



**Exploring the Communication Process between Architecture and Interior Design
Departments within South African Architectural and Design Firms**

By

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ABSTRACT

This study proposed to investigate the current relationship and communication of expectations between architecture and interior design departments within South African architectural and design firms. More specifically, how communication between the two influence the design development phase as well as the success of design outcomes. One of the leading obstructions to organizational efficiency is the absence of effective communication (Lunenburg, 2010). This poses a direct threat to the success of shared projects conducted by interior design and architecture departments within architectural and design businesses. Additionally, the territorial nature of the relationship between the aforementioned disciplines creates division in the work environment that negatively affects the design process (One Space, [s.a.]). The study also alludes to a lack of education regarding the uniqueness of each discipline's role or scope of work, which in turn shapes how the respective professions communicate and work with one another (Dawkins, 2014). As a result, the core competencies of each discipline, the importance of communication during the design development phase and architects' perception of interior design was investigated. This exploratory study hopes to inspire other researchers to further explore this topic so that a holistic conclusion could be drawn regarding the true factors that cause a disconnect between the two disciplines and how it could be overcome. This study could also contribute to academia in the form of new available literature for educational purposes in tertiary institutions, specifically those where both architectural and interior design degrees are taught. The hope is that, subsequently, the two disciplines can fully understand one another without any misperceptions of where their responsibilities and professional scopes begin or end. Alternatively, the professional contribution would therefore be to educate industry professionals to inspire a new culture of how architects and designers can collaborate, co-exist and complement one another.

Key words: Interior design, Architecture, Design development, Communication process, Effective communication, Optimal design, Perceived value

DECLARATION

I hereby declare that the research report submitted for the BA Honours Interior Design degree to the Independent Institute of Education: Vega School is my own work and has not previously been submitted to another University or Higher Education Institution for a postgraduate qualification.



Date

TABLE OF CONTENTS

LIST OF FIGURES	... vi
LIST OF APPENDICES	... vii
CHAPTER 1: RESEARCH PROPOSAL AND ORIENTATION	... 1
1.1. Introduction	... 1
1.2. Contextualisation	... 1
1.3. Rationale and relevance	... 1
1.4. Problem statement	... 2
1.5. Research Goal	... 2
1.5.1. Purpose statement	... 2
1.5.2. Research questions	... 2
1.5.3. Aims and objectives	... 3
1.6. Chapter summary	... 3
CHAPTER 2: LITERATURE STUDY	... 4
2.1. Introduction	... 4
2.2. Conceptualisation of key terms	... 4
2.3. Theoretical foundation	... 6
2.4. Literature review	... 7
2.4.1. Introduction	... 7
2.4.2. Literature relating to interior design as profession	... 8
2.4.2.1. The interior design discipline and its professional boundaries	... 8
2.4.2.2. Core competencies of interior design from a designer's perspective	... 10
2.4.2.3. Topical conclusion	... 10
2.4.3. Literature relating to the design process	... 10
2.4.3.1. The design process	... 10
2.4.3.2. The design development phase	... 11
2.4.3.3. The communication process	... 12
2.4.3.4. Importance of horizontal integration of information and effective communication in the workplace	... 12

2.4.3.5. <i>Topical conclusion</i>	... 13
2.4.4. Literature relating to the perception of the ‘other’	... 14
2.4.4.1. <i>The perceived value of architecture and interior design</i>	... 14
2.4.4.2. <i>Core competencies of architecture from an architect’s perspective</i>	... 14
2.4.4.3. <i>Comparing the responsibilities of the two professions</i>	... 15
2.4.4.4. <i>Topical conclusion</i>	... 15
2.5. Chapter summary	... 16
 CHAPTER 3: METHODOLOGY	 ... 17
3.1. Introduction	... 17
3.2. Research paradigm, approach and design	... 17
3.3. Population	... 19
3.4. Sampling method and application	... 20
3.5. Data collection	... 21
3.5.1. <i>Data collection methods</i>	... 21
3.5.2. <i>Application of data collection methods</i>	... 22
3.6. Data analysis	... 24
3.6.1. <i>Data analysis methods</i>	... 24
3.6.2. <i>Application of data analysis methods</i>	... 24
3.7. Trustworthiness	... 25
3.8. Chapter summary	... 27
 CHAPTER 4: FINDINGS AND INTERPRETATION	 ... 28
4.1. Introduction	... 28
4.2. Analysis of findings from semi-structured interviews	... 28
4.2.1. <i>Participant profiles</i>	... 28
4.2.2. <i>Core competencies and the interior design identity</i>	... 29
4.2.3. <i>The design and communication process</i>	... 33
4.2.4. <i>The perception of the ‘other’ and perceived value of interior design</i>	... 37
4.3. Adherence to trustworthiness	... 38
4.4. Chapter summary	... 38

CHAPTER 5: CONCLUSION, IMPLICATIONS AND RECOMMENDATIONS	... 40
5.1. Introduction	... 40
5.2. Conclusion drawn from findings	... 40
5.2.1. Secondary research questions	... 40
5.2.2. Primary research question	... 44
5.3. Anticipated contribution to the field and its implication on future practices	... 45
5.4. Evaluation of the study's success	... 45
5.4.1. Heuristic value	... 45
5.4.2. Ethical considerations	... 45
5.4.3. Limitations of the study	... 46
5.5. Chapter summary	... 47
REFERENCE LIST	... 48
APPENDICES	... 53

LIST OF FIGURES

Figure 1: Wagner, A. 2021. <i>Unpacking the literature review</i>	... 8
Figure 2: Wagner, A. 2021. <i>Adapted Saunders research onion</i>	... 17
Figure 3: Wagner, A. 2021. <i>Findings context map</i>	... 28
Figure 4: Wagner, A. 2021. <i>Participant profile chart</i>	... 29
Figure 5: Wagner, A. 2021. <i>Architect core competencies word cloud</i>	... 30
Figure 6: Wagner, A. 2021. <i>Interior design core competencies word cloud</i>	... 31
Figure 7: Wagner, A. 2021. <i>Core competencies comparative table</i>	... 32
Figure 8: Wagner, A. 2021. <i>Interior design definition mind map</i>	... 33
Figure 9: Wagner, A. 2021. <i>Interior design components pie chart</i>	... 33
Figure 10: Wagner, A. 2021. <i>Collaboration pie chart</i>	... 34
Figure 11: Wagner, A. 2021. <i>Effects of collaboration mind map</i>	... 34
Figure 12: Wagner, A. 2021. <i>Communication pie chart</i>	... 35
Figure 13: Wagner, A. 2021. <i>Communication mind map</i>	... 35
Figure 14: Wagner, A. 2021. <i>Disconnect pie chart</i>	... 36
Figure 15: Wagner, A. 2021. <i>Disconnect word cloud</i>	... 36
Figure 16: Wagner, A. 2021. <i>Interior design specialisation pie chart</i>	... 37
Figure 17: Wagner, A. 2021. <i>Interior design specialisation word cloud</i>	... 37

LIST OF APPENDICES

APPENDIX A: Participant 1 Transcribed Interview Material	... 53
APPENDIX B: Participant 2 Transcribed Interview Material	... 56
APPENDIX C: Participant 3 Transcribed Interview Material	... 59
APPENDIX D: Participant 4 Transcribed Interview Material	... 64
APPENDIX E: Participant 5 Transcribed Interview Material	... 67
APPENDIX F: Code Book	... 71
APPENDIX G: Interview Schedule	... 74
APPENDIX H: Interview Questions	... 75
APPENDIX I: Ethical Clearance Letter	... 76
APPENDIX J: Concept Document Table	... 78

CHAPTER 1: RESEARCH PROPOSAL AND ORIENTATION

1.1. Introduction

This chapter intends to provide an overview of the structure and significance of the study to justify the further exploration into how preconceived ideas and a lack of effective communication between architecture and interior design departments within South African architecture and interior design firms influence the design process.

1.2. Contextualisation

Effective communication is essential to the success of individuals as well as organizations, which makes it both a valuable life and business skill (Adu-Oppong & Agyin-Birikorang, 2014). Therefore, one can assume that the lack of effective communication implementation can create division within any organisational entity. However, it is not the only factor that contributes to a disconnect between co-workers in South African architectural and design firms. According to various publications, there has been confusion regarding the identity of interior design and its value contribution to design projects. This is due to a lack of understanding of the professions' definition, responsibilities and core competencies.

1.3. Rationale and relevance

The need for this study seems apparent seeing that poor communication skills can greatly impact the effectiveness of a company, individuals or employees (Lunenburg, 2010) and ultimately the design outcomes that stem from the design development phase.

Through first-hand knowledge, the researcher can attest to the detrimental nature of the relationship between the architectural and interior design professions. The researcher's personal experience as a designer working in an architectural firm substantiates the need for improvement within this landscape having faced daily frustration caused by a lack of communication of expectations and clear professional boundaries.

This study will thus encourage further research into enhanced communication implementation between the related departments. An in-depth understanding of each discipline's responsibilities will provide a clear guideline of how communication can be approached to successfully develop design solutions.

1.4. Problem statement

One of the leading obstructions to organizational efficiency is the absence of effective communication (Lunenburg, 2010). This poses a direct threat to the success of shared projects conducted by interior design and architecture departments within architectural and design businesses. Additionally, the territoriality of the relationship between the aforementioned disciplines creates division in the work environment that negatively affects the design process (One Space, [s.a.]). South African interior design and architectural companies can therefore benefit from horizontal integration despite different professional backgrounds (Adu-Oppong & Agyin-Birikorang, 2014). It will provide an opportunity to overcome any existing misconstrued ideas of the interior design industry and further the success of a critical phase in the design process. The study also alludes to a lack of education regarding the uniqueness of each discipline's role or scope of work, which in turn shapes how the respective professions communicate and work with one another (Dawkins, 2014).

1.5. Research Goal

1.5.1. Purpose statement

The purpose of this study is to identify the communication gaps between architecture and interior design departments within South African design and architectural firms. More specifically, how these gaps affect the efficiency of developing designs. To further focus the study, it will be directed towards architects' perceived value of interior design as a profession in the hopes of gaining a deeper understanding of their current relationship and how it can be improved. Little, research has been conducted on this subject. Consequently, this study aspires to add to the body of knowledge by offering findings that will provide better ways of managing these interpersonal relationships.

1.5.2. Research questions

Primary research question

How can enhanced communication of expectations between architect and interior design departments in South African architectural and design firms allow for efficient and successful design development?

Secondary research questions

What are the respective competencies and responsibilities of architects and interior designers?

What is design development in terms of architecture and interior design processes?

What is the current communication process between different departments in small South African architectural or design firms?

How do architects perceive interior design?

1.5.3. Aims and objectives

The aim of this study is to determine the importance of enhanced communication of expectations between architects and interior designers within the South African industry and how its implementation can result in successful design development. In response to the aim, the following objectives will be considered in order to achieve the overarching goal.

- To investigate the distinct responsibilities and core competencies of the architectural and interior design professions as a means of determining clear professional boundaries.
- To ascertain the defining characteristics of the design development phase in terms of the architectural and interior design process.
- To establish the perception of the 'other' by way of researching architects' view of the interior design discipline so as to gain an understanding of the current relationship and communication of expectations between the two divisions within small architectural and design firms.

1.6. Chapter summary

In this chapter a broad overview of the study's background, relevance and aim were provided as an introduction for the literature study. The purpose statement, research questions and objectives above will guide the researcher's investigation into existing literature regarding the responsibilities of the two professions, what the design and communication process entails and lastly, how architects perceive interior design.

CHAPTER 2: LITERATURE STUDY

2.1. Introduction

A literature study is a way for the researcher to acquaint him or herself with the existing body of knowledge in the area that is being investigated (Kumar, 2011). The purpose of this study is thus to gain a deeper understanding of the phenomenon and to explore the possible causes that hinder design development within South African architectural and design firms. However, before this could be accomplished it is necessary to delve into theory that clearly sets architecture and interior design apart so that there is no confusion regarding their unique roles and responsibilities in such a landscape. The researcher will elucidate the key concepts and theories relevant to this study as a prologue to the review that follows. Additionally, the literature review will be constructed in an attempt to address the primary and secondary research questions to contextualise the findings.

Seminal literature will therefore be investigated to underpin the relevance of effective communication of expectations between divisions within South African architectural and design firms and how that influences the success of the design process. The researcher will make use of secondary sources to establish a link between communication theory, interior design, design processes and the perceived value of interior design as profession before investigating the phenomenon in the field.

2.2. Conceptualisation of key terms

Conceptualisation is the enhancement and specification of abstract concepts to create special meanings that are relevant to a specific research project (Davis, 2014). The following definitions of key concepts are meant to equip the reader with the necessary vocabulary to understand the significance and relevance of this study.

Core competencies

Core competencies are the skills needed for an individual to be successful and proficient in any job related activity (Dictionary.com, 2021). For the purposes of this study, core competencies will be considered as the abilities and aptitudes both architects and interior designers need to possess in order to be thriving professionals. This will include any hard and soft skills or specific characteristics required for designers and architects alike to excel within their scope and deliver successful design outcomes.

Optimal design

The Merriam-Webster Dictionary (2021) describes the word 'optimal' as something that is the best, most desirable or satisfactory within the context it is being used. Therefore, referring to optimal design development or outcomes suggest that the best possible solution is presented. In other words, one can assume that all aspects of the brief were met and executed successfully. Optimal design in the interior design or architecture landscapes can be viewed as quick, efficient and functional solutions to problems presented in any built environment.

Design development

Design development (DD), is a specific phase in the design process that involves the refinement of details. It can be defined as the stage where necessary procedures are finalised to gain design approval (Yanksari, 2020). The design development phase of architecture and interior design processes might differ slightly but mainly focusses on establishing and developing the final design outcome of a project. Specific attention is therefore paid to finalising spatial layouts, material specifications, shopfitting details as well as selecting furniture, fixtures and equipment.

Horizontal integration of information

Horizontal information integration in the context of this study refers to the sharing of information between departments of a company that are on the same level. In other words, it involves the exchange of messages by individuals that collaborate and work in the same team (Lumen, [s.a.]). It can therefore be understood as the communication process put into practice between two separate divisions within a working environment. In the case of this study, horizontal integration of information would signify the efficient and continual communication and collaboration between architects and interior designers working on the same project.

Perceived value

Perceived value is often used in marketing terminology and can be defined as the value of a product based on how much consumers want it, rather than on its actual price (Cambridge Dictionary, 2021). The perceived value of something is thus dependent on a person's assumptions and not on definite facts. In the context of this study, perceived value will be used as a term to describe architects' perception of interior design and vice versa.

