critical responsibility concerns how to manage all the tasks that must be accomplished to complete a

project as large as a 1,000-room casino hotel or as small as someone's home. The interior designer must also have the business skills to complete projects within budget for the client while making a profit for the design firm.

The National Council for Interior Design Qualification (NCIDQ)—an independent agency whose purpose is to administer an examination testing the competency of interior designers for professional licensing and association membership—offers the following definition of the interior design professional. It was developed with the cooperation of practicing interior designers and educators:

The professional interior designer is qualified by education, experience and examination to enhance the function and quality of interior spaces.

For the purpose of improving the quality of life, increasing productivity and protecting the health, safety and welfare of the public, the professional interior designer:

- analyzes the client's needs, goals and life safety requirements;
- integrates findings with knowledge of interior design;
- develops and presents final design recommendations through appropriate presentation media;
- prepares working drawings and specifications for non-load bearing interior construction, materials, finishes, space planning, furnishings, fixtures and equipment;
- collaborates with licensed practitioners who offer 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;
- reviews and evaluates design solutions during implementation and upon completion.¹

Professional interior designers are not interior decorators and interior decorators are not professional interior designers, although the public generally does not see any difference. “Interior design is *not* the same as decoration. Decoration is the furnishing or adorning a space with fashionable or beautiful things. Decoration, although a valuable and important element of an interior, is not solely concerned with human interaction or human behavior. Interior design is *all* about human behavior and human interaction.”²

Although a professional interior designer might provide interior decoration services, an interior decorator does not have the education and experience to perform the many other services of a professional interior designer. A decorator is primarily concerned with the aesthetic embellishment of the interior and rarely has the expertise, for example, to produce the necessary drawings for the construction of non-load-bearing walls and certain mechanical systems that are routinely produced by a professional interior designer.

History

COMPARED TO MANY other professions, the interior design profession has a relatively short history. Architects, artisans, and craftspeople completed interiors before interior decorators began offering their services. Architects created the design of a building’s structure and often the interiors. They would engage craftspeople to create and produce the furnishings needed to complete the inte-

rior. Other artisans lent their expertise with decorative embellishments and the production of handmade pieces for the interior. Of course, all this was accomplished for the world of the wealthy and the mighty—not the average person.

Many historians have credited Elsie de Wolfe (1865–1950) as the first person to successfully engage in interior decoration as a career separate from architecture. At about the turn of the twentieth century, de Wolfe established a career by offering “interior decoration” services to her society friends in New York City.

“She was an actress and a society figure before she began to remodel her own home, transforming typically Victorian rooms with stylish simplicity by using white paint, cheerful colors, and flowery printed chintzes.”³ Her friends recognized her alternative decor, which was a great contrast to the dark, deep colors and woods of Victorian interiors. She is also believed to be among the first decorators to charge for her services rather than be paid only a commission on the goods she sold to clients.⁴

The door opened for this profession at the turn of the twentieth century for several reasons. One was the development of new technologies during the nineteenth-century Industrial Revolution that helped make possible machine-made furnishings and other products.

These mass-produced items were cheaper and more available to the average consumer. As demand for these goods grew, department stores—a new concept in the nineteenth century—began displaying the new products in

Ethical Standards

The consequences of unethical behavior by politicians, business leaders, sports figures, and many others are widely discussed in the media. Ethical behavior by all members of our society is expected, though not always forthcoming.

Ethical standards help those engaged in a specific profession understand what is considered right and wrong in the performance of the work of the profession. In the case of interior design, ethical standards are guidelines for the practitioner’s work relationships with clients, other interior design professionals, employers, the profession in general, and the public.

Interior design professionals who affiliate with a professional associa-

tion are required to abide by that organization’s written code of ethical standards. When they do not, the association may take action against them—and it does not take ethics charges lightly. Designers who remain independent are also expected to conduct their business in an ethical manner, although they cannot be charged with ethics violations. Many unethical actions have legal consequences as well.

Behaving ethically is not hard. What is hard is facing the consequences when one behaves in an unethical manner, regardless of whether or not one is affiliated with an interior design professional association.

their stores, attracting the average consumer. This exposure to new products helped generate interest in the decoration of residences by trained decorators.

The success of the early decorators encouraged many women to seek this avenue of professional and career enrichment. It was, after all, one of the few respectable ways for women to work in the early part of the twentieth century. Educational programs were developed to train the early decorators in period styles and to provide the educational background needed to plan interiors. One of the first schools to offer effective training in interior decoration was the New York School of Applied and Fine Arts, now known as Parsons School of Design.

As the profession continued to grow in the major cities, “decorators clubs” were formed in order for the decorators to meet, share ideas, and learn more about their profession. The first national decorators association was formed in 1931 and was called the American Institute of Interior Decorators (AIID)—later to be called the American Institute of Interior Designers (AID). In 1975, the two largest groups of professionals at the time—AID and the National Society of Interior Designers (NSID) merged to form the American Society of Interior Designers (ASID).

By the 1940s, due to changes in the profession and the built-environment industry in general, many individuals working in the field began to call themselves *interior designers* instead of *interior decorators*

and to refer to their profession as *interior design* rather than *decorating*. The distinction reflected in these new terms was first applied to those few interior designers working with business clients. In addition, many kinds of new business clients appeared, slowly providing other opportunities for the gradual growth of the commercial interior design profession. Dorothy Draper (1889–1969) is well known for her design of commercial interiors such as hotel lobbies, clubs, and stores. Her influence grew in the 1940s, and she is often identified by historians as one of the first interior designers to specialize in commercial interiors rather than residences.

Of course, numerous influential interior decorators and designers contributed to the development of the profession as we know it today. The names Eleanor McMillen, Ruby Ross Wood, Mrs. Henry Parish II, Dorothy Draper, Billy Baldwin, Florence Schust Knoll, and T. H. Robsjohn-Gibbins are familiar to many practitioners in the field. Architects Frank Lloyd Wright, Mies van der Rohe, and Richard Meier along with designers David Hicks, Mark Hampton, Michael Graves, and Warren Platner are just a few of the fine professionals whose talent immeasurably contributed to the growth of the interior design profession in the twentieth century. If you would like to learn about the history of the profession in greater detail, you may wish to read one of the books listed in the references.

Getting In

Getting a job in interior design today requires an appropriate education and mastering skills from drafting and drawing to effective communication. It involves learning technical areas of construction, mechanical systems, and codes as well as showing you have the interest and enthusiasm to work in the profession. Getting in also means knowing what kind of job you want and whether you want to work in a residential or commercial specialty. You also need to consider if you would work best in a small studio, a large multidisciplinary firm, or an intermediate-size practice.

When it comes time to look for a job, be sure to do your homework on the companies in which you are interested. If you know something about the company before the interview, you will make a far better impression *at* the interview. Investigate the style and type of interior design work the firm does by researching trade magazines and local print media. Look for the firm's website and carefully examine as much of it as you can. Talk to professors who know something about the company. Your college placement office might be able to help as well.

You can also find out about possible jobs and about a specific company by researching:

- Chamber of Commerce articles and reports

- local magazines and newspapers
- Dun & Bradstreet Reference Book
- Registrar of Contractors
- Board of Technical Registration
- Yellow Pages directory
- professional association chapters
- family and friends

You may need two or more versions of your résumé, each specific to a type of design work you are interested in obtaining. For example, you should organize your résumé differently when you apply for a position with a firm primarily engaged in residential design work versus one that specializes in hospitality interior design. The résumé also should be somewhat different if you are applying to a large multidisciplinary firm versus a small firm. The same goes for your portfolio. Showing a commercial firm a portfolio of residential projects could be a waste of time all around. Résumés and portfolios are discussed in other sections of this book.

Looking for a job in interior design—whether your first one as you finish school or when you move from one firm to another—is a job in itself. It is important that you go about it in a sensible and organized fashion. The more prepared you are, the more homework you do before you even start your search, the greater your chances of gaining that ideal position.

High-End Residential, Construction Remodeling

DONNA VINING, FASID

President, Vining Design Associates, Inc.,
Houston, Texas



Private residence: master suite.
Donna Vining, FASID, Vining
Design Associates, Inc., Houston,
Texas. Photographer: Rob Muir.

What has been your greatest challenge as an interior designer?

Interpreting clients' wishes and giving them what they want and need.

How important is interior design education in today's industry?

It is monumental. If we are to be a profession, we must have a consistent, quality educational program, ever changing and evolving as today's advances move faster and faster.

What led you to enter your design specialty?

My mother was a huge influence. She was my very own Sister Parish, always decorating our home. When I was a teenager, she opened her own antique shop in a small house on the same property as our home.

What are your primary responsibilities and duties?

Everything!! When you are the owner, you have all the financial and managerial type of responsibilities and duties as well as being the lead interior designer. In residential, clients want you, and even though my staff teams on all projects, I am heavily involved in most of them.

What is the most satisfying part of your job?

Hearing the clients say they love our work!

What is the least satisfying part of your job?

Depending on others for my end product—so many people are involved, and it is hard to make things happen just like I want them.



Private residence: living room.
Donna Vining, FASID, Vining
Design Associates, Inc., Houston,
Texas. Photographer: Rob Muir.

What is the most important quality or skill of a designer in your specialty?

Listening skills and teaching clients what is best for them and their lifestyle.

What advice would you give someone who wants to be an interior designer?

Take business and psychology classes and realize that the actual design portion is a small part of the business.

Who or what experience has been a major influence on your career?

My mother was a huge influence. And once I was in the field, the ability to make things beautiful but always functional and durable.

Private residence: dining room.

Donna Vining, FASID, Vining
Design Associates, Inc., Houston,
Texas. Photographer: Rob Muir.



Professional Associations

SEVERAL ASSOCIATIONS SERVE members of the interior design profession in the United States and Canada. Some, such as the American Society of Interior Designers (ASID), serve broad segments of the profession. Others, such as the Institute of Store Planners (ISP), represent specialty designers. The two largest associations in the United States are ASID, with over 33,000 members, and the International Interior Design Association (IIDA), with over 10,000 members. In Canada, the Interior Designers of Canada (IDC) is the national professional association. Eight Canadian provinces also have provincial associations that support local interior designers.

When you become a member of a professional association, you join a network of colleagues with similar interests. Many interior designers are sole practitioners, working by themselves from home offices or small studios. Chapter and national activities of associations give sole practitioners and designers working in larger firms opportunities to obtain and exchange information and gain from peer relationships. Becoming involved in chapter and national committees gives members another opportunity to hone leadership and management skills as well as form extended networks that develop into valuable resources for both personal and professional growth. Members of associations

are able to take advantage of the services offered by a headquarters staff who analyze and disseminate large amounts of information that the nonaffiliated designer may not have access to, let alone time to read and absorb. Professional associations also serve as a filter and source of information to help members address issues related to interior design practice, thus helping them remain effective practitioners of interior design.

Association members obtain information via newsletters, mailings, national

Canadian Interior Design Professional Associations

National Association

- Interior Designers of Canada (IDC)

Provincial Associations

- Registered Interior Designers of Alberta
- Interior Designers Institute of British Columbia
- Professional Interior Designers Institute of Manitoba
- Association of Registered Interior Designers of New Brunswick
- Association of Interior Designers of Nova Scotia
- Association of Registered Interior Designers of Ontario
- Société des Designeurs d'Intérieur de Québec
- Interior Designers Association of Saskatchewan

and regional conferences, and email news flashes. Of course, association websites also provide a great deal of important information to interior designers, some of it only available to members. In addition, local chapters throughout the United States and Canada hold member meetings on the local level and provide information via chapter newsletters, educational seminars, and electronic communications.

In addition, association membership conveys a meaningful credential that proves important in marketing to potential clients. Acceptance into an association, especially at the highest level of membership, means you have met stringent criteria related to education, experience, and competency testing. It also means you are bound to abide by stated ethical standards. The prestige this offers helps you compete against individuals who have not obtained the education and other competency qualifications of association members.

An important responsibility of the associations is to function on behalf of members in relation to government regulation and to national and even international issues. Professional associations have staff departments that research governmental regulations that might affect the professional practice of interior design and the health, safety, and welfare of the public. This information is forwarded so individual state or provincial chapters can inform local members about impending legislation, regulation, and other issues that affect the profession.