2.3. Theoretical foundation

Research should always be grounded by a firm theoretical foundation. Seeing that theories are a set of assumptions and concepts used to describe experiences or occurrences, it can be applied to form the groundwork of any discipline. These academic constructs create the roadmap researchers use to find patterns and solutions in the hopes of answering research questions (Bezuidenhout, 2014).

The theories below are vital to this study and outline its theoretical scope.

Interior design as profession

The Merriam-Webster Dictionary (2021) defines interior design as the practice of developing designs and supervising the implementation of architectural interior spaces. The interior design profession deals with the temporal and experiential characteristics of space and has to do with the practicality thereof such as space usage, ergonomics, anthropometrics and wellbeing.

Moreover, it is also preoccupied with empathy and understanding how users will interact and experience an interior environment (König & Bakker, 2012). Hence, the profession's responsibility to safeguard and enhance the wellbeing and health of all who interact with interior spaces (IIDA, [s.a.]). Although interior design is not limited to an envelope and is an occupation that responds to any found space, its focus should be to use its expertise in elevating human experiences by working in harmony with architecture (König & Bakker, 2012).

The design process

Interior designers and architects alike are required to work together in a design team within a specific process to ensure the success and completion of projects that a company undertakes. According to Benzenberg (2011), this process comprises various stages and contractual agreements that aid in project management. Yanksari (2020), contributes to the discussion by elaborating that the interior design process has six phases namely programming, schematic design, design development (DD), documentation and procurement, contract execution and finally, occupancy evaluation. That said, the number of project phases are not fixed and can range from five to seven depending on the company and project.

However, five phases are pertinent and commonly used, which include programming, schematic design, design development (DD), construction documentation and contract administration (Studio Croft, 2020). Nonetheless, the interior design process includes all steps necessary to execute and administer a project (Benzenberg, 2011). The design process can be defined as a roadmap architects and interior designers use to bring a project to life and see to its conclusion.

The communication process

The communication process is a cooperative process wherein a message in the form of thoughts or feelings is transmitted between two or more individuals with the aim of developing a collective understanding (Business Jargons, 2021). This process can therefore be explained as the actions we take to successfully convey information. Understanding this theory and how it should be implemented holds significant value and could determine the efficiency and success of architectural and design projects.

2.4. Literature review

2.4.1. Introduction

This literature review involves the evaluation and encapsulation of any available published material that relates both directly and indirectly to the topic at hand (Howard, 2014). It is a crucial part of the research process because it focuses the researcher on what has already been said on the topic and where there is room for further investigation. The following outline of seminal literature is constructed to address the primary and secondary questions of this study and to verify its relevance and reliability. The diagram in figure 1 illustrates the structure of the subsequent literature review.

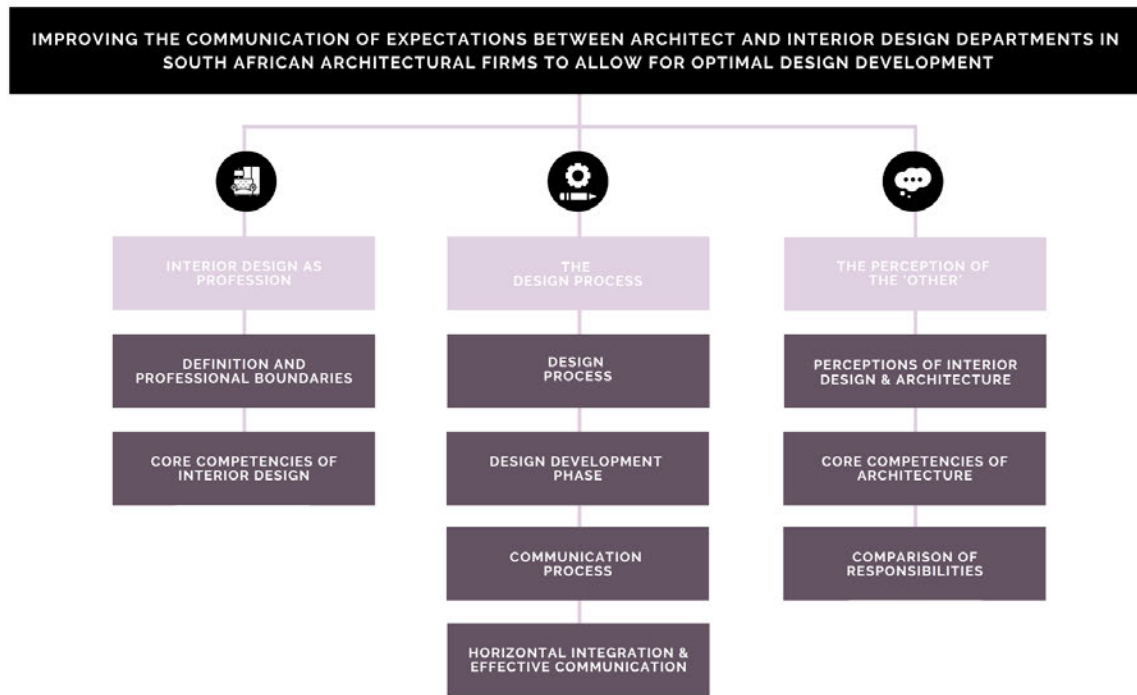


Figure 1: Wagner, A. 2021. *Unpacking the literature review*.

2.4.2. Literature relating to interior design as profession

2.4.2.1. The interior design discipline and its professional boundaries

The Council for Interior Design Qualification (CIDQ), terms the interior design profession as a multi-faceted discipline that utilises creative and technical skills to develop solutions that can be applied within a structure to bring a built interior environment to life (IIDA, [s.a.]). König and Bakker (2012), claims that interior design is often criticized due to the absence of sufficient theoretical substance and history, which not only causes an inferiority complex within the discipline that needs to be overcome but also contributes to confusion regarding its professional boundaries and responsibilities. However, since then interior design has come a long way in developing its own body of theory and professional credibility. As the International Interior Design Association (IIDA) so profoundly asserts, the discipline is certified by education, experience and inspection (IIDA, [s.a.]). Interior designers clearly accepted the challenge to create their own unified professional organisation as was mentioned in Breytenbach's (2012) article, *'How deep is the rabbit hole? – A deeper exploration of the position of interior design in South Africa'*.

Various publications make mention of interior design being defined as architecture's other (König & Bakker, 2012).

There seems to be an ongoing battle to acknowledge its accreditation and independent identity despite interior designers' knowledge of their misunderstood distinctiveness and their efforts to overcome it. Sadly, the public's perception remains largely askew regardless of all attempts to clarify the definition of interior design (Havenhand, 2004). Nevertheless, it is most important for those that practice the discipline to understand their responsibilities and professional boundaries.

Subsequently, the African Institute of the Interior Design Professions (IID) developed definitions for the Interior Design, Interior Architecture and Interior Decorating disciplines in an attempt to lessen the confusion. The IID (2021), asserts that a professional interior designer or interior architect is an individual qualified by experience and education who identifies, investigates and creatively resolve problems related to the quality and function of interior spaces. Furthermore, these individuals are equipped to provide services such as programming, spatial planning, aesthetic design and site inspection based on their extensive knowledge of interior construction, building regulations and systems, materials, equipment and fittings (IID, 2021). Interior designers also create graphics, technical drawings and documents for the design of interiors to improve the quality of life, health and safety of those that interact with it. This definition is in line with the International Federation of Interior Architects/Designers (IFI) as set out on their website (IFI, [s.a.]).

The IID (2021), then continues to differentiate between interior design and interior architecture by explaining that the term interior architect as per the South African legislation, is solely applicable to graduates from the University of Pretoria that have acquired a full-time five-year gradation in interior architecture.

In contrast, a professional interior decorator is an individual qualified by experience and education who is largely focused on the decorative planning of spaces and applies decorating principles to make interiors aesthetically pleasing. This is done by planning the layout of a space after considering all the activities that would take place within it and styling it by method of employing furniture, finishes and accessories (IID, 2021).

2.4.2.2. Core competencies of interior design from a designer's perspective

Defining interior design as profession and explaining all it entails could be taking a step further by listing the core competencies expected from interior designers by interior design firms. These skills may differ from company to company, which is why the researcher will focus on providing a generalised list of proficiencies based on job-postings from various interior design firms in South Africa. An exploration of this subject revealed that a degree or diploma in interior design is essential to being appointed in this trade. In addition to that, there are a set of practical skills typically insisted on by design companies. These abilities include sketching, conceptual design and extensive knowledge of computer-based design programmes such as Autodesk Revit, AutoCAD, Sketchup, rendering software, editing or post-production software and many more to create visual presentations and technical drawing packs for construction, shopfitting and council submissions (Indeed, 2021). Furthermore, designers are expected to be fully equipped in spatial planning and producing mood boards or other specification documents to formulate designs that address the relevant problems (Jobs Trabajo.org, 2021). Designers are also required to have communication, project management, time-management and organisational skills together with the ability to put design and critical thinking into practice (The Balance Careers, [s.a.]).

2.4.2.3. Topical conclusion

Having established the definition of interior design and what its core competencies are from an interior designer's perspective, one can further investigate the phenomenon by looking at the design process. More specifically, unpacking the design development phase as an integral part of architects' and interior designers' creative process and considering the importance of effective communication during this development.

2.4.3. Literature relating to the design process

2.4.3.1. The design process

Interior designers and architects all make use of an organisational system when they first approach a project. Although the processes of these two disciplines may differ slightly, it always aids to the successful completion and management of projects. The design process consists of two distinct courses of action that work within one another to produce effective solutions to problems. These two methods include the creative decision-making process and project timeline process (Benzenberg, 2011).

Starting off by looking at the architect's typical plan of work, one can see that it consists of 5 prominent stages namely, preparation, design, pre-construction, construction and completion as set out by the Royal Institute of British Architects (RIBA). These key steps are intended to guide architects to manage an entire project from start to finish (Benzenberg, 2011).

Likewise, interior designers have a systemic approach that includes research, analysis and the integration of creativity as well as knowledge to enhance the welfare of the public. It is therefore a process that engages design thinking and problem solving as a means of producing innovative solutions to problems (Slotkis, 2017). The interior design process can also be described as a framework that consists of a collection of tasks that needs to be completed by the designer to develop a well-crafted solution (Yanksari, 2020). As previously mentioned, this methodology involves six crucial steps but for the purposes of this proposal, the focus will exclusively be on the design development stage.

2.4.3.2. The design development phase

Design development (DD) is a critical phase in both architecture and interior design processes. During this phase, a single design scheme is identified that guides the design team towards a final solution (Studio Croft, 2020). DD in the interior design context involves identifying the strengths and flaws of an idea before resolving them to reach a sound design solution (Dodsworth & Anderson, 2015). Thereafter, finishes, fixtures and fittings can be selected and thoroughly documented on further generated drawings or other visual substances (Yanksari, 2020).

Seeing that this stage requires the involvement of both architecture and interior design departments, effective communication is key to actively make decisions that will ensure a successful final outcome. Benzenberg (2011) therefore asserts that it is vital to engage in open communication and allow each profession to offer their expert opinion when decisions need to be made.

2.4.3.3. The communication process

Communication can be described as the process of exchanging information and mutual understanding from one person to the next. Thus, without a collective comprehension of the information that is being transmitted, there can be no communication (Lunenburg, 2010). Communication is the distribution of thoughts, emotions and ideas between an encoder and decoder. The communication process, therefore, involves a sender that initiates a conversation by creating a message that a receiver needs to decode and respond to (Adu-Oppong & Agyin-Birikorang, 2014). Simply put, it is a dynamic process based on the conceptualisation of ideas, which has seven major elements namely, sender, encoding, message, communication channel, receiver, decoding and feedback (Business Jargons, 2021).

2.4.3.4. Importance of horizontal integration of information and effective communication in the workplace

Horizontal integration of information forms part of the communication process and specifically refers to communication taking place between different departments within a company. To further elucidate this concept, one should note that it is also referred to as interdepartmental communication that occurs when multiple subdivisions of a business need to make decisions concerning shared projects (Small Business, 2021). Yanksari (2020), affirms that in most cases of integrated project delivery (IPD), all stakeholders or divisions are briefed together from the beginning to ensure that they work coherently with open communication. The purpose of an IPD system is to involve all relevant parties in a shared project from the initial stage to ensure that the collaboration and decision-making process is as fluent as possible (Yanksari, 2020). It is evident that implementing this type of system can be an effective method of encouraging horizontal communication to ensure the success of business ventures within any organisational entity, including those in an architectural landscape. Interdepartmental communication is thus especially relevant within architectural firms where both interior design and architect departments form part of the design unit.

Continual and open communication between divisions will not only increase a firm's overall performance but also the efficiency of project development and outcomes to avert conflict (Small Business, 2021). As previously emphasised, effective communication can greatly impact the success of any organizational entity.

Grasping this concept is important because every administrative action involves some form of interaction, may it be direct or indirect (Adu-Oppong & Agyin-Birikorang, 2014). Considering the inversed, a lack of effective communication can pose a major threat to a company's effectiveness. The efficient exchange of information is a two-way street that necessitates effort and aptitude from both the encoder and decoder. This automatically awakens a set of psychological and social barriers that causes communication to fail (Lunenburg, 2010).

Since the relationship between architects and interior designers are traditionally territorial (One Space, [s.a.]), the implementation of good communication practices are vital to any design stage. Due to the different professional and social backgrounds of the disciplines, a disconnect ascends that gets in the way of valuable interaction. Professor Michael Papa, argues that territoriality between two departments, specialising in dissimilar areas, occurs when members of one division regard the involvement of the other as insignificant (Lumen, [s.a.]). Role perception is another area where communication failure transpires. Lunenburg (2010) explains how the lack of professional boundaries and knowledge of what is expected of who makes it difficult for individuals to communicate the correct information to the appropriate associates. The communication of expectations between architects and interior designers as well as a comprehensive understanding and appreciation of one another's respective skills, therefore, influences not only the design development but also an organisation's efficiency.

Continual and effective horizontal communication and the desire to understand those with whom one interacts are clearly important in the building of trust between departments. The implementation thereof will in turn create opportunities for professional advancement, reduce conflicts, foster customer satisfaction (Small Business, 2021) and maintain quality working relationships (Adu-Oppong & Agyin-Birikorang, 2014) in South African architectural firms.

2.4.3.5. Topical conclusion

Based on the literature regarding the design process, particularly the developmental phase thereof, one can conclude that in addition to this the communication process and effective horizontal integration of information within a business is imperative to its success.