Which association is best for you? You alone can answer that question by



Private residence: kitchen remodel. Sally Howard D'Angelo, ASID, S. H. Designs, Windham, New Hampshire. Photographer: Bill Fish.

becoming involved in one, initially as a student member while attending university or college programs and then advancing to the first level of practitioner membership on graduation. Although each association provides similar services, the activities of the local chapter often differ; this commonly influences the individual's choice of organization. Attending a few local chapter meetings and getting to know people in the chapters will help you determine which association is right for you.

So you may have an understanding of the qualifications of membership in a professional association, Exhibit 1-1 provides a brief overview of membership qualification for ASID and IIDA. These associations were selected because they are the biggest, in terms of membership, in the United States. Membership qualifications in other associations may vary. Exhibit 1-2 gives short descriptions of a few other professional interior design associations. Addresses for all these associations are in the Appendix.

Exhibit 1-1

Membership Qualifications

American Society of Interior Designers (ASID)

Professional

- graduation from recognized program of study in interior design
- educational requirement must meet NCIDQ requirements
- minimum two years' work experience in interior design
- completed NCIDQ examination
- appellation usage: Jane Doe, ASID

Allied

- graduation from recognized program of study in interior design
- minimum two years' work experience in interior design
- appellation usage: Jane Doe, Allied Member ASID

Other membership categories exist for individuals who are not interior design practitioners.

International Interior Design Association (IIDA)

Professional

- graduation from recognized program of study in interior design
- educational requirement must meet NCIDQ requirements
- minimum two years' work experience in interior design
- completed NCIDQ examination
- Ten hours (1.0) continuing education units (CEU) credits every two years
- appellation usage: John Smith, IIDA

Associate

- graduation from recognized program of study in interior design
- minimum two years' work experience in interior design
- Ten hours (1.0) CEU credits every two years
- Appellation usage: Associate Member, IIDA

Other membership categories exist for individuals who are not interior design practitioners.

Note: NCIDQ requires a minimum of six years of education and work experience in order to qualify to take the examination. The minimum educational requirement by NCIDQ is a two-year certificate in interior design.

Exhibit 1-2

Other Professional Associations

American Institute of Architects (AIA)

Represents the interests of professional architects. Interior designers may be eligible for affiliate membership in a local AIA chapter.

Building Office and Management Association (BOMA)

Members are primarily owners or managers of office buildings. Interior designers who work for firms specializing in large corporate office facilities often belong to BOMA.

Interior Designers of Canada (IDC)

The national association of Canadian interior designers. It deals with issues of national and international interest on behalf of the members of the provincial associations (see Box, page 10).

International Facility Management Association (IFMA)

Members are primarily those responsible for the management and/or planning of corporate facilities. IFMA members may work for a corporation such as a large banking institution, IBM, or public utility such as AT&T, or be independent facility planners/space planners.

Institute of Store Planners (ISP)

Represents interior designers who specialize in retail stores and department stores.

National Kitchen and Bath Association (NKBA)

Represents interior designers who specialize in kitchen and/or bath design or are retailers of products for kitchens and baths such as cabinet makers.

U.S. Green Building Council (USGBC)

Represents individuals from across the built-environment industry working to promote buildings that are environmentally healthy to live and work.

Note: Many other specialty associations may be of benefit to interior designers, depending on their specialty practice. Some are listed in the Appendix; others may be found in interior design trade magazines such as *Interior Design*, *Contract*, and *Interiors and Sources*.

Corporate Headquarters, Offices, and Retail Spaces

FREDERICK MESSNER, IIDA

Principal, Phoenix Design One, Inc.
Phoenix, Arizona

What has been your greatest challenge as an interior designer?

There is a fine balance between the activity of design and the need to handle all the business activities that go into the normal day. They are both necessities and constantly in competition for the ten hours per day we seem to feel are required.

Corporate headquarters: entry.
Fred Messner, IIDA, Phoenix Design
One, Inc., Phoenix, Arizona.
Photographer: Christiaan Blok.



What led you to enter your design specialty?

From a young age, I was always interested in how things go together and in drawing. As I learned more about the tools of our trade, I became more interested in how I could manipulate space to affect people. My interest is in commercial design because I believe it has the potential to have great impact.

What are your primary responsibilities and duties?

Design mentor, financial control, strategic planning for the design firm, human resources, design and project management, marketing, and father confessor.



Corporate headquarters: reception area. Fred Messner, IIDA, Phoenix Design One, Inc., Phoenix, Arizona. Photographer: Christiaan Blok.

What is the most satisfying part of your job?

Teaching the many aspects of design as well as practicing the same is the reward that is most enjoyed.

What is the least satisfying part of your job?

The challenge of dissatisfied clients due to any number of reasons is a part of the job that can be, at times, very difficult.

What is the most important quality or skill of a designer in your specialty?

The ability to listen and interpret wants and needs with the best possible solution is the mark of a good commercial designer. In the design of office space,

it takes knowledge of competing space and construction methods and understanding of the client's sophistication, budget, and taste as well as timelines. The best solution most often is a compromise that blends the most positive aspects of all.

How important is interior design education in today's industry?

It all starts here. This is the opportunity to start building a base that will last a lifetime. Interests and habits that start in school will carry designers into the profession.

Who or what experience has been a major influence on your career?

My involvement with IBD and then IIDA was a link to my colleagues and the profession. It allowed me to gain insight into everyday occurrences with a different perspective. I have also built valuable friendships.



Corporate headquarters: board room. Fred Messner, IIDA, Phoenix Design One, Inc., Phoenix, Arizona. Photographer: Christiaan Blok.

Commercial—College and University Buildings

LINDA KRESS, ASID

Director of Interior Design
Lotti, Krishan & Short Architects
Tulsa, Oklahoma



University: University of Northern Iowa, cappuccino bar. Linda Kress, ASID, Lotti, Krishan & Short, Inc., Tulsa, Oklahoma. Photographer: Shimer@Hedrich Blessing.

What has been your greatest challenge as an interior designer?

Greatest challenge number 1: Keeping a marketing focus at all times. It's my opinion that many if not most universities fail to prepare design students enough for the importance of the business angle and the marketing of a firm—even if you are not the owner!

Greatest challenge number 2: Accepting that in our type of work, no project is ever perfect. In our field (commercial design), we nearly always have to settle for projects that are less than perfect—primarily to keep budgets under control, but occasionally as a compromise with the client. I feel that having total control over projects while in school is fun and tells the instructor whether or not you've got what it takes; but it doesn't prepare you for the necessary art of compromise.

What led you to enter your design specialty?

I think each individual designer has to try things until he or she finds a niche. One mostly applies for any design-related job at first—which often determines how one acquires a specialty. After several years in residential design, I felt very restless. In order to make the move to a commercial firm, I had to be willing to get comfortable with AutoCAD very fast. Luckily, I found an architectural firm willing to give me time to learn several programs in exchange for my immediate experience and expertise in the area of finishes and furnishings.

University:
University of
Northern Iowa,
bistro. Linda Kress,
ASID, Lotti, Krishan
& Short, Inc.,
Tulsa, Oklahoma.
Photographer:
Shimer@Hedrich
Blessing.



What are your primary responsibilities and duties?

As director, I now have the opportunity to look over projects that may be done by a younger designer before they go to the client. I also handle problems as they come up—diplomatically, of course. And I represent our firm in a marketing capacity, calling on clients. I am often part of a presentation team after our firm has made a short list and is going for the contract.

What is the most satisfying part of your job?

Most satisfying: Working every day with talented, creative people—on most commercial projects one is part of a team. I find this generally exciting and fun. Second most satisfying: The walk-through when a project is newly finished, the furniture is installed, and the client is excited and happy.

What is the least satisfying part of your job?

Least satisfying: Not getting a project that I worked and marketed hard to get! Second least satisfying: Working on a project where the client does not allow me to do the professional job I know should be done, which results in a finished work that is far from what it could have been.

What is the most important quality or skill of a designer in your specialty?

One must be a good listener—whatever your design specialty—be very organized, and be able to work under pressure. Naturally, you should be a good designer and constantly keep abreast of developments in the field.



University: University of Northern Iowa, pizza bar. Linda Kress, ASID, Lotti, Krishan & Short, Inc., Tulsa, Oklahoma. Photographer: Shimer@Hedrich Blessing.

Who or what experience has been a major influence on your career?

Several of my professors at the University of Missouri, but particularly Dr. Ronn Phillips, who first introduced me to the real depth and power of this profession. In class, he taught us about design and behavior. In and out of class, he taught us that what we do should always be *useful*; that we absolutely must be able to think a thing through; that a career as a designer should be interesting, challenging, rewarding, and exciting—but it would be up to us to make it so.

My three employers (architects John Lotti, Garret Krishan, and David Short) have constantly challenged me with projects and tasks that always seem a step above my capability. In doing this, and in expecting me to get the job done, they have helped me stretch and grow. It's not always comfortable, but it's always interesting!

Interior Design Registration and Licensing

BEGINNING IN 1982, states began passing legislation to license or register professionals working in interior design. Of course, attempts to regulate interior design practice had been made before. Alabama was the first state to successfully enact legislation affecting interior design. As of 2002, 24 jurisdictions in the United States and Puerto Rico had legislation that required specific educational, work experience, and testing requirements in order for individuals to work as or call themselves an interior designer. Exhibit 1-3 lists the states that have legislation pertaining to interior design work and the type of legislation that has been enacted. Canadian provinces with provincial associations all have some form of legislation.

Legislation can take many forms. In some states, it restricts who may call himself or herself an interior designer. In this case, the legislation is commonly referred to as *title registration*. It does not limit who may practice interior design but rather limits the title one may use as a practitioner. Some states have a state certification regulation. This is similar to a title act, but in this case practitioners can call themselves *certified interior designer*.

Where such legislation exists, individuals cannot advertise themselves as a “registered interior designer” or *certified*

interior designer unless they meet the education, experience, and examination requirements defined by the jurisdiction. This type of legislation is currently the norm in the Canadian provinces.

Some jurisdictions have gone one step further and passed legislation that limits who may practice interior design services as described by a state board of technical registration. If designers do not pursue and meet the requirements set by the state to practice the profession, then they are prohibited from performing the professional services of an interior designer as defined by the state. This type of legislation is called a *practice act*. Generally, interior designers working where a practice act has been established are called *registered interior designers* or *interior designer* depending on the exact language of the law in the jurisdiction. As of 2002, only Florida, Alabama, Louisiana, Nevada, Washington, D.C., and Puerto Rico had enacted practice act legislation.

Within selected jurisdictions, licensing or other registration assures the consumer of interior design services that the person hired for the project has the training, experience, and competence to render professional interior design services. With licensure, problems occurring in the interior design phase are the responsibility of the interior designer, and the client has the opportunity to file a complaint with the state board, which can discipline the designer. This protection does not exist where licensing is not in effect. Interior designers use a combination of skills, knowledge, and experience

Exhibit 1-3

Interior Design Registration Laws in the United States

Alabama	Title and Practice
Arkansas	Title
California	Self-certification
Colorado	Interior Design Permitting Statute
Connecticut	Title
Florida	Title and Practice
Georgia	Title
Illinois	Title
Kentucky	Title
Louisiana	Title and Practice
Maine	Title
Maryland	Title
Minnesota	Title
Missouri	Title
Nevada	Title and Practice
New Mexico	Title
New York	Title
New Jersey	Certification
Puerto Rico	Title and Practice
Tennessee	Title
Texas	Title
Virginia	Title
Washington, D.C.	Title and Practice
Wisconsin	Title

to creatively solve functional and aesthetic problems and meet the needs of the consumer. This is true whether the consumer owns a home or a business facility. It can be argued that no other profession involves as wide a range of technical, aesthetic, planning, and health, safety, and welfare issues as interior design.