As a subsequent act of exploring the aforementioned literature and clarifying the unique responsibilities of interior designers, the researcher will focus on the perception of interior design through the perspective of the 'other'.

2.4.4. Literature relating to the perception of the 'other'

2.4.4.1. The perceived value of architecture and interior design

As formerly discussed, there is a confused state regarding the role of interior design and its scope of work. This emphasises the need for both architecture and interior design to understand that their responsibilities, methodologies, and service expectations are recurrently changing within a shifting social, economic, and political culture. Traditionally, architecture and interior design view themselves as offering specialised scopes of work. Therefore, architecture involves mostly the design of the exterior of buildings, while interior design is directed toward the interior of structures (Hildebrandt, 2004). However, there are numerous instances where architects practice interior design (Dawkins, 2014).

Dawkins (2014), explains that the lack of clarity regarding the identity of interior design and architecture causes uncertainty with regards to how architects perceive their role in interior design. He continues by saying that the absence of clarity is unintentional, which suggests that this problem could be solved by strengthening each discipline's distinctive identity that could only improve the relationship between the two (Dawkins, 2014). One can therefore argue that some architects perceive interior design as part of their job description due to insufficient exposure to clearly distinctive disciplinary definitions. This poses a threat to the design development process of projects where both architects and interior designers are involved.

However, the above statement can only be substantiated by further investigation into the phenomenon and carefully outlining the definition together with the core competencies of architecture.

2.4.4.2. Core competencies of architecture from an architect's perspective

Architecture can be explained as the art and science of building structures (Merriam-Webster, 2021). Similarly to interior designers, architects also need to meet a certain standard and require a specific set of skills to successfully complete projects. By examining job-postings for architects, one can develop a comprehensive view of what South African architectural companies expect of those that practice this discipline.

Architects are also expected to have a degree or diploma and need to develop technical drawing sets and detailing for construction and council submissions, paying particular attention to structural integrity. Therefore, architects need to be versatile and skilled in operating computer-based programmes to produce drawing or other visual content (Indeed, 2021). Moreover, they are often employed to compile schedules, engage with municipalities or other authorities, measure and analyse sites and conduct meetings with clients or subcontractors. Architects generally focus on the technical resolution of a building, which involves spatial planning and programming. (Jobs Trabajo.org, 2021).

2.4.4.3. Comparing the responsibilities of the two professions

After the careful consideration of the roles associated with the aforementioned professions, one can clearly see that each has their own unique set of expertise. Interior designers are encouraged to channel their knowledge toward the design of interior spaces whereas architects tend to design the structural or exterior features of the built environment. Although it is essential for both disciplines to produce technical, computer-based visualisations of solutions, their contextual and theoretical backgrounds differ, which contributes to the understanding that architects and interior designers are experts in dissimilar, yet connected fields.

2.4.4.4. Topical conclusion

Seeing that the roles and fundamental nature of the relevant professions are at variance, one has to acknowledge that it is not just the lack of effective communication between interior design and architect departments but also architects' blemished understanding of what interior design entails that causes a disconnect between the professions, which ultimately obstructs the development of designs.

2.5. Chapter summary

By conducting this literature review, the researcher was able to identify certain shortcomings in available publications regarding the phenomenon. Although there is a sufficient amount of pertinent literature with regards to the communication process and the importance of effective horizontal communication, there was no mention of how it should be employed and celebrated within the South African architectural landscape. This study thus needs to explore the impact of implementing these systems within such a setting.

Furthermore, the researcher established that the difference between interior design and architecture need to not only be respected but also understood to allow for effective communication and working relationships between the two. The lack thereof causes confusion within individuals, specifically architects and influences their perceived value of interior design as a discipline. Consequently, the communication of expectations and perceptions architects have of designers need to be further investigated to understand where the disconnect between the two occur. This exploratory study will hopefully cast a light on the shortcomings within this industry to determine where the areas are that obstruct the success and efficiency of design development.

CHAPTER 3: METHODOLOGY

3.1. Introduction

This chapter aims to elucidate the chosen research paradigm, approach and design as well as motivate its suitability for this study. A detailed discussion on the population and sample groups will unfold together with a step-by-step explanation of how the data was retrieved and analysed. This will ensure that the research is trustworthy and that the process could be repeated by other researchers in the future.

3.2. Research paradigm, approach and design

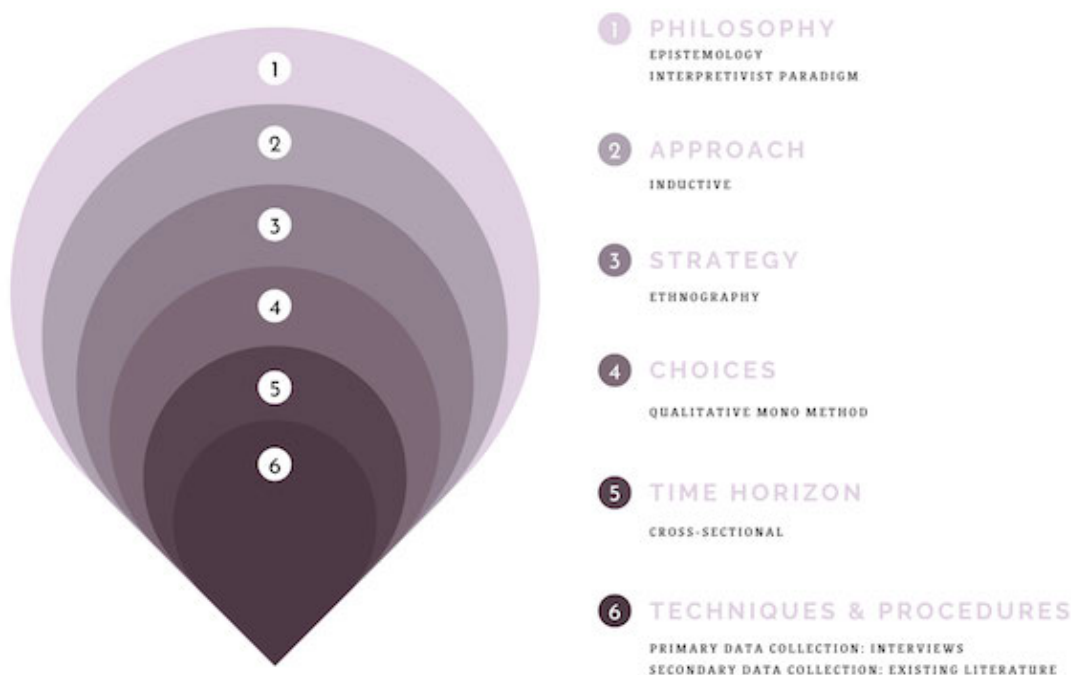


Figure 2: Wagner, A. 2021. *Adapted Saunders research onion*.

The diagram above is an adaptation from Saunders' research onion. As illustrated, it can be viewed as a systemic method in which the researcher will address the research design and paradigm. The word 'paradigm', coined by Thomas Kuhn (du Plooy-Cilliers, 2014), can be defined as a cluster of assumptions or convictions about reality that result in a specific worldview. This suggests that paradigms are the lens through which individuals make sense of life (Maree, 2020). This study will be conducted through an interpretivist perspective as a means of gaining a deeper understanding of social phenomena as well as individuals' subjective experiences (Maree, 2020).

An interpretivist framework will therefore enable the researcher to study architects and interior designers in the hopes of understanding how they construe and interact within a South African architectural work environment to draw a holistic conclusion on the phenomenon.

Additionally, paradigms are described as structures of interdependent epistemological, ontological and methodological assumptions that commit the researcher to a specific way of collecting and interpreting data (Durrheim, 2006). For the purposes of this study, an epistemological philosophy will be adopted. Epistemology in the context of a qualitative study requires the researcher to emerge into the field and collect subjective data based on individual assumptions that give way to how knowledge is known (Creswell & Poth, 2016). It can thus be said that knowledge is created and obtained through social interaction.

Furthermore, this study will abide by an inductive approach, seeing that the research is based on a broader body of theory that needs to be funnelled down to specific objectives and conclusions relevant to this topic (Creswell & Poth, 2016). Moreover, lessening the distance between the researcher and participants will provide the opportunity to collect empirical data and first-hand information regarding architects' subjective experiences and presuppositions about the interior design profession. Hence the appropriateness of using ethnography as a means of collecting data through interviews and considering the insights gathered through observations that formed part of the researcher's own experiences while working in a small South African architectural firm. (Creswell, 2014).

Non-empirical data and subjective responses will be collected and analysed through a mono-method qualitative approach to provide insight in an attempt to understand and identify correlations between emerging data (Durrheim, 2006). The data collection is set to be completed within a specific time-frame, which is why a cross-sectional time horizon would be best suited for this study (du Plooy-Cilliers, 2014).

Finally, the techniques and procedures used to gather information will include interviews as primary data collection devices and existing seminal literature for the collection of secondary data.

3.3. Population

A population can be defined as the entire group of entities from whom data is needed to draw a conclusion (Pascoe, 2014). The population group for this research study will include individuals that are working professionals in either architecture or interior design disciplines within South African-based companies. More specifically, the populace will encompass those currently employed as architects or interior designers in any of the following three types of local organisational structures. The first of which will be considered as part of this study are architectural firms with an internal interior design department. Secondly, architectural firms that employ interior designers as consultants to work on joint projects. Lastly, interior design businesses that outsource their services to projects where both architects and designers are expected to work cooperatively to ensure its completion.

Outlining the populace subsequently allows the researcher to determine any commonalities that relate to the primary research question namely, “How can enhanced communication of expectations between architects and interior designers in South African-based companies allow for efficient and successful design development?”. This alludes to the population parameters of the research paper, which can be described as the nature, number of people and shared attributes of those considered part of the investigation (Pascoe, 2014).

The nature of the population is thus architect and interior design practitioners in local companies. Whereas, the number of people in the population will comprise of all architects and interior designers employed in South Africa under any of the three organisational frameworks as explained above. The shared traits of the population include English-speaking professionals in the relevant disciplines with a minimum of five years of work experience in the industry. Age, gender, ethnicity and religion will not restrict these parameters nor will the fact whether they are in a managerial position or full- or part-time employees.

After establishing the population parameters, the target population is clear and includes all individuals that meet the aforementioned prerequisites. However, seeing that the population is so extensive, an accessible population needs to be determined. This refers to a segment of the population that could in fact be investigated (Pascoe, 2014).

The accessible populace concerning this paper will only include the architects and interior designers from any of the three types of companies that could be reached and were found through recommendation or by doing an online search.

3.4. Sampling method and application

The Merriam-Webster Dictionary (2021) terms a sample as a representative part of a population that is studied to acquire data about the whole group. It is thus a smaller group or manageable number of elements obtained from the accessible population necessary to provide sufficient information to reach a generalised conclusion (Pascoe, 2014).

The sample group for this study will include five working professionals identified within the relevant parameters. This group of five should consist of two architects and three interior designers. Although it is important to consider the opinions, experiences and insights of both disciplines, this study will mainly focus on the perspective of interior designers, which is why they form a more substantial part of the sample.

The participants of this study will be chosen in accordance with the purposive sampling method. This suggests that the members are carefully selected with specific intent to speak on behalf of the whole target population (Durrheim, 2006). This non-probability sampling method will allow the researcher to collect pertinent information in a relatively small time frame (Pascoe, 2014). The subjects are regulated by the objectives and population constraints of this study and thus need to conform to specific groupings. This study will rely on professionals from three different organisational structures to uncover where the disconnect between architects and interior designers occur in joint projects. Two participants, one architect and one interior designer, working in an architectural firm with an internal interior design department will be selected. Another architect and interior designer will be chosen from an architectural firm that employs interior designers as consultants. The final participant will be an interior designer from an independent interior design company that frequently works with architects on shared projects.

Purposive sampling enables the researcher to identify participants that will generate rich information on the phenomenon. Not only that, but it will also enhance the transferability of the findings and produce credible descriptions needed to conclude the study (Maree, 2020). All individuals that do not possess the appropriate traits will be discarded. The advantage of this method is that the entire sample will be useful to the study (Pascoe, 2014).

Moreover, the intended sample size will produce enough information as well as reduce the possibility of an inconclusive outcome. The sample group would, however, be dependent on the researcher's location during the time of data collection. This limitation requires all participants to be situated in either Johannesburg, Centurion or Pretoria East in Gauteng to be considered as appropriate and accessible candidates.

3.5. Data collection

3.5.1. Data collection methods

As an introduction to the fieldwork, secondary sources will be consulted so that the researcher is informed on the existing body of knowledge pertaining to the phenomenon. Additional qualitative data will then be collected from primary sources by conducting five interviews. An interview can be explained as a two-way conversation in which the researcher asks the interviewee questions as a method of collecting information regarding the participant's beliefs and experiences. This method of gathering data will allow the researcher to better comprehend the social reality, contextual background and unique perspectives of the sample group (Maree, 2020).

For this study, the researcher will make use of a semi-structured interview approach. Semi-structured interviews are the most appropriate since they will be used to corroborate data from other sources (Maree, 2020). The interviews will therefore be based on a predetermined line of inquiry developed by the researcher to ensure that information regarding all themes directly related to the phenomenon is collected. This ethnographic approach thus involves considering data from existing literature as well as the researcher's insights, observations and experiences to substantiate the answers obtained from interviews (Creswell, 2014). Although the chosen interview structure involves asking all participants the same set of questions, it allows for the opportunity to ask follow-up questions for additional probing and clarification depending on the responses of each participant (Strydom & Bezuidenhout, 2014). This makes it easier for the researcher to compare notes on the uniform opinions of the interviewees (Kumar, 2011).

The respondents' answers will be documented by hand on paper in addition to an audio recording using an electronic device, after receiving informed consent from the participants. A face-to-face conversation with each participant will allow the researcher to establish how interior designers and architects perceive each other in the hopes of gaining insight into their current relationship and how they communicate expectations.

While in-depth interviews have many benefits, it is important to consider the disadvantages of this data collection method and to adjust accordingly. Not all participants will be equally articulate or perceptive, which is why the researcher needs to direct effort towards creating a safe, comfortable and approachable environment (Creswell, 2014).

Finally, by method of being a complete participant working in the relevant landscape, the researcher has gained insight into the research problem through experience, which not only inspired this study but also created awareness of the disconnect between architects and interior designers in joint projects.

3.5.2. Application of data collection methods

To understand the data collection process an overview will be given that details every step taken by the researcher to obtain valuable information relating to the central phenomenon of this study. These steps are as follows:

Firstly, the researcher had to consult existing secondary sources and write a literature review in order to gain a deeper understanding of the phenomenon and address the research questions. This permitted the researcher to identify gaps in the literature that needed further investigation. The focus of the primary data collection thus shifted towards the communication of expectations and perceptions architects and designers have of one another to determine where the disconnect between the two occur that obstruct the success and efficiency of design development.

The second step involved creating a comprehensive list of predetermined open-ended interview questions that address themes such as each discipline's identity and core competencies, the communication of expectations in joint projects during the design process and finally the perceived value of interior design. The line of inquiry then needed to be submitted to the IIE board for ethical clearance and approval before initiating the interview process.

Thirdly, the researcher had to identify participants from each company structure, as described in the population parameters, with all the appropriate attributes. This was made possible through extensive online research and recommendations made by the researcher's supervisor.

After identifying a list of possible interviewees, the researcher composed an email addressed to each of them detailing the study, its key objectives and how their insights would prove valuable should they choose to participate. The letter was issued with ethical documents including a gatekeeper's letter to the owner of each company as well as a participant consent form and audio recording consent form to the participants. Each participant confirmed their willingness to be interviewed and recorded through email correspondence and provided the researcher with signed consent forms before the day of the interview.

Step five of the data collection process involved compiling the necessary documentation and preparing for each interview. The researcher printed a set of interview questions for every participant on which notes of their responses could be made. On every one of those pages a few annotations were added by hand, should the interviewer need to explain terms used in the line of questioning. These documents were then safely stored in a folder.

Subsequently, on the day of every interview, the researcher drove to each participant's office to conduct the interview face-to-face. Upon arrival, all COVID-19 safety protocols were followed to ensure the health and safety of everyone involved in the study. The first two participants that were interviewed were from an architectural company in Pretoria-East, Gauteng with an internal interior design department. The second two participants were from an architectural firm, also in Pretoria-East, Gauteng, that employs interior design consultants to work on joint projects. The final participant was an interior designer from an interior design company in Sandton, Johannesburg that outsources its services and regularly works with architects to develop designs.

The seventh and final step required the researcher and interviewee to sit in a private, secluded area where they could comfortably discuss the study and interview questions. The researcher provided each participant with a brief overview of the study reiterated the terms of every consent form and requested permission to record the conversation on a password protected smartphone before commencing with the interview.

3.6. Data analysis

3.6.1. Data analysis methods

This study will abide by an inductive approach to analysing data, seeing that the research is based on a broader body of theory and collected data that need to be funnelled down to specific conclusions relevant to this topic (Creswell & Poth, 2016). With an inductive approach, the researcher uses raw data during the analysis process to establish specific themes, which means categories emerge from the data only after thorough examination and comparison. It is, therefore, a less structured approach to research (Bezuidenhout & Cronje, 2014).

Moreover, ethnographic content analysis will be used as a systemic technique for compressing text and transcribed material into fewer content categories to confirm theoretical relationships and compare subjective responses. (Maree, 2020).

The data collected from the interviews will be transcribed after being recorded to allow the researcher to refer back to the conversations that took place to avoid inaccuracies or data loss. This will be used in conjunction with the notes made by the researcher while conducting the interviews to simplify the data analysis process. The transcribed data will be coded and divided into appropriate and meaningful analytical categories so that the data as a whole could communicate relevant information to the researcher (Maree, 2020). Additionally, a cross-sectional analysis of the participants' responses will be done to identify patterns within the multiple pieces of content so that information about what is happening within the relevant population could be obtained. This method of analysis will allow for the comparison of answers and identifications of similarities in the subjective experiences of both interior designers and architects regarding their relationship, perceptions and communication efficiency while developing designs in shared projects.

3.6.2. Application of data analysis methods

The data collected for this study was examined by method of qualitative content analysis and inductive approach. The first step of the analysis process involved collecting the raw data by employing ethnographic tools such as interview questions. The second step required the researcher to transcribe the audio recordings into written text to prepare them for analysis (Bezuidenhout & Cronje, 2014). The converted material and written notes made while conducting the interviews were compiled into one Microsoft Excel document as a means of organising the collected data.

The third step of analysis involved labelling relevant words and phrases with codes to help identify crucial patterns in the participants' responses. The researcher thus identified coding units and concepts about opinions that will later be grouped and compared to identify similarities or discrepancies.

The fourth step focused on conceptualising the data by aligning it to themes. This allowed the researcher to further define the themes and establish connections between them. Based on the assigned codes and identified themes the coding consistency was assessed and data interpreted before the findings were reported (Maree, 2020).

All the transcribed data and audio recordings collected from interviews, together with the analysis thereof were safely stored on a password-protected hard drive. The printed interview questions and field notes are kept in a locked drawer to preserve the integrity of the study and ensure the participants' confidentiality.

3.7. Trustworthiness

In contrast to quantitative research where statistical methods can be applied to determine the reliability and validity of data, qualitative research aims to design methodological tactics to promote the trustworthiness of findings so as to gain a deeper understanding (Koonin, 2014). The trustworthiness of a study is determined by credibility, transferability, dependability and finally, confirmability. In the following few paragraphs, the researcher will discuss how these four elements were implemented.

Credibility

Credibility of a study has to do with the precision with which the researcher deduces the information participants provided during the interviews and could be increased as the researcher engages longer with participants (Creswell & Poth, 2016). Spending time in conversation with the participants while conducting the face-to-face interviews allowed the researcher to better understand their point of view on the subject matter. By way of studying participants' facial expressions, body language and tone of voice the researcher gathered insight into their responses to the questions being asked. Additionally, this method of data collection allowed the interviewer and interviewees to move back and forth between questions to ensure that enough accurate information was obtained. In essence, a member check process occurred that allowed participants to review their statements and fill in any gaps from the conversation.

A crucial part of the member check process is trust (The Balance Small Business, [s.a.]). As a means gaining the participants' trust and ensuring that their responses were adequately documented, the researcher made notes during the interview, which participants were able to see as well as recorded the conversation with their informed consent. Alternatively, asking the same research questions of different participants and sources is another way of triangulating the data (The Balance Small Business, [s.a.]). The same list of research questions were asked to five different participants with dissimilar backgrounds, disciplines and company structures but were also investigated by consulting existing literature.

Transferability

This is determined by the ability of the findings to deliver the same results when applied beyond a particular research study. It could be accomplished by providing rich and thorough descriptions of all data that is being collected (Koonin, 2014). The researcher therefore carefully documented the data collection and analysis methods so that others could duplicate, test and reiterate this study to further extent. Moreover, purposive sampling as a form of nonprobability sampling can be used to increase specific data relative to the context in which it is gathered (The Balance Small Business, [s.a.]). This method of sampling was implemented by the researcher to guarantee the study's transferability by prudently detailing the participants' characteristics that correlate directly with the research questions.

Dependability

Dependability is subject to the seamless integration of the data collection and analysis processes, which is why the researcher needs to follow a logical and coherent method while gathering and interpreting the findings (Koonin, 2014). The code book that was compiled on Microsoft Excel aided the researcher in compiling, coding and analysing the data in an organised manner. The answers to every interview question were accumulated from all audio recordings and hand-written notes before it was documented, colour coded and divided into themes that could easily be analysed and reviewed.

Confirmability

Confirmability has to do with how well the collected data substantiates the research findings. A well-documented research process is a great way of enabling others to verify the conclusions that were drawn by the initial researcher (Koonin, 2014). With regard to this study, confirmability was achieved by providing a comprehensive description of the data analysis and collection process so that it could be replicated. Additionally, a continual reflective process occurred between the researcher and supervisor through progress submissions to ensure that the necessary information was included, and all requirements were met.

3.8. Chapter summary

Chapter three expounded the research design, population, sampling methods, as well as the data collection and analysis methods. The steps that were followed throughout the entire research process were done in such a way to guarantee a trustworthy research process. The data that was collected throughout the aforementioned process will therefore be presented, analysed and interpreted in the following chapter.

CHAPTER 4: FINDINGS AND INTERPRETATION

4.1. Introduction

In the course of this chapter, the researcher will present, analyse and interpret the findings obtained from five interviewees during the data collection process. By way of further establishing the relevance and context of these findings, its link to existing literature will also be discussed. Furthermore, this chapter aims to establish relations, similarities and contradictions within the collected data as a means of addressing the primary and secondary research questions in addition to the objectives of the study. The context map in figure 1 illustrates the order of discussion and the categorisation of all eight interview questions into four overarching themes.

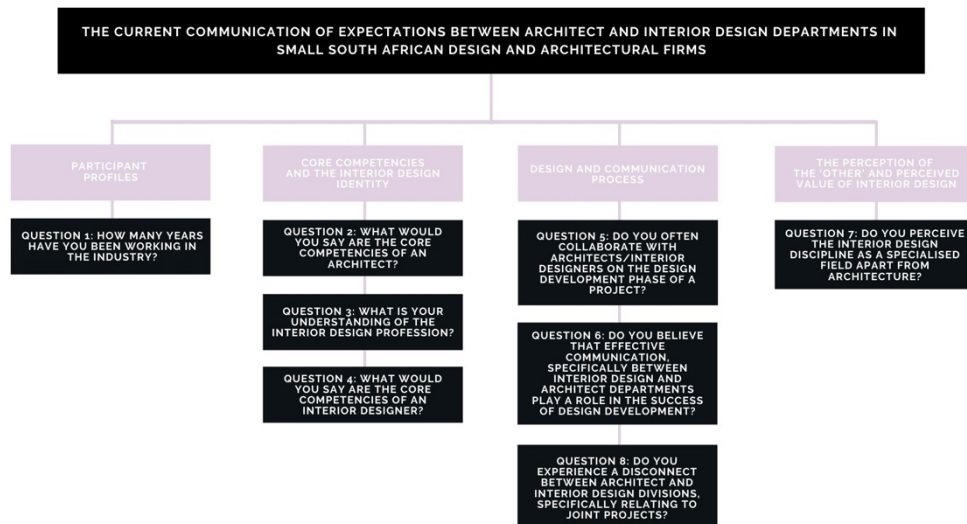


Figure 3: Wagner, A. 2021. *Findings context map*.

4.2. Analysis of findings from semi-structured interviews

4.2.1. Participant profiles

As previously mentioned, five semi-structured interviews were conducted to verify data obtained from other sources (Maree, 2020). The interviews were therefore based on a predetermined line of inquiry to ensure that information regarding all themes directly related to the phenomenon was collected.

Three senior interior designers (SenID) and two architects (A) were approached to form part of this study. The first two participants, SenID1 and A1, work at a small South African architectural firm equipped with an internal interior design department.

The second two participants, SenID2 and A2, are employed at an architectural company that hire interior designers as consultants on projects. Lastly, a senior interior designer (SenID3) from an independent interior design firm was interviewed. The figure (Figure 4) below, provides a visual representation of these five participants' years of industry experience.

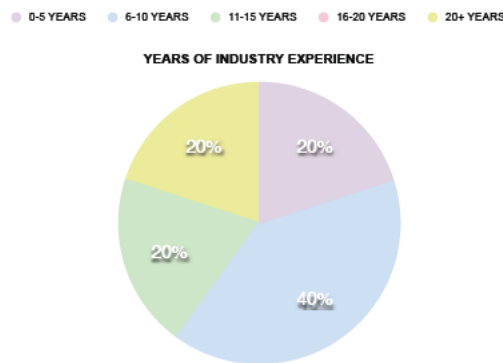


Figure 4: Wagner, A. 2021. *Participant profile chart*.

As illustrated, one interviewee (SenID3), has less than five years of working experience, while another two participants (SenID1 and SenID2), have been part of the industry for six to ten years. Furthermore, A2 has been employed for eleven years and A1 for 27. One can therefore argue that SenID3 has less experience than all other participants involved in the study. Contrariwise, A1 is considered to be a senior in the architectural profession and therefore have a better understanding, due to many years of experience, of the current relationship between interior design and architect departments in South African firms. Regardless of the contributors' time variation of active involvement in the relevant industries, all participants are considered credible based on their accumulated knowledge and personal observations or experiences within their appointed positions.

4.2.2. Core competencies and the interior design identity

In answering question two, all participants listed core competencies that they believe architects need to be capable of. Figure 5 showcases a word cloud of the keywords derived from all five responses. The size of each word signifies its repetition throughout the participants' replies. The bigger the word, the higher its usage.



In contrast, the fourth interview question required all professionals to name the core competencies of interior designers. Again, a word cloud generator was utilised in an attempt to identify the most sought after skills and deliverables of South African interior designers.

Figure 6: Wagner, A. 2021. *Interior design core competencies word cloud*.

In figure 6, the largest words include design development, understanding clients' needs, interior finishes and finally, spatial design. These keywords could be grouped under the design development (DD) and schematic design (SD) phases. Accordingly, it is safe to assume that developing concepts and design solutions with specific attention to materiality and spatial programming form a large part of interior designers' job descriptions. These findings also correspond with the job postings on Indeed (2021) and Jobs Trabajo.org (2021).

In a further attempt to understand the roles and responsibilities of architects and designers alike, a comparative table was assembled to display each profession's unique list of competencies, as described by the respondents. In reviewing the compilation of proficiencies in figure 5, the construction documentation phase involving structural and technical solutions seem to be the dominant focus of architects. This is followed by design development, which includes the visual communication of ideas grounded by knowledge and theory together with design processes and principles. Contrarily, interior designer's main scope of work revolves around firstly, design development and secondly, around schematic and conceptual design. The interpretation is that architects require more knowledge pertaining to the construction and functionality of buildings, while interior designers' focus is directed towards the conceptualisation, design, specification, documentation and communication of smaller interfaces or surfaces within an existing space.