ENDNOTES

1. National Council for Interior Design Qualification. 2000. *NCIDQ Examination Study Guide*. Washington, DC: NCIDQ, pp. 22–23.
2. Charlotte S. Jensen. September 2001. “Design Versus Decoration.” *Interiors and Sources*, p. 91.
3. John Pile. 2000. *A History of Interior Design*. New York: John Wiley and Sons, p. 255.
4. Nina Campbell and Caroline Seebohm. 1992. *Elsie de Wolfe: A Decorative Life*. New York: Clarkson N. Potter, p. 70.

Allied Professions

The interior designer or client, to provide expertise in specific areas of an interiors project, may hire professionals and consultants in allied fields.

- **Architecture:** The profession of designing and supervising the construction of buildings of all types.
- **Engineering:** The planning and design of various technical aspects of a building or its interior. Types of engineers that might be involved in an interior project include mechanical, electrical, plumbing, heating and ventilation, and structural engineers.
- **Facility planning:** Synonymous with *space planning*. Facility planners often work for client corporations.
- **Graphic design:** The design and development of a wide variety of graphic media for print, film, advertising, books, and other areas of commercial art.
- **Interior architecture:** Many consider this profession synonymous with interior design; however, most state boards of technical registration require that the term *interior architect* be used only by individuals who have graduated from a school of architecture or been certified as an architect.
- **Kitchen and bath design:** The specialty design of residential and commercial kitchens and/or baths.
- **Lighting design:** The specialty design of artificial and natural lighting treatments to enhance the design and function of an interior or exterior space.
- **Space planning:** The planning of interior spaces, especially in commercial facilities. Generally, the space planner has less responsibility for the decorative aspects of the interior than the interior designer.

“How Important Is Certification by Examination and Licensing of Interior Designers Today?”

As a former regulatory board member and president of NCIDQ, I feel certification by examination and the licensure through the states’ regulatory processes is critical to the protection of the public health, safety, and welfare. This ensures that the public can rely on those individuals with certification and licensure as having obtained a certain standard of education and professional experience.

—Linda Elliott Smith, FASID

California licenses interior designers and I think it’s very important for the profession.

—Jain Malkin, CID

Critical.

—Nila Leiserowitz, FASID

I would like to see Interior Designers certified by examination and licensing of professional qualification to represent the rigorous education that we must have. We need to overcome the image that Interior Designers are nothing more than furniture salesman by the public.

—Sandra Evans, ASID

It becomes more important with each passing year. I believe that in the next couple of decades certification and licensing will become as important and ubiquitous as the CPA exam. And, because of increased liability related to interior design issues (ADA, mold/air quality, ergonomics, etc.) the general public will begin demanding qualified designers.

—Jeffrey Rausch, IIDA

Passing a qualifying examination and becoming registered, or licensed, will be the minimum requirements for interior design in the very near future. Nearly half the states in the US and many of the Canadian provinces already have some legislation in place to regulate our profession. Another ten or so states are currently in the process of getting this type of legislation passed. These two things will become the minimum requirements for those wishing to practice or call themselves “interior designer” in the near future.

—Terri Maurer, FASID

Critical to continued advancement of the profession through regulation of activities undertaken under the heading of “interior design.”

—Marilyn Farrow, FIIDA

QUESTION TO DESIGNERS

Very important. As interior designers we work with lighting, building systems, finish materials and furnishings that impact the people living and working in the spaces we design. We need to show competence in designing and specifying for interiors spaces beyond the pure aesthetics. It is critical to be aware of the safety of a building's structural materials, the furnishings, and the finishes in respect to one's health and life safety.

—Sally Thompson, ASID

Monumental—the public needs to understand our profession. Examination and licensure assures the public that we are capable of protecting their health, safety, and welfare.

—Donna Vining, FASID

It is very important to set industry standards that require at least minimum standards of general knowledge. We owe it to ourselves and to our clients.

—Michelle King, IIDA

Very important because of the liabilities that exist in offering professional Interior Design services. A client is paying for professional service and expects the designer to be accountable for the results.

—Leonard Alvarado

Immensely!!!

—Rosalyn Cama, FASID

Medical office suite: multipurpose conference room. Terri Maurer, FASID, Maurer Design Group, Akron, Ohio.



“How Important Is Interior Design Education in Today’s Industry?”

The knowledge gained through structured interior design education is invaluable as the basis for any practitioner.

However, because the interior design profession continues to evolve and expand, the interior design practitioner’s education must not stop at graduation. With sources, processes, and code requirements in a constant state of evolution, the interior designer must make a commitment to lifelong education.

—Linda Elliott Smith, FASID

Education is of the utmost importance. Competition is fierce, and the better prepared one is, the more successful one will be. Education is another ticket in the lottery. The more tickets you have, the better your chances are to win.

—Charles Gandy, FASID, FIIDA

Critical. As technological data expands, so also does the client’s need for professional expertise expand.

—Marilyn Farrow, FIIDA

Interior design education is extremely important. This complicated profession has many aspects far beyond aesthetics; codes, materials, workflow systems, controlling costs, and just the actual process of implementing a design complicates the process far more than ever before. Therefore, a good design education is a critical foundation for any person’s success as an interior designer today.

—M. Arthur Gensler Jr., FAIA, FIIDA, RIBA

Interior design education is critical in today’s industry. It is the first step on the way to becoming a professional in the field.

—Terri Maurer, FASID

It’s hard for me to imagine someone trying to enter this profession in a professional capacity and not have any formal education. I think it’s critical.

—Beth Harmon-Vaughn, FIIDA

It is monumental. If we are to be a profession, we must have a consistent, quality educational program, ever changing and evolving as today’s advances move faster and faster.

—Donna Vining, FASID

Educating designers is crucial to the evolution of our profession in the next generation of designers. We finally are licensed in many states and have begun on the true path to professionalism. But we must forever shut the door on the uneducated designer’s ability to design projects, especially commercial projects. The health, welfare, and safety of the public are at stake daily in the decisions we make, and uneducated designers undermine the credibility of our profession.

—Juliana Cattlin, FASID

“Why Did You Become an Interior Designer?”

We all want to make a difference in someone’s life and because interior design impacts so many, it was a good way for me to make that difference.

—Charles Gandy, FASID, FIIDA

I have always been interested in space and interior environments and grew up drawing and painting and naturally wanted to major in art in college. My college required that I select a specialty, so I selected interior design. I was still able to take art classes while learning a profession where I could find employment.