COMPARATIVE TABLE OF CORE COMPETENCIES	
ARCHITECTS	INTERIOR DESIGNERS
Programming	Programming
Defining the brief Define order of magnitude Defining the budget Understand building context	Defining the brief Understand client's needs Determine project scope
Schematic Design	Schematic Design
Conceptual design Creativity Spatial design and layout Conceptual development Room orientation	Spatial progression Develop design ideas Design aesthetics Alter spaces Use correct finishes Research specifications Knowledge of nominal sizes Anthropometrics
Design Development	Design Development
Develop designs Understand design process Knowledge of materiality Design with context Visual communication Use design principles Theoretical knowledge Design with ratios Understand ergonomics Communicate ideas Communicate intentions	Eye for design Suitable finish choices Knowledge of materiality Furniture design Understand design process Understand various components of space Spatial programming FF&E scheduling 3D modeling Communicate intentions Design experiences Empathetic design Post production Visual presentations
Construction Documentation	Construction Documentation
Technical documentation Council drawings Structural understanding Construction process Building services knowledge Ancillary services knowledge Building functions understanding Environmental studies Tenders Solar paths knowledge Thermal insulation knowledge Wind direction knowledge	Understand construction Joinery details Technical documentation BIM software Autodesk 3ds Max Prepare work for QS Tenders
Contract Administration	Contract Administration
Contract administration Legal documentation Project management Brief consultants Coordinate with other professionals Construction knowledge	Contract administration Contracts & liabilities Project management Brief contractors On-site consultations Meeting minutes Schedule meetings
Soft Skills	Soft Skills
Hardworking Perseverance Resilience Good verbal communication	Team player Collaborative Good verbal communication Professional Able to motivate decisions Good sense of humour Work-life balance Passionate about design Open to constructive criticism

Figure 7: Wagner, A. 2021. *Core competencies comparative table*.

By way of adding to the researcher's understanding of interior design's professional boundaries and identity, question three was formulated. Not only did the question challenge the participants to define interior design but it also provided insight as to how architects perceive the design profession.

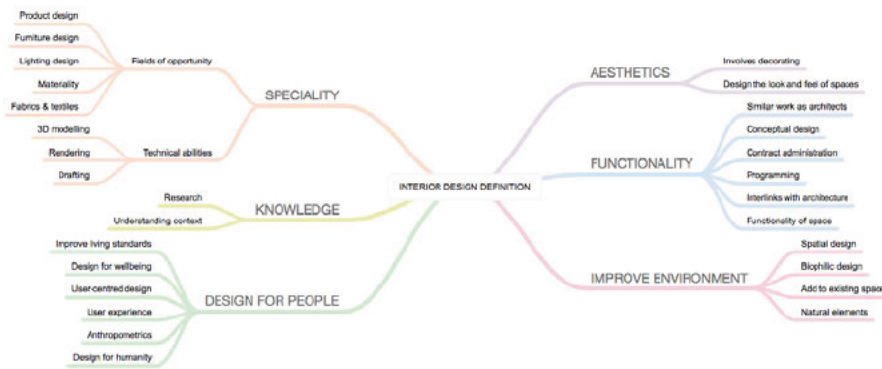


Figure 8: Wagner, A. 2021. *Interior design definition mind map.*

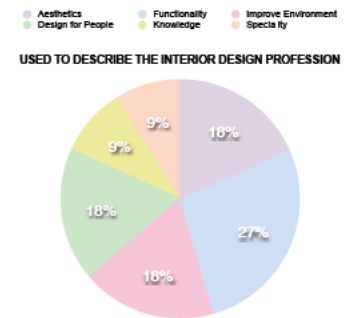


Figure 9: Wagner, A. 2021. *Interior design components pie chart.*

With the use of a mind map (Figure 8), all aspects of the design profession, as listed in the responses, can be viewed and studied as a whole. Figure 9 highlights the significance of those components that add to interior design's identity and is based on the opinions of individuals acquainted with the discipline. The pie chart exhibits that 27% of interior design concerns functionality, while 18% is dedicated to aesthetics, improving environments and designing for humanity. The last 18% is divided between knowledge or research-based components and the specialisation of occupation or technical, computer-based skills. Interior design is, therefore, a technical approach to solving design problems pertaining to humanity to improve their quality of life and the environments they move in. This interpretation is parallel to the definition provided by the IID (2021), asserting that a professional interior designer is an individual qualified by experience and education who identifies, investigates and creatively address issues related to the quality and function of interior spaces (IID, 2021).

4.2.3. The design and communication process

Recommencing with question five, participants were queried on their collaboration with the 'other'. The aim was to determine if architects and interior designers regularly interact and work together during the design development phase of joint projects. The chart in figure ten communicates the number of participants that do in fact collaborate with the 'other'.



Figure 10: Wagner, A. 2021. *Collaboration pie chart*.

SenID1, A1, SenID2 and A2 all confirmed their partnerships. However, SenID3 answered: “Yes and no.”. The participant then continued to explain that as an interior designer from an independent design firm, he/she more regularly collaborates with other specialists and consultants, not excluding the occasional collaboration with architects. It is thus evident that collaboration between architects and interior designers take place within all three types of small South African businesses, specifically during the design development stage. This emphasizes the importance of interdepartmental communication between the relevant departments when solutions need to be refined. As explained by Yanksari (2020), involving all parties in a shared project ensures that the collaboration and decision-making process is as fluent as possible and in turn, increases the success of all business ventures. To further substantiate the literature, figure 11 outlines the respondents’ sentiments regarding the benefits of collaboration as well as the negative outcomes when such efforts are ignored.

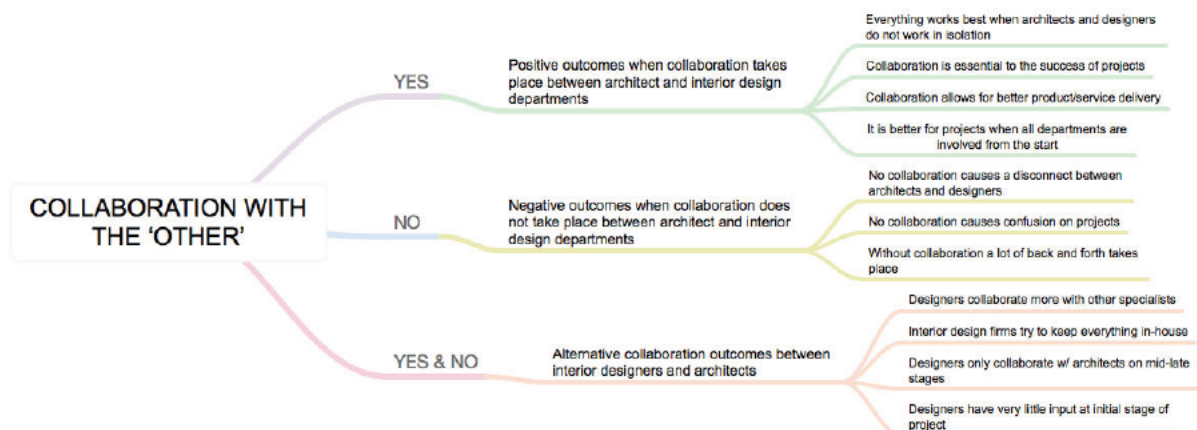


Figure 11: Wagner, A. 2021. *Effects of collaboration mind map*.

Lunenburg (2010), stresses that a lack of effective communication can pose a great threat to a company's effectiveness, which correlates with the interviewees' reasoning deduced from their answers to question five. Consequently, it opens a discussion on the importance of effective communication. As displayed in the pie chart below, all participants sang in perfect harmony when asked if they believe effectual communication between designers and architects play a role in the success of design refinement. Moreover, the mind map in figure 13 summarises the positive outcomes of efficient communication between professionals. It also acknowledges the harsh reality that communication between architects and designers are more often than not compromised by segregation and isolation.

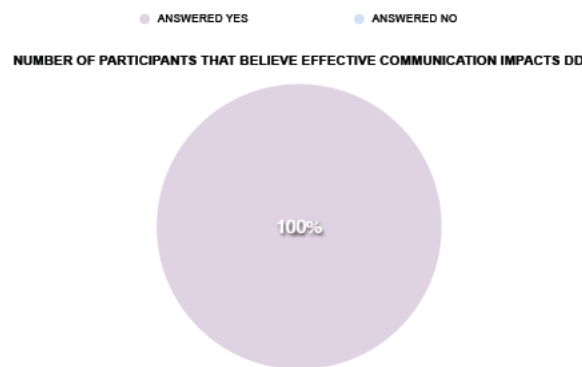


Figure 12: Wagner, A. 2021. *Communication pie chart*.

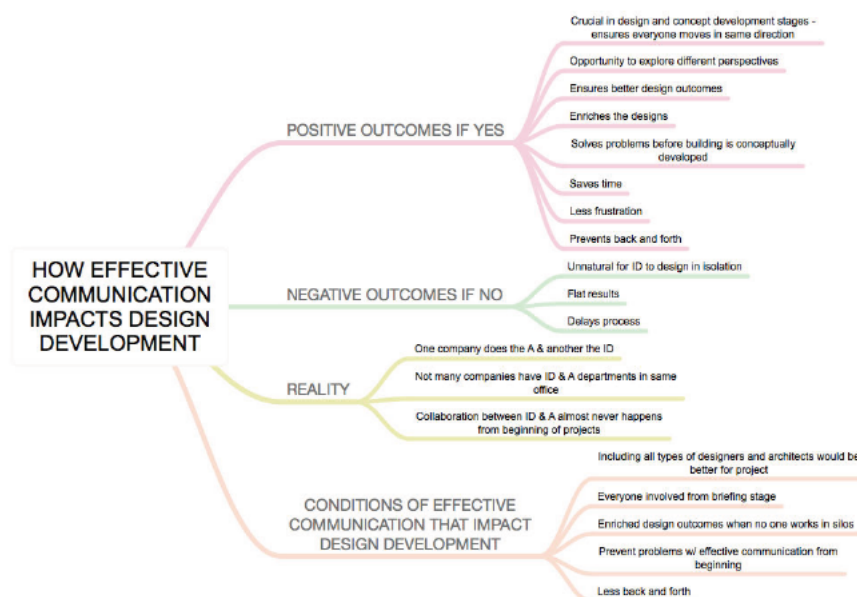


Figure 13: Wagner, A. 2021. *Communication mind map*.

Both professions included in the study argued strongly in favour of constant communication considering that it enriches design outcomes, saves time and reduces conflict. As a result, the architects and designers were asked if they experience a disconnect between themselves and the 'other' on joint projects. As displayed in figure 14, two participants (SenID1 and A1), answered no to the aforementioned question. Their responses were given in relation to their experiences within their own company and not in general. SenID2, A2 and SenID3, however, replied based on what they underwent since working in the industry.

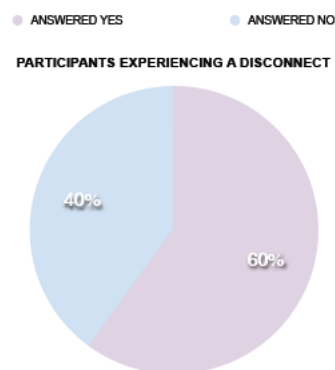


Figure 14: Wagner, A. 2021. *Disconnect pie chart*.

The percentages reveal that most professionals, regardless of which end of the design spectrum they operate, feel that there is a divide. Their motivations are shown in the word cloud below. The most pertinent causes of this divide seem to originate from the current territorial relationship between architects and interior designers, architects' misperception of the interior design discipline and finally miscommunication or a lack of communication. SenID3 stated: "There's no real communication gap in terms of how we communicate. It's just that we just don't because we feel like we don't need to.". The pride and ego of each discipline seemingly come in the way of them communicating.



Figure 15: Wagner, A. 2021. *Disconnect word cloud*.

4.2.4. The perception of the 'other' and perceived value of interior design

There is a confused state regarding the role of interior design and its scope of work (Hildebrandt, 2004). The lack of clarity regarding the identity of interior design and architecture causes uncertainty with regard to how architects perceive their role in interior design (Dawkins, 2014). Hence, the seventh interview question attempting to establish the perceived value of interior design and whether or not it is considered a specialised field apart from architecture in the eyes of current industry professionals. Accordingly, all participants except SenID2 asserted their accord of interior design being identified as a specialised profession aside from architectural design. Their responses are also captured in the word cloud below.

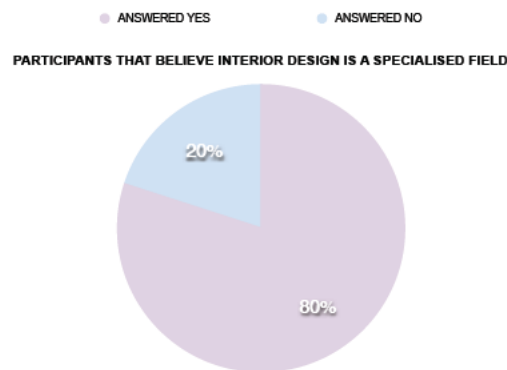


Figure 16: Wagner, A. 2021. *Interior design specialisation pie chart.*



Figure 17: Wagner, A. 2021. *Interior design specialisation word cloud.*

The data analysis revealed that although the architectural design and interior design processes are somewhat similar, they focus on two entirely different scales. Interior design is directed towards the human scale as well as interior finishes and objects whereas architects design on a larger, exterior scale (SenID3). The design and architect participants alike all agree that they have two entirely different skill sets. SenID2, however, believes that architects could design interiors even to the extent of surpassing the standard of interior designers due to their structural knowledge.

4.3. Adherence to trustworthiness

The trustworthiness of the abovementioned findings is crucial to the success of this study. The researcher therefore substantiated the feedback from participants with the data found in existing literature for credibility. Additionally, an in-depth code book as well as all transcribed materials are provided as appendices to solidify the confirmability and dependability of the findings. Lastly, to ensure transferability, participant profiles were developed and discussed in accordance with the sampling methods mentioned in chapter three. This will detail the exact demographic for other researchers to replicate.

4.4. Chapter summary

To conclude this chapter, five industry professionals were interviewed to gain a deeper understanding of the current relationship between architects and interior designers within the South African context. Moreover, the interior design identity was defined and investigated by means of identifying the respective scopes of work of architecture and interior design and discussing its dissimilarities. This revealed that both A1 and A2 had a vast understanding and accurate perception of the interior design discipline. Although this was the case, most participants expressed that most architects have a misconstrued idea of what interior designers do.

Consequently, the efficiency of the communication between the relevant disciplines was investigated, only to find that it is lacking more often than not. This surprisingly is the reality of their current relationship despite the amount of collaboration transpiring between them. After establishing that it is not the lack of collaboration that causes a divide between the professions, which directly affects their work, it was determined that a lack of effective communication and a skewed understanding of the interior design profession is what causes the disconnect.

This exploratory study, therefore, cast a light on the shortcomings within this industry and revealed where the areas are that obstruct the success and efficiency of design development. In order to fully address all the research questions and objectives, the following chapter will provide the final conclusions drawn from the aforesaid discussion and findings.

CHAPTER 5: CONCLUSION, IMPLICATIONS AND RECOMMENDATIONS

5.1. Introduction

In this final chapter of the research report, the secondary and primary questions stipulated in the first chapter will be formally answered and addressed. Additionally, the author will open a discussion on the anticipated contribution of this study both in academia and the interior design profession. Moreover, the researcher will evaluate the success of this study by determining its heuristic value and evaluating all its ethical implications. Lastly, the author will expand on the study's limitations and how they could be addressed.