—Rita Carson Guest, FASID

I had always loved reading floor plans, even as a child; I had worked for several developers—one in the architectural department—and had always been interested in space planning. And then the social worker in me also liked the idea of working with people to create living environments that functioned well.

—Jan Bast, ASID, IIDA

My passion began as a desire to create better places for people to live and work. I believe that all interior designers share this basic passion. That passion has grown for me to include consideration for how we affect the natural environment in the process. I still focus on interiors, but the choices we make in the process have a significant effect on the larger environment we all share.

—Barbara Nugent, FASID

It provided an opportunity to use my artistic and analytical skills *and* make a living, which I didn’t think I could do with an art career.

—Beth Harmon-Vaughn, FIIDA

I saw it as a problem-solving profession that had as its tools physical space, psychology, marketing, surface materials, furnishings, lighting, and so on.

—Bruce Goff, ASID

Couldn’t live without the challenges of artistic problem solving.

—Marilyn Farrow, FIIDA

It was my childhood dream to improve interior environments. I described my desire to my grandfather, and he said I was describing a career in interior design.

—Roz Cama, FASID

Creating environments that impact people.

—Nila Leiserowitz, FASID

I envisioned interior design as an opportunity to apply my creativity in a practical way. I saw in it a way to fill my desire to improve our collective quality of life and to satisfy my interest in human behavior.

—Sari Graven, ASID

Believe it or not, I’d never heard of interior design as a profession until I was working my husband’s way through college at a local university. I worked in the dean’s office, where the interior design program was being developed, and the course curriculum came across my desk. I was so impressed with the interdisciplinary approach of the program through art, architecture, interior design, graphic design, and technology that I became interested in pursuing that new major. I

WHY DID YOU BECOME AN INTERIOR DESIGNER?

found it fascinating that many of the courses focused on various forms of creative problem solving.

—Terri Mauer, FASID

I found I had natural design skills that became evident as I was taking elective courses at university while studying for my BA in business and marketing. I then took a few more of these courses, and the rest followed.

—Jeffrey Rausch, IIDA

My love of art and design. I had a career as a graphic artist but found its one-dimensional aspect boring. I always found the presentation boards my fellow art students did for the interior design classes fascinating, so I decided to give it a try. Loved it ever since.

—Robin J. Wagner, ASID, IDEC

Love of beauty and order from chaos.

—Donna Vining, FASID

Actually fell into it working for a large design and furnishings firm after high school. I liked it and explored many avenues of industry.

—Michael Thomas, ASID

I began thinking about a career in interior design after many years of studying the fine

arts. I wanted to be able to develop my fine arts experience in a three-dimensional world.

—Linda Sorrento, ASID, IIDA

I liked the hardware store as a kid. While a business major in college, I decided to add fashion merchandising to make it more interesting and had to take a basic design course as well as textiles. I met a few interior students and figured if they could do it, so could I. So I switched majors and have been at it ever since.

—Melinda Sechrist, FASID

I was working in an architectural firm while in school and saw the potential for rapid advancement in commercial interior design. There was a lack of technical knowledge in the field at that time.

—Fred Messner, IIDA

Interior design is an extension of my creative nature and the fulfillment of my desire to be of service to persons who endeavor to enrich their lives through their physical environment.

—Sandra Evans, ASID

I became an interior designer because it was the closest degree I could find to a fine arts degree that my father would fund. At that time, I was interested in all the art classes, but as I began to take interior design labs, I enjoyed the challenge of interpreting a program combined with the complexity of transferring my ideas into a two- or three-dimensional format.

—Linda Santellanes, ASID

I'm a registered architect, not a professional interior designer. I suppose you could say I'm a professional interior architect who has a great deal of experience designing interiors.

—M. Arthur Gensler Jr., FAIA, FIIDA, RIBA

As a teenager I became interested in spaces, particularly my own personal space, and how, with some thought and manipulation of the elements within the space, that environment could take on a totally different feel.

—Linda E. Smith, FASID

I started out wanting to become an architect. Lucky for me, the closest architectural school to me was at the University of Manitoba, Canada (100 km away from my hometown). The program offers a

QUESTION TO DESIGNERS

masters in architecture and is regarded very highly. The undergraduate degrees offered are environmental studies (three years) and interior design (four years). I chose the interior design program. I knew I would have a solid profession to rely on if I did not continue studying for my masters. (The environmental studies program would provide an undergraduate with a very good foundation to proceed into architecture, but it would not provide a solid degree on its own.)

Once I graduated, I gave myself one year to work in the industry before going back to school for my masters. I have been practicing interior design for 15 years and have no intention of obtaining a masters in architecture.

—Jennifer van der Put, BID, IDC, AEIDO, IFMA

I started drawing in kindergarten. I was always fascinated with the details in the homes of friends while growing up.

—Pat Campbell McLaughlin, ASID

I was influenced by my uncle, who was a successful residential designer and had a propensity for the arts.

—Leonard Alvarado

At first it was because I wanted to fix up my own

house. Then others started asking for my interior design advice and urged me to take it up as a profession.

—Greta Guelich, ASID

I wanted a profession in which I could use my creative abilities while impacting the public in a positive manner. Interior designers have a great responsibility to the general public (corporate design, hospitality design, etc.). How a space functions, how people feel in that space, is the public safe while in that space, can all people utilize that space regardless of physical ability: these are all considerations I must make for every job. Interior designers have a great responsibility and a new challenge with every new client.

—Christy Ryan, IIDA

It was a blending of technical knowledge and the creativity of implementing design theories.

—Linda Isley, IIDA

My father was an engineer—too technical. I had a great art teacher mentor in junior high school and high school who encouraged me to pursue an artistic career. My uncle was an architect, so that seemed logical. I went to college for architecture but struggled through a pre-arch

major; then I was again encouraged to look at interior design by a professor. The short of it is that I fell into the profession and haven't looked back. It was the best educational/career decision I could ever have made.

—David Stone, IIDA

To provide functional, aesthetically pleasing environments for people to live and work.

—Sally Nordahl, IIDA

I always knew that I'd be involved with some type of design, but I had to take a number of art and design classes in college to decide which area was a good fit. I was steered into graphic design by a guidance counselor in college who didn't understand our profession at all. But when I took a job in college working with architectural models, I realized that architecture and design were where my true interests lay.

—Suzanne Urban, IIDA, ASID

I have always been intrigued by the built environment and how space, volume, and aesthetics impact our well-being and quality of life.

—Robert Wright, ASID

WHY DID YOU BECOME AN INTERIOR DESIGNER?

I didn't plan to become an interior designer. I started out with a degree in psychology and, later, through a circuitous route, discovered this field. This was way before Art Gensler had created the field of corporate office interiors. Health care design in those days didn't even exist. In fact, interior design as we know it was taught in only about three schools across the country. At most universities, it was in the home economics department, which was anything but commercial or institutional interior design. It's actually quite an interesting story how I got into the field, but it would take several paragraphs to even scratch the surface. It was, however, quite fortuitous, as I found I really enjoyed it and it brought together many of my talents and abilities. I always had a good head for business, was persuasive and also creative. Those are important prerequisites for this field, especially if one wants to be self-employed.

—Jain Malkin, CID

My mother told me I could never make money being an artist. I still like to create, and this seemed to be a good avenue for that.

—Debra May Himes, ASID, IIDA

On looking back, I can't say for sure that any one thing swayed me. I always knew that I wanted to be in an artistic profession, yet there was also the mechanical side and the what-makes-it-work? how-was-this-done? aspect. I think interior design found me. Once the decision was made, I have never regretted nor doubted the choice.

—Derrell Parker, IIDA

I considered interior design a perfect place to blend my artistic abilities with a desire for a professional career.

—Juliana Catlin, FASID

I wanted to focus on the effect of environment on personal success.

—Neil Frankel, FIIDA, FAIA

Healthcare: Rotunda with mural of Hygeia and Panacea (Greek goddesses of prevention and treatment), Scripps Breast Care Center, La Jolla, California. Interior architecture and design, Jain Malkin, Inc., San Diego, California. Photographer: Glenn Cormier.



QUESTION TO DESIGNERS

The plan has always fascinated me. As a very young child, I drew house plans for fun. And I had a high school art teacher who introduced rural kids to the world of applied art. Everybody assumed a college-bound rural kid would become a teacher or home economist. I enrolled in the College of Arts and Sciences as an art major! A couple of pre-architecture courses pointed me in the direction of architecture or interior design. Economics and circumstances put me in the interior design masters program at the University of Missouri, Columbia. I have never been sorry. The intimate relationship between an interior and the people who live and/or work there is fascinating. I truly believe that when an interior works, people live better, work better, learn better, and heal better.

—M. Joy Meeuwig, IIDA

I loved the idea of assisting people and business.

—Ellen McDowell, ASID

Growing up in the family carpet business, I learned to appreciate the construction of homes and of buildings. Over the years, I was exposed to how people worked and lived. In school, I was taught drafting at an early age. Art classes taught freedom of expression. I

thought I wanted to become an architect or a home builder, and some day I might be. In college, I learned what an interior designer was. I realized I had several of the interests that make an interior designer. I believe I am a designer because the field of design found me.

—John Holmes, ASID, IIDA

I was already an architect for 20 years and could not separate the roles of architect and interior designer so I took the NCIDQ so I would be legit (South Carolina has no title or practice act for interior design).

—W. Daniel Shelley, AIA, ASID

To help people create beautiful and functional environments that promote healing and safety.

—Beth Kuzbek, ASID, IIDA, CMG

Engineering is too dry, and architecture is generally too focused on the massing and overall look. Interior design allows me to create the experience.

—Michelle King, IIDA

I enjoy helping people, the practical creativity of the profession, and that every day is different in the life of a designer.

—Stephanie Clemons, PhD, ASID, IDEC

I will give you the long version! This is the story I share with eighth-graders who are interested in interior design:

I grew up the daughter of an architect and engineer. My father designed our house and had it built in 1966. My parents always gave me great freedom in decorating my room—from painting in whatever color I wanted to allowing me to hang whatever I wanted on the walls. When I was in the seventh grade, I really wanted a loft. The ceilings in our contemporary house were very high. My father said if I drew a plan of what I wanted, he would build it. So I had this wonderful loft space in my room with my mattress up high. It was very cool for a 12-year-old!

I was in high school and not sure what I should study in college. I loved arts and crafts projects but didn't take art in high school. However, I did take mechanical drafting, and in the summer I worked a little bit in my father's office drafting elevations and floor plans. When I was in high school, I had a science teacher who said I should study forest engineering because it was a field with few women in it and I would make a lot of money. Sounded good to a 17-year-old—tromping around in the woods with a bunch of guys! I entered the University of Maine at Orono

WHY DID YOU BECOME AN INTERIOR DESIGNER?

and promptly flunked out after one semester. While I was in Orono, however, I decorated my dorm room and won an honorable mention prize for my room. That prize got me to thinking that maybe I could make a living doing what I'd always enjoyed so much, so I entered Bauder College in Atlanta, Georgia, and received an AA in interior design in 1983. I graduated top of my class—proving that once I knew what I wanted to do I could excel at it.

I worked for an office furniture dealer (Herman Miller) for three years. Then, in 1986, when I asked for a raise (I was making \$12,000) and was turned down, I decided to start my own company. At the age of 23, I started Lisa Whited Planning and Design, Inc. I kept the company until 2001.

In 1988, realizing I really needed to add to my design education, I entered the Boston Architectural Center, studying architecture. I studied for three years, commuting from Portland, Maine, to Boston (two hours each way) two nights per week. I did not get my degree—but the additional education was invaluable. I also took classes over the years at the Maine College of Art (color theory, etc.). In 2000, still wanting to add to my education, I entered

Antioch New England Graduate School and gained an MS in Organization and Management, graduating in fall 2002.

—Lisa Whited, IIDA, ASID, IDEC

I love buildings, the exterior blending with the interior, and bringing them together in a harmonious manner to create a special place to live, entertain your friends and family, work, and, especially, relax.