5.2. Conclusion drawn from findings

5.2.1. Secondary research questions

The objective of this study was to determine the factors that cause a disconnect between interior design and architect departments within South African architectural and design firms. The hope is that this research would enhance the industry's understanding of how ineffective communication and a lack of knowledge on the architecture and interior design professions' definition, responsibilities and core competencies influence the design development phase in joint projects. This section of chapter five will thus attempt to answer the primary research question with the use of the four secondary questions drawn up in the research proposal and orientation.

Secondary question one

The first secondary question was directed towards defining the respective core competencies and responsibilities of architects and interior designers. The aim was to establish clear professional boundaries between the two so that there is no confusion on what each discipline's scope of work is. This question was answered by first examining existing literature on the matter. According to Havenhand (2004), the majority of the public's perception remains largely askew despite all efforts to clearly define and distinguish interior design as an independent entity apart from architecture. The author, therefore, looked to relevant job listings in an attempt to clarify what the expectations of interior designers and architects are in the current South African industry.

This exploration into the core competencies of interior designers revealed that a set of hard skills are typically insisted on by design companies, which include sketching,

conceptual design and extensive knowledge of computer-based design programmes for the creation of visual presentations and technical drawing packs for construction and shopfitting (Indeed, 2021). Additionally, designers are expected to be fully equipped in spatial planning and producing mood boards or other specification documents to formulate designs that address the relevant problems (Jobs Trabajo.org, 2021). Interior designers are often also required to have communication, project management, time-management, critical thinking and organisational skills (The Balance Careers, [s.a.]).

Alternatively, the core competencies of architects were investigated. Likewise, architects require a specific set of skills to successfully complete projects. By examining job-postings for architects, the author was able to deduce that architects are also expected to have a degree or diploma and need to develop technical drawing sets for construction and council submissions, with specific attention to structural integrity. It was also clear that architects need to be versatile and skilled in operating computer-based programmes to produce drawings and other visual content (Indeed, 2021). Architects generally focus on the technical resolution of a building, which involves spatial planning and programming but are often employed to compile schedules, engage with municipalities, stakeholders or clients and analyse sites (Jobs Trabajo.org, 2021).

Consequently, the comparison of literature on the roles associated with the aforementioned professions revealed that each has its own unique set of skills. Interior designers are encouraged to channel their knowledge toward the design of interior spaces whereas architects tend to design the structural and exterior features of structures. Even though both professions are expected to produce technical solutions, their area of focus and theoretical backgrounds differ.

To substantiate the findings from the job postings on Indeed (2021) and Jobs Trabajo.org (2021), further analysis with semi-structured interviews, confirmed that developing concepts and design solutions with specific attention to materiality and spatial programming form a large part of interior designers' job descriptions. As displayed in the comparative table in chapter four, the construction documentation phase involving structural and technical solutions seem to be the dominant focus of architects. Contrarily, interior designers' main scope of work revolves around firstly, design development and secondly, around schematic and conceptual design.

The interpretation is that architects require more knowledge pertaining to the construction and functionality of buildings, while interior designers' focus is directed towards the conceptualisation, design, specification, documentation and communication of smaller interfaces or surfaces within an existing space.

Secondary question two

This question was formulated to define and emphasise the importance of the design development phase in terms of architecture and interior design processes. Literature asserts that design development (DD) is a very important phase in both architecture and interior design processes. Design development includes identifying a single design scheme to direct the design team towards a final solution (Studio Croft, 2020). DD in the interior design context involves identifying the strengths and flaws of an idea (Dodsworth & Anderson, 2015), and selecting finishes, fixtures and fittings to be documented on further generated drawings for interior spaces. Likewise, the architectural design development phase involves the same decision-making process for the exterior and structure (Yanksari, 2020).

DD, therefore, requires the involvement of both architecture and interior design departments and stresses the need for effective communication to actively make decisions that will ensure a successful final outcome. Benzenberg's (2011) comment on the importance of engaging in open communication and allowing others to offer their professional opinion when decisions need to be made substantiates the responses received from participants. All participants disclosed that they collaborate with the 'other' on a regular basis. SenID1, A1, SenID2 and A2 all confirmed their partnerships. It is thus evident that collaboration between architects and interior designers take place within all three types of small South African businesses, specifically during the design development stage. This emphasizes the importance of interdepartmental communication between the relevant departments when solutions need to be refined. As explained by Yanksari (2020), the involvement and collaboration of all relevant departments is crucial in the decision-making process and should be as fluent as possible to ensure optimal design.

Secondary question three

With this question, the researcher sought to understand the current communication process between architects and interior designers in small South African architectural and design firms. To answer this question the researcher relied solely on field research seeing that there is a gap in the literature available on the topic. All participants agreed that effectual communication between designers and architects play a role in the success of design refinement. They also acknowledged the harsh reality that communication between architects and designers are more often than not compromised by segregation and isolation.

As a result, the architects and designers were asked if they experience a disconnect between themselves and the 'other' on joint projects. Their responses confirmed that most professionals, regardless of which end on the design spectrum they operate, feel that there is a divide. Causes of this divide seem to stem from the current territorial relationship between architects and interior designers, architects' misperception of the interior design discipline and finally, miscommunication or a lack of communication. To reiterate, SenID3 stated: "There's no real communication gap in terms of how we communicate. It's just that we just don't because we feel like we don't need to.". The pride and ego of each discipline seemingly hinder their communication efficiency. These findings are in direct correlation with the researcher's personal experience in the field. It is, therefore, safe to assume that the current communication of expectations between architects and interior designers within these three landscapes are in a tragic state and presents a major disadvantage for the development of optimal design outcomes.

Secondary question four

The last sub-question targets architects perception of interior design. To answer the question the author consulted available literature as a prologue to the field research. Traditionally, architecture and interior design view themselves as offering specialised scopes of work. Therefore, architecture involves mostly the design of the exterior of buildings, while interior design is directed toward the interior of structures (Hildebrandt, 2004). However, there are numerous instances where architects practice interior design. Unfortunately, some architects (Dawkins, 2014). One can therefore argue that some architects perceive interior design as part of their job description due to insufficient exposure to clearly distinctive disciplinary definitions.

This poses a threat to the design development process of projects where both architects and interior designers are involved as architects understandably question the need for interior designers.

The above statement could only be substantiated by further investigation into the phenomenon and asking participants how they perceive the 'other'. As a result, the seventh interview question was formulated to establish the perceived value of interior design and whether or not it is considered a specialised field apart from architecture in the eyes of current industry professionals. Accordingly, all participants except SenID2 asserted their accord of interior design being identified as a specialised profession aside from architectural design.

Moreover, the data analysis uncovered that although the architectural design and interior design processes are somewhat similar, they focus on two entirely different scales. Interior design is directed towards the human scale as well as interior finishes and objects whereas architects design on a larger, exterior scale (SenID3). SenID2, however, believes that architects could design interiors even to the extent of surpassing the standard of interior designers due to their structural knowledge. In contradiction to the literature, the field research showed that architects currently working in the industry have a well-rounded and accurate perception of interior design. Notably, all participants attested to the effective communication and constant collaboration implemented within their companies. Nonetheless, they did make mention of how architects more often than not see interior design as less of a specialised field.

5.2.2. Primary research question

The questions above were structured to answer the main question, which is concerned with how enhanced communication of expectations between architect and interior design departments in South African architectural and design firms can allow for efficient and successful design development. The research findings clearly show that understanding the roles and responsibilities of the 'other' together with open, honest, continual communication is the key to successful design development. Not only does horizontal integration of information between architects and interior designers save time but it also ensures that everyone involved is moving in the same direction, problems are solved in real-time before a solution is implemented and reduces frustration.

5.3. Anticipated contribution to the field and its implication on future practices

This exploratory study hopes to add to the overall body of theory, specifically in the South African context. It is meant to inspire other researchers to further explore this topic so that a holistic conclusion could be drawn regarding the true factors that cause a disconnect between the two disciplines and how they could be overcome. This study could also contribute to academia in the form of newly available literature for educational purposes in tertiary institutions, specifically those where both architectural and interior design degrees are taught. The hope is that, subsequently, the two disciplines can fully understand one another without any misperceptions of where their responsibilities and professional scopes begin or end. Alternatively, the findings derived from this study might also clear the confusion of the disciplinary roles and responsibilities of architects and interior designers alike so that the design development phase in joint projects may be more successful and efficient. The professional contribution would therefore be to educate industry professionals to inspire a new culture of how architects and designers can collaborate, co-exist and complement one another.

5.4. Evaluation of the study's success

5.4.1. Heuristic value

This study was confronted with a few limitations but prevailed regardless. The research conducted was successful in the sense that it was able to address all necessary questions, aims and objectives. The findings were interesting and significant with definite value as it provides insight into the current relationship between architects and interior designers in South Africa with clear signs of development and progression. It cultivates hope for a near future in which the two professions can co-exist and respect one another. This study could definitely be further developed with a broader populace and sample group. Moreover, it could inspire a more comprehensive investigation into how best to overcome these challenges within such organisational entities. Overall, the study adhered to ethical guidelines and established its trustworthiness with various methods.

5.4.2. Ethical considerations

The first ethical implication of this study is subjectivity seeing that the researcher has fully emerged in the data collection process. Not only that but the data analysis process could also be considered subjective since the researcher developed all the codes and themes. To combat any biases and ensure that the research could still be considered credible, it was continually reflected upon by the researcher's supervisor.

The research could also be made available to all participants to review. In addition to the previously mentioned, the supervisor verified the data's dependability to determine if it was detailed enough to arrive at a conclusion. Moreover, all participants' identities were kept confidential as well as the companies they work at. Every respondent was required to give informed consent to be a participant in this study as well as to be recorded while being interviewed. Lastly, the researcher went through an institutional ethical clearance process to ensure that the study would not cause harm to any participant involved before the respective individuals were approached.

5.4.3. *Limitations of the study*

Limitations are factors that restrict a research project and are often things that cannot be controlled by the researcher such as time or access to information (Creswell & Poth, 2016). The lack of current available resources within the relevant context might restrict the researcher to form well-rounded assumptions. Access to literature can for that reason be viewed as a limitation, since the researcher only identified gaps in the literature that were accessible.

Additionally, the scope of the study can be considered a limitation because only five participants were interviewed from three different types of organisational structures. It would therefore be recommended that the study be taken further by expanding the sample populace and interviewing more South African architects and interior designers. Furthermore, the researcher's location posed a restraining role in the study seeing that the target population and sample needed to be within close proximity to the researcher's residence.

A broader understanding of the phenomenon could be gained by simply enlarging the geographical parameter and including small South African firms all around the continent in the data collection process.

Another noteworthy limitation on this study was the time constraint. The study was conducted in fulfilment of an honours degree, hence the limited time available to collect data and compile a report. The study would thus be more in-depth should additional time be spent on researching the topic. Lastly, the timing of the study hindered the data collection process. Due to the COVID-19 pandemic, many offices were closed that resulted in architects and designers mainly working from home.

It was for that reason a challenge to identify participants willing and able to meet for face-to-face interviews during such a time as this. Should the circumstances have been normal, without the threat of lockdown restrictions, more participants would be accessible.

5.5. Chapter summary

To conclude this document, it is important to note the significant role of effective communication of expectations between architects and interior designers while developing design solutions on joint projects. The chapter unpacked and carefully considered every research question and evaluated the research process altogether. Through this process, the researcher realised the value of this study and how it could shape the education and practice of professional interior designers and architects.

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APPENDIX A: Participant 1 Transcribed Interview Material

Company Type: A (Architectural Firm with an Internal Interior Design Department)

Participant Professional Title: Senior Interior Designer

Code: SenID1

Researcher (0:05) How many years have you been working in the Industry?
Interviewee 1 (0:08) From 2011, so 10 years.
Researcher (0:17) What would you say are the core competencies of an architect? In other words, their main scope of work.
Interviewee 1 (0:32) I think an architect needs to be very capable in all the work stages of architecture. From concept design to design development. Well, it actually starts with a briefing, setting up your order of magnitudes and kind of defining your budget. Then your concept design, design development, documentation and council drawings, going onto the tender and then contract administration on site. It's a whole range of work from design to contract administration. I think all of those are core competencies.
Researcher (1:13) What is your understanding of the interior design profession?
Interviewee 1 (1:17) I think that there's a lot of confusion between decorating, design and interior architecture. I've got a master's degree in Interior Architecture from the University of Pretoria. But what I have found is that my job description, or what I do day to day, is very the same as what an interior designer would do. I think interior architecture and interior design kind of walk hand-in-hand. We do also get involved in a bit of decorating. But I think that's more of a different field. I don't have that much knowledge about curtains and fabrics and so on, unfortunately, because it's also quite complex.
Researcher (2:19) Could you provide an overview of what interior designers do?

Interviewee 1 (2:24) What I found is that, in this office, we do very much the same as the architect. On projects, we also work on the concept phase and briefing all the way through to the contract administration. I think there's not that much difference in the scope of works between interior designers or architects in this office. Interior design and architecture kind of interlink. Our scope is kind of the same.
Researcher (2:50) What would you say are the core competencies of an interior designer? What type of specific skills do you think an interior designer or interior architect needs to have to be proficient in this field?
Interviewee 1 (3:04) I think we need strong design skills and then a strong sense of understanding of construction as well. We document our own projects, so we get involved in the documentation of joinery, floor and wall finishes as well as electrical. We also design quite a bit of furniture. So, we need all of those skills. Because we also manage our own projects, we need a strong sense of contract administration, kind of running of minutes and managing the projects on-site with the contractor.
Researcher (3:58) Do you often collaborate with architects on the design development phase of a project?
Interviewee 1 (4:07) Yes, we do. As we've got architects and interior designers and interior architects in the office, we all collaborate. Most projects would start with the architect and then they would hand over to us, the interior team. We would collaborate and kind of almost always be an architect and interior designer on a project, which works very well, I think, not to have it in isolation.
Researcher (4:40) Do you believe that effective communication, specifically between interior design and architect departments play a role in the success of design development?
Interviewee 1 (4:51) Yes, definitely. So, I think it's unnatural for interior designers to develop in isolation. Sometimes the communication, especially on concept and design development is crucial to make sure that we're all moving in the same direction. I think it's terrible when one company does the architecture, and another company does the interior design. So, I think that's what very often happens. There are not many offices that have a full interior department and a full architecture department as in our office. I think that is actually the way it should be. I do believe that there should be landscape architects involved as well. I wish we had a few landscape architects because then you would really have all aspects of design.
Researcher (5:46) Do you perceive the interior design discipline as a specialised field apart from architecture?