—Kristen Anderson, ASID, CID, RID

At the time I started interior design school in 1981, I was 30-year-old wife and mother, working in a furniture business my husband and I owned. I was good at helping the customers and thought it would be logical to finish my college degree in interior design rather than in journalism (which is what I was majoring in in the 1960s when I dropped out to get married, as many women did in those days).

As it happened, the FIDER-accredited program at the University of Missouri was powerful. I soon came to understand the true impact designers can have on environments and, therefore, on people (and I'm a people person). I loved every aspect of my education, but I especially loved the people part—the design and behavior

classes; the books *Designing Places for People*, *A Pattern Language*, *Humanscape*, *Environments for People*, and even *Human Dimension for Interior Space*—the ergonomics part even seemed interesting to me. (Weird, huh?)

Now my life has taken many turns away from the plans I had when I was 30! But I love my work—I love being a professional designer.

—Linda Kress, ASID

Strong interest in architecture, fine art, and construction.

—William Peace, ASID

Through growing up in Japan, I realized that life experiences shape who we are. Everything about my living environment—region, culture, interior dwellings, etc.—influenced the development of my character and how I feel about myself and living. In high school, I specifically realized that I wanted to influence others, as I knew so well how our environment can affect our motivation and zest for life. I decided to do this through interior design, where I could develop interior environments that enhance motivation and positive experiences for others.

—Susan B. Higbee

QUESTION TO DESIGNERS

After reaching a previous career goal as a journalist early in life, I decided the only thing left to do was to write a book and quickly realized I didn't know much about anything other than journalism. I thought I should pursue another interest for the subject of the book and went back to college to study interior design. College led to practicing.

—Suzan Globus, ASID

As a child, I was influenced by my mother and grandmother. Growing up in Miami, I spent a lot of time watching them renovate homes and boats. It was then I realized I could mentally visualize a space in three dimensions. Interior design just seemed to be the natural direction for me.

—Sally Thompson, ASID

I have always been interested in art and architecture and decided to focus on the interior environment when I became familiar with this field in college.

—Janice Carleen Linster, ASID, IIDA, CID

Corporate: office lobby. Susan Higbee, Group MacKenzie, Portland, Oregon. Photographer: Randy Shelton.

I have always had a great interest in our history and culture as a society. The rooms we choose to inhabit are our interpretation of a personal history.

I grew up in a ranching family in Wyoming. The lifestyle and environment did not lend themselves toward much more than a practical existence. As I was growing up, when I would visit a place or see a picture of a room that had been purposely composed and designed, it *felt* so enriching. Rooms carry the spirit of their inhabitants, a well-designed room can excite the soul much the same as an exhilarating conversation.

—Cheri R. Gerou, AIA, ASID

This is my second career. I was a fashion designer for many years, but as I became caught up in the business side of the profession, I missed the creativity. Once a designer, always a designer. I switched professions from fashion designer to interior designer because (1) I wanted to design more all-encompassing projects calling for unique solutions in which I could deal directly with the end user, and (2) I wanted to move to a more entrepreneur-friendly field in which I could work alone or in a small team and still accomplish great things.

—Sally D'Angelo, ASID



WHY DID YOU BECOME AN INTERIOR DESIGNER?

From a young age, I was always interested in design. I enjoyed art classes and visiting art museums with my parents. I would spend hours with large sheets of paper, drawing entire cities with buildings, houses, and roads. My cities were perfect places to race my match-box cars. I enjoyed creating my own little world with Lincoln Logs and Legos. My Barbies always had the best-laid-out townhouse on the block. When asked what I wanted to be when I grew up, I would always answer, "an architect." I don't think I really knew what that meant, only that it had something to do with creating the

built environment.

I took all the design and drafting classes I could in high school. I was fortunate to have the opportunity to participate in the Georgia Governor's Honors program in Design. My type of artistic talent—more technically oriented—seemed to be the perfect match for architectural design. I entered college determined to get into the School of Architecture and study interior design.

—Kristi Barker, CID

To design for the built environment.

—David F. Cooke, FIIDA, CMG

I want a career that utilizes both my technical capabilities and creative talents. Interior design is about balancing what is physical and tangible with aesthetic ideals. To me, form and function should be a happy marriage. I also enjoy having new challenges on a regular basis. Each new project offers a chance to approach things differently, to solve a new problem.

—Kimberly M. Studzinski, ASID

Institutional: commissioner's office, County Administration Building. Kim Studzinski, ASID. Buchart Horn, Inc./Basco Associates, York, Pennsylvania. Photographer: Bryson Leidich.



QUESTION TO DESIGNERS

Art, architecture, and design were always of interest to me. I started out as an engineering major in college, mostly because I was familiar with it due to two of my sisters having engineering degrees. Quickly I knew engineering did not involve enough design and found myself coming home from class and sketching, drawing, doing anything that was artistic. I needed to get it out of my system. My first choice was to transfer to an architectural program, but the university I attended did not offer architecture and financially I could not transfer to other universities with quality programs. My university did offer environmental design as a degree program. I excelled in the program and mentally knew I had made the right decision.

—Jennifer Tiernan, IIDA

In high school, I was fascinated by the way a building's energy was embedded in its structure. I considered studying architecture, but at that time women were not encouraged to be architects, and I entered a liberal arts program instead. After graduation, I took a series of aptitude tests, and architecture looked like the best career choice, so I enrolled at the Boston Architectural Center. After two and a half years of going to school



Lodging: atrium, Millennium Hotel, St. Louis, Missouri. Jennifer Tiernan, Geppetto Studios, Inc.

nights and working days at anything I could get related to architecture, I burned out on school but continued to work. A recession and a move to Denver took me into retail management and human services work. In 1988, I moved back to Boston and got a job with an architect. A vocational counselor advised that, because I loved color and texture and was most interested in how people experienced and used interior spaces, I might study interior design. So back I went to the BAC's interior design program.

—Corky Binggeli, ASID

My dad was a contractor and, as a kid, I worked with him on some of his projects. I thought of becoming an architect but lacked the discipline to study, especially math, while I was in college. I was much more interested in following sports and finding a husband than getting an education. I ended up with an education and married later in my career.

—Mary Fisher Knott, CID,
RSPI, Allied Member ASID