Interviewee 1 (5:54)

I do. I think we have skills that architects don't necessarily have. We design on a more human scale than architects. So, we design from the inside out. Even though we are not specialists in soft furnishings, we have a better understanding of soft furnishings, colours and materiality. Yes, I think it's definitely a specialised field. I think a lot of architects also get involved in interior design, which doesn't always happen. Yeah, I think we are the specialists on it.

Researcher (6:54)

Do you experience a disconnect between the architect and interior design divisions within your company specifically when it comes to joint projects?

Interviewee 1 (7:06)

Not really, I think we've got a good synergy and a good balance. I think there's often no respect for interior designers, but I don't think it's the case here. Yeah, I think we work very well together. But I don't think there's that much of a disconnect in our office. Even for projects that we're not necessarily involved in, the architects would consult with us and ask us what type of tiles to use or what colour palettes. So, we work very well together.

Transcribed by <https://otter.ai> and adjusted manually by researcher.

APPENDIX B: Participant 2 Transcribed Interview Material

Company Type: A (Architectural Firm with an Internal Interior Design Department)

Participant Professional Title: Architect

Code: A1

Researcher (0:01) How many years have you been working in the industry?
Interviewee 2 (0:10) Roundabout from 1994, so 27 years.
Researcher (0:26) What would you say are the core competencies of an architect?
Interviewee 2 (0:50) I think I have to be a good designer meaning understanding the design process. I have to understand the making of buildings, understand the construction process. I have to understand the legal environment that we work in. I have to be creative. I have to be extremely hardworking. I have to be resilient because it requires a massive amount of perseverance to complete projects. So, you have to have a lot of resilience.
Researcher (1:46) What is your understanding of the interior design profession?
Interviewee 2 (1:53) So, we've got interior architecture in our company and we've got architects in our company. We work very closely with our interior architects and interior designers, so I understand what they need to do and what we need to do and how those two things sort of meet each other. So, I have a clear understanding of their abilities and know-how.
Researcher (2:29) What would you say are the core competencies of an interior designer? What skills do they need to have to be proficient in their job?

Interviewee 2 (2:38) They, again, have to understand how to design and what the process of design entails because there is a process in that. They need to understand materials, again, what the interior is made of. Just like architects, they need to understand the spatial progression in a building and the construction of a building. How does a building get constructed from the inside as well? So again, they need to understand where they fit in the legal process of making a building because there is a legal environment that we work in. So, it means contracts and liabilities. They need to be team players in terms of their skill set because they work with other professionals as well. The same applies to the architects. Obviously, in both cases, you have to understand how to brief a client and how to understand the client's needs. It is a very important part of our profession, you know, on both sides.
Researcher (4:17) Do you as an architect often collaborate with interior designers, specifically on the design development phase of a project?
Interviewee 2 (4:26) Yes, almost always. We work very closely with our interior architects. So, collaboration is absolutely essential to the success of the project.
Researcher (4:46) Do you believe that effective communication specifically between interior design and architect departments play a role in the success of design development?
Interviewee 2 (4:55) Yes, definitely. Again, it's imperative that it happens. From the briefing stage, the interior architects need to be involved in the project.
Researcher (5:19) Do you perceive interior design to be a specialised field apart from architecture?
Interviewee 2 (5:29) Yes, it's definitely a specialized field. It's not something that architects necessarily do, they might be good at it, but they need to learn that skill set. It's not the same skills. There are different aspects of design that architects need to understand. For instance, soft furniture is a different discipline than designing the building, although the process remains somewhat similar.
Researcher (6:08) Do you experience a disconnect between architects and interior design divisions within your company, specifically when it comes to joint projects?

Interviewee 2 (6:20)

No, we don't have a disconnect. We've got a very strong relationship. We are constantly talking to one another. There is a strong connection.

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APPENDIX C: Participant 3 Transcribed Interview Material

Company Type: B (Architectural Firms Employing Interior Designers as Consultants)

Participant Professional Title: Senior Interior Designer

Code: SenID2

Researcher (0:07) How many years have you been working in the industry?
Interviewee 3 (0:11) About eight years.
Researcher (0:16) What would you say are the core competencies of an architect? In other words, their scope of work.
Interviewee 3 (0:25) It's a good question. Define the brief from the client - the type of building that needs to be designed and the function of it. Obviously, doing the project management, making sure that it is completed according to what the initial brief was. Also, to brief the other consultants and coordinate with them. The architect is basically the contact point for the clients. The client gives a brief and he basically needs to make sure the other consultants are on the same page.
Researcher (1:12) What is your understanding of the interior design profession?
Interviewee 3 (1:36) So, I think to design a better space and environment for people to live in and ultimately improve their living standards. Make them enjoy life better, with whatever activity they would like to do within that space. Obviously, improve the environment, because I'm a big fan of biophilic design. So, I always like to include a natural element into my interiors.
Researcher (2:29) What would you say are the core competencies of an interior designer?

Interviewee 3 (2:34)

Defining the brief would also be very important, to get an accurate brief from the client. An interior designer is different from an architectural designer in terms of commercial buildings. So, for commercial buildings, the architect would be briefed by the developer and the interior designer would be briefed by the tenants who actually hire the office space or restaurant space, etc. So, it's also important for the interior designer to get a proper brief and to make sure that all the consultants are on the same page of what the requirements are. Also, to define the scope of works between the different consultants so that the electrical engineers, for instance, pretty sure you need to install the plugs in the shopfitting, for instance, if we can go into that detail, it's not the shopfitter that does that. So, to coordinate the different functions or services within a specific unit in a space, it's very important for the interior designer, to communicate with both to organise meetings so that everyone knows exactly what they need to do. There is a little bit of project management involved if there is not one. So, you would need to make sure that you drive the process. So, you would need to make sure that all the finishes and all designs are approved by the client within a certain time frame so that the QS can cost it and can go on to tender and it can be bought in time.

Researcher (4:25)

What specific skills would you say an interior designer needs to have to be proficient in this field?

Interviewee 3 (4:33)

So, there are two main components, I would say, especially for junior interior designers, it would always be good to have experience in both so that would be in the technical side, being competent in BIM programmes, such as Revit. And then the other components would be the design side so that would also be being proficient in design and modelling programmes, and renderings, renderings are also a bonus. It helps if you can design it and render it, then you can ensure that the initial picture you had in your mind is what's being executed and what you end up presenting to the client.

Researcher (5:25)

Do you, as an interior designer, often collaborate with architects, specifically on the design development stage of joint projects?

Interviewee 3 (5:34)

Yes. So, in this instance, we do. At my previous firm, we didn't. So that's quite nice. So, this new firm we work closely with the interior architects and make sure from the start when it is designed, the interiors are asked to give comments, their comments, and it gives a much better product or service offering. So yeah, I think that's a big thing that we realised later on with the firm I used to work with, that there was this disconnect. Often what happened is the architects designed a commercial building or an office building and then when they are appointed and the building is approved, only then do the interiors come on board. And that causes confusion. Then we would ask questions, but why are the toilets here? or Why are there closed offices and boardrooms, initially planned to be in the area, where there's the most natural sunlight, for instance, we would do it differently. Interiors, we feel that the open-plan employees or there 24/7, and sitting at the desk the whole time, why do they need to sit in the darkest points of the office. Rather put them on the perimeter of the office and put the boardrooms in the core or the southern side of the building, because you're only there for two hours. So, and you close off the windows anyway, because you want to look at the screen. So, directors also they're not in their office the whole time. They're mostly actually out of office. Why do they need to get the nicest space? So? Yeah, that's just the questions, we end up asking later when there are certain areas already designed by the architect or proposed by the architects, and then yeah, so it's better to just be involved from the start.

Researcher (8:00)

Do you believe that effective communications specifically between interior design and architect departments play a role in the success of design development?

Interviewee 3 (8:10)

Definitely. The interior designers visualise how an interior space will be used. Some architects, not all because this studio is a very good example of not that. But some architects are more worried about how the building looks outside and the impression it would give to people passing by. But we think of the people that are living inside the building the whole time. So, we give other feedback or another point of view than architects would initially think of when they design the building, of course, if they designed the building they are briefed differently, so they're not necessarily being urged to think in the same way we do. But I think that the combination of both of them would be awesome. That always gives a better product.

Researcher (9:15)

Do you perceive the interior design discipline to be a specialised field apart from architecture?

Interviewee 3 (9:24)

Meaning, do I think they should be appointed separately?

Researcher (9:26)

Yes, do you think interior design is a specialised profession that only qualified interior designers should practice and not architects, for instance?

Interviewee 3 (9:44) Not necessarily, an architect can sometimes develop a passion for interiors and then actually even provide a better product because they know that they can design a building from the outside and then they can even design better buildings altogether. So, I think it is more difficult for an interior designer to switch over to an architect's profession than the other way around. I think if architects learn more about interiors, they will even be better architects.
Researcher (10:30) Do you think there are different skill sets that each profession has that the other one does not?
Interviewee 3 (10:56) I think if you work in the industry for 10 years, as an interior designer, you do specialise stuff. So, you can then specialise specifically into, for instance, boutique hotels, in that regard. I would say, a specialist would need to be appointed to do that, or in theatre design or auditorium design, it becomes a very specialised fit-out altogether. But some architects, if they do have a big passion for interiors, or they're like, designing the interiors, for instance, of someone's house, they can be very successful in that. Not all architects, I would say have a passion for interiors, but if they do, I think they could just as well do the interiors.
Researcher (11:55) You sort of already answered this question but do you in general experience a disconnect between architects and interior designers when it comes to joint projects?
Interviewee 3 (12:08) Yes. In my previous firm, I did. I definitely experienced a disconnect. In this firm, now we are smaller, we work very closely together. The architects and interior designers work together from the start of the project. And that works much better. There are no big issues. For instance, we're doing a house. So, it's a luxury house in the Cape and I think it's going to be one of our prized projects. The client approached the interior side first and she was very adamant that she's going to live inside the space, and she wants to design the building and the spaces and how they work together is designed from the interior outwards. And so, I said okay, yeah, but I'm not an architect. We need someone who knows about all the regulations. No, there's definitely some stuff that architects know that I don't know so we started with the architects' design, did a few layouts, got the brief and then I gave my inputs as well. And so, we worked from 2D hand sketches we started with the very basics and made sure we are happy with that before we continued onto the next stage. And the client was also able then to give input and they loved being involved in the whole process from the start. It's not like they got the building and then they realised oh no, but I don't want my bedroom next to the scullery.
Researcher (14:05) What do you think causes the disconnect between architects and interior designers in a project?

Interviewee 3 (16:42)

How I understand it, is that way back architects also designed the interiors. Only big firms had a separate interior design department. We, as interior designers, always sat separately from the architects. Not sitting in the same space as they made communication difficult. Everyone started working in isolation and that's what I think causes the disconnect.

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APPENDIX D: Participant 4 Transcribed Interview Material

Company Type: B (Architectural Firms Employing Interior Designers as Consultants)

Participant Professional Title: Architect

Code: A2

Researcher (0:03) How many years have you been working in the industry?
Interviewee 4 (0:08) 11 years.
Researcher (0:19) What would you say are the core competencies of an architect? In other words, the main scope of work and skills of an architect.
Interviewee 4 (0:33) Yeah, I think the core competencies of architecture would firstly be to understand design, in terms of the spatial implications, or the spatial abilities of design and designing spaces for people to use. And then within that, also understanding contexts, which they work in and to apply design to the context that he or she works in. So that's on top of his spatial understanding and then a basic understanding of all the other ancillary services of a building, the structural understanding, at least a good principle understanding of structures and how structures work and function. And then other services in buildings, and how they form part of the building and aren't necessarily added on to the building. The building forms part of the system itself and an architect needs to understand that and have a good vision of that at least.
Researcher (1:49) What is your understanding of the interior design profession?
Interviewee 4 (1:53) Nothing, no I'm kidding. Understanding in terms of also the competencies?
Researcher (2:00) A general definition of interior design.
Interviewee 4 (2:06) I think interior design, in my opinion, is more focused on adding on to or differently articulating a space that's already created, okay. And then as part of that, too, not only in a functional sense, but also in aesthetic seats to add on to that space, or work within an already existing space.

Researcher (2:54)
What would you then say are the core competencies of an interior designer, their main scope of work?
Interviewee 4 (3:01)
So, I think an interior designer's scope of work would more specifically be on the aesthetic finish of a space or the finishing off of a space. Be it on hard finishes, be it on furniture, be it on soft finishes but adding onto that space. So, their core competencies need to be in a certain sense more aesthetically, to have a good understanding of how a space can be altered or what can be added to space to complement the space at the end of the day. I think with that they in their practice or their realm, need to understand basic finishes, needs to understand the characteristic of finishes, how they would react in different situations, temperatures, atmospheres, etc. Materials, finishes, elements, everything and how it reacts, firstly, and how people can interact with it and the feelings you have when you interact with stuff. Then on a smaller scale than you would on in terms of architecture, you interact with a space now you're interacting with objects. And I think the interior designer needs to take cognisance of that. And they need to be competent in creating that experience for somebody and then have a good technical understanding of how things are put together, how things are built.
Researcher (5:06)
Do you, as an architect often collaborate with interior designers, specifically on the design development stage of a project?
Interviewee 4 (5:19)
Yes, we do.
Researcher (5:29)
Do you believe that effective communication, specifically between interior design and architect departments play a role in the success of design development?
Interviewee 4 (5:38)
Crucial, yes, crucial. I think without a good understanding, good communication portals or whatever you want to call it. The result will be flat. I think if architects and interior designers work hand-in-hand in the creation of a space, it just enriches the end product so much more than them working in silos, separately from each other.
Researcher (6:09)
Do you perceive interior design as a specialised field apart from architecture?
Interviewee 4 (6:16)
Definitely, yes.

Researcher (6:21) Do you experience a disconnect, not in your specific company, but in general, between architects and interior designers when it comes to joint projects?
Interviewee 4 (6:22) Yes, I've experienced it on projects myself as well. I'm not necessarily as much in our firm but in general. I think in general, it's almost like the relationship between engineer and architect where they don't like each other and the one thinks the other one doesn't have a clue of what he's doing. I think the same applies backwards towards interior designers where I think the perception out there is that architects think interior designers just come to add some scattered cushions or whatever to a space and they don't understand exactly what an interior designer can add to a space. And because of that perception, there is a miscommunication, that they don't think that they can work together to resolve a space better than the architect on his own, or they should be able to do. And vice versa. Where I think, an interior designer, in general, they don't need to worry necessarily about structural implications of space. So, they want to change something that is structurally impossible to change from an architectural and structural perspective or engineering perspective. And for them to understand that to work around that sometimes is difficult. I think there's a bit of a disconnect or can be a disconnect in that regard. That interior designers want to change something because it doesn't work for them aesthetically or in the way that they would want the space to function. From an architectural perspective, we need a wall there or we need the column there, we can't move it and there's a lot of times a misconception in that.
Researcher (8:34) Would you then say it's not just a miscommunication but also misperception of each profession that causes that disconnect?
Interviewee 4 (8:42) Definitely. Yes, so communication is one thing. But if your perception is not right, you're not going to know that you're miscommunicating.
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APPENDIX E: Participant 5 Transcribed Interview Material

Company Type: C (Interior Design Firm Outsourcing their Services)

Participant Professional Title: Senior Interior Designer

Code: SenID3

Researcher (0:04) How many years have you been working in the industry?
Interviewee 5 (0:08) 4 years.
Researcher (0:13) What would you say are the core competencies of an architect?
Interviewee 5 (0:22) Okay, so an architect's main scope of work, in my opinion, is being able to have good conceptual development skills and knowledge, backed up by extensive knowledge on building construction, and materiality. Then also any skills relating to environmental studies, solar paths, thermal insulation, wind direction and how all of those factors play into how the building is constructed, how it's laid out, and what the final orientation of specific rooms are going to be at the end of the day. That is key. And then a lot of theoretical knowledge, design principles, ratios, and just good ergonomics. Sometimes I find that because the architects work from the outside in, we sit from an interior design perspective with smaller rooms, where we have to fit in 1000 little pieces of furniture that do not fit at the end of the day. So, my opinion is that the room should be developed first, and then the building. But yeah, we're at the, we're at the back end of that spectrum. And then, in the same sense, they have to be able to have very good communication skills, both visually and orally to communicate concepts and ideas and intentions quickly and effectively so that we don't spend a week on emails where it could have been a five-minute meeting.
Researcher (2:16) What is your understanding of the interior design profession?

Interviewee 5 (2:21)

So, my understanding of the interior design profession is that it's an extremely broad field with a vast amount of potential for growth for any individual. Because you can go into anything from product design, furniture design, lighting design, materiality, fabrics, textiles, and you can specialise in any one of these fields and become very highly paid. You can then also use those skills to be able to be very proficient in 3D modelling, rendering, drafting to a degree that matches and more often than not surpasses the skill level of architects working in the same industry. We work with the human scale, everything we do involves humanity, there's nothing you can do as an interior designer, that is going to ever be in isolation, you are always going to be working with someone, with a client. Even if your client is a dog, in building a doghouse and going to be able to have that insight into their needs. So, it takes a lot of research and a lot of understanding of what's going on around you to be able to be a good interior designer.

Researcher (3:55)

What would you say are specific skills an interior designer needs and their main scope of work?

Interviewee 5 (4:05)

I'm going to answer this one from my perspective because that's a very big question. So, in the hotel design industry, as an interior designer, you need to have a good understanding of software, AutoCAD. Autodesk is essential. You can't go anywhere without it. So that being said, AutoCAD, 3D Max, is key when you're going into the hotel industry, especially in the international field. Revit is a big bonus if you can use Revit other software skills: Photoshop Illustrator, Word, Excel, PowerPoint, believe it or not. So those are the programmes I use daily. Other than that, you have to have very good research skills, you have to be able to research everything from materials to human scale to nominal sizes of objects of like table heights, and very quickly. As an interior designer, you have to have a vast knowledge of materials, you can't just use wood as a tag and you have to be very specific on what you use, how you use it, why you're using it, especially if you're looking at sustainability and the lifespan of the object you're using. So, in the hotel industry, we say our clients are monsters, and they break everything, like in five minutes. So, we over-engineer everything. Yeah, and then also very good communication skills, visually and orally. Being able to communicate your ideas, your feelings, and your emotions about a project to other professionals in the industry professionals is a key aspect because a lot of what interiors do is emotionally driven and is often derived from a gut feeling. So, you need to be able to take that gut feeling and put it down into words so that other people understand it. And that they understand it's grounded, not just in your gut feeling, but in some theory, somewhere. Other than that, a good sense of humour, a way to find balance in what you do, work-life balance. Yeah, and the other thing is, you have to have a passion for what you're doing. If you're doing interior design, doesn't matter which subject matter you specialise in, you have to focus on being passionate about that.

Researcher (7:16)

Do you often collaborate with architects specifically on the design development phase of a project?

Interviewee 5 (7:25)

Yes and no. So right at the beginning of the buildings conceptualisation, we have very little input, our input comes more towards where we present to the client, what the look and feel and the overall aesthetic are going to be, what the overall use or function, the physical layout of the spaces are going to be. The architects have a good idea of what's going on, we take that initial lightbulb moment of theirs, and then we put it on paper, and we develop it to something where it'll be practical. In the hotel industry, we collaborate more with specialists, such as HVAC specialists, lighting specialists, acoustic specialists, fire and safety specialists, kitchens specialists. Whereas interior designers, if you're an all-rounder like I like to call myself, where I do everything from materials to 3D's, to conceptual development, to having a vast knowledge of materials, and how lighting works. I get the project 90% done and then the specialists come in. Especially in the mid to late development stages of a project, there's a lot of collaboration between the interior designers and architects in terms of internal walls and services. There's a lot of breaking of walls and rebuilding of walls and replacing of walls. Yeah, so we do. We also collaborate a lot with other specialists in different areas and we try to keep everything as in house as we can.

Researcher (11:26)

Do you believe that effective communication specifically between interior designers and architects play a role in successful design development?

Interviewee 5 (11:49)

Yes, if you're able to communicate clearly and effectively from the beginning, you prevent a lot of problems later on. Where if you can sit down as an interior architect, an architect and an engineer around the same table, while you're designing that building, you're going to solve 90% of the problems. Before that building even is conceptually developed. Mainly, because when an architect says here, and the interior designer says here, it means that it's a conflict that can easily be resolved there and then instead of the architect doing most of the work, and then interiors coming back and saying, listen, I see what you did there but it's not going to work. So, a lot of back and forth can be prevented if you're able to collaborate earlier in the project. It almost never happens in the industry because architect firms have maybe one or two interiors and then interior firms maybe have one or two architects. So, it's very divided, where it should be a very mixed team. So, yes, better communication will save lives.

Researcher (13:43)

Do you perceive interior design as a specialised field apart from architecture?

Interviewee 5 (13:50)

Yes. Interior Design stands apart from architecture because it focuses on the human scale. It's something that if done right creates an empathetical connection between yourself and the building or yourself and the object or yourself and the interface. The interface being anything from what you're seeing on your phone to how you're interfacing with the door, the handle. There's a lot more specialisation that goes into it. So, our specialisation lies in where we're able to focus and say this is how things work. Where architects just say it must work. It again then falls back on to what you are busy with. Are you busy researching and developing new textiles, which are industry-friendly, environmentally sustainable? And all of those nice things I always like to put down. Because an architect doesn't do that some architects do, but 90% of the time, that's more an interior field type of design where architects would be developing facades. But at the end of the day, they serve the same function of developing new products into the industry that is cost-effective and sustainable. But they focus in on two entirely different scales.

Researcher (15:50)

Do you personally experience a disconnect between architects and interior design divisions when it comes to joint projects? If so, what would you say causes that?

Interviewee 5 (18:29)

Yes, more often than not it's ego. Yeah, the ego of individuals, especially people believing that they can do it themselves. So being able to be humble and being able to open up for constructive criticism on the project and being able to grow out of that knowledge. I feel will close the divide or open channels for easier communication at the end of the day. Yeah, instead of having an hour meeting, a five-minute email will do. Or vice versa. Yeah. A lot of the time, it's just personal. It's some companies work very well together. And some companies just don't. And it comes down to who are you working with, personally? Yeah, there's no real communication gap in terms of how we communicate. It's just that we just don't because we feel like we don't need to. I think the other key aspect of working in any design firm is being able to work well with the people around you. Being able to connect with them, get to know them on a personal basis and engage with them. It helps you to create an office environment that is beneficial to everybody where you want to go to the office. Just having that atmosphere at the office means that your designers will sit up until 3 a.m. for you.

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APPENDIX F: Code Book

APPENDIX F: Code Book					
PARTICIPANT	INTERVIEWEE	COMPANY TYPE	CODES: PROFESSIONAL TITLE	CODE	INTERVIEW
2	2	A	Senior Interior Designer	SenID	Appendix A
3	3	A	Architect	A	Appendix B
4	4	B	Senior Interior Designer	SenID2	Appendix C
5	5	B	Architect	A2	Appendix D
		C	Senior Interior Designer	SenID3	Appendix E

QUESTION 1: How many years have you been working in the industry?					
CODE	COLOUR	PARTICIPANT	RESPONSE	ANSWER	COLOUR
0-5		SenID	"From 2010, so 10 years"	0	
6-10		A	"Roundabout from 1994, so 27 years"	27	
11-20		SenID2	"About eight years"	8	
21-30		A2	"10 years"		
31+		SenID3	"4 years"	4	

QUESTION 2: What would you say are the core competencies of an architect?					
THEMES	CODE	COLOUR			
Programming	P				
Schematic Design	SD				
Design Development	DD				
Construction Documentation	CD				
Contract Administration	CA				
Soft Skills	SS				
PARTICIPANT	RESPONSE				
SenID	I think an architect needs to be very capable in all the work stages of architecture. From concept design to design development . Well, it actually starts with a briefing , setting up your order of magnitudes and kind of defining your budget. Then your concept design, design development, documentation and council drawings , going onto the tender and then contract administration on site.				
A	I think I have to be a good designer meaning understanding the design process . I have to understand the making of buildings , understand the construction process . I have to understand the local environment that we work in. I have to be creative . I have to be extremely hardworking . I have to be resilient because it requires a massive amount of perseverance to complete projects. So, you have to have a lot of resilience .				
SenID2	Define the brief from the client. The type of building that needs to be designed and the function of it. Obviously, doing the project management making sure that it is completed according to what the initial brief . Also, to manage the clients and coordinate with them . The architect is basically the contact point for the clients. The client gives a brief and he basically needs to make sure the other consultants are on the same page.				
A2	I think the core competencies of architecture would firstly be to understand design , in terms of the spatial implications, or the spatial abilities of design and designing spaces for people to use . And then within that, also understanding context , which they work in and to apply design to the context that he or she works in. So that's on top of his spatial understanding and then a basic understanding of all the other services in the building . And then other services in buildings, and how they form part of the building and aren't necessarily added on to the building. The building forms part of the system itself and an architect needs to understand that and have a good vision of that at least.				
SenID3	Being able to have good conceptual development skills and knowledge, backed up by extensive knowledge on building construction , and materiality . Then also any skills relating to environmental studies, solar paths, thermal insulation . All of those factors play into how the building is constructed, how it's laid out, and what the final orientation of specific rooms are going to be at the end of the day. And then a lot of theoretical knowledge, design principles, ratios, and just good ergonomics . And then, in the same sense, they have to be able to have very good communication skills , both visually and orally to communicate concepts and ideas and intentions quickly and effectively so that we don't spend a week on emails where it could have been a five minute meeting.				
SUMMARY					
P	SD	DD	CD	CA	SS
Defining the brief	Conceptual design	Develop designs	Technical documentation	Contract administration	Hardworking
Define order of magnitude	Creativity	Understand design process	Council drawings	Legal environment	Perseverance
Defining the budget	Spatial design and layout	Materiality	Structural understanding	Project management	Resilience
Understand building context	Conceptual development	Design with context	Construction process	Brief consultants	Verbal communication
	Room orientation	Visual communication	Building services knowledge	Coordinate with others	
		Use design principles	Ancillary services	Construction knowledge	
		heoretical knowledge	Building functions		
		Design with ratios	Environmental studies		
		Understand ergonomics	enders		
		Communicate ideas	Solar paths		
		Communicate intentions	thermal insulation		
			Wind direction		

QUESTION 5: Do you often collaborate with architects/interior designers on the design development phase of a project?					
THEMES	CODE	COLOUR			
Collaborates w/ other	YES				
Doesn't collaborate w/ other	NO				
Both	YES & NO				
Positive if yes	PRO				
Nega if no	CON				
Alternative	AL				
PARTICIPANT	RESPONSE				
SenID	Yes, we do. As we've got architects and interior designers and interior architects in the office, we all collaborate. Most projects would start with the architect and then they would hand over to us, the interior team. We would collaborate and kind of almost always be an architect and interior designer on a project, which works very well, I think, not to have it in isolation .				
A	Yes, almost always. We work very closely with our interior architects. So, collaboration is absolutely essential to the success of the project .				
SenID2	Yes. So, in this instance, we do. At my previous firm, we didn't. So that's quite nice. So, this new firm we work closely with the interior architects and make sure from the start when it is designed, the interiors are asked to give comments, and it gives a much better product or service offering . So yeah, I think that's a big thing that we realised later on with the firm I used to work with, that there was this disconnect . Often what happened is the architects designed a commercial building or an office building and then when they are appointed and the building is approved, only then do the interiors come on board. And that causes confusion . We end up asking questions later when there are certain areas already designed by the architect or proposed by the architects , and then yeah, so it's better to just be involved from the start .				
A2	Yes, we do.				
SenID3	Yes and no . So right at the beginning of the buildings conceptualisation, we have very little input, our input comes more towards where we present to the client, what the look and feel and the overall aesthetic are going to be, what the overall use or function, the physical layout of the spaces are going to be . The architects have a good idea of what's going on, we take that initial lightbulb moment of theirs, and then we put it on paper, and we develop it to something where it'll be practical. In the hotel industry, we collaborate more with specialists, from the start , lighting specialists, acoustic specialists, the and safety specialists, kitchen specialists. I get the project sort of done and then the specialists come in. Especially in the mid to late development stages of a project , there's a lot of collaboration between the interior designers and architects in terms of internal walls and services. here's a lot of breaking of walls and rebuilding of walls and replacing of walls . Yeah, so we do. We also collaborate a lot with other specialists in different areas and we try to keep everything as in house as we can .				
SUMMARY					
YES	NO	YES & NO	PRO	CON	ALT
4	0		Works well w/ no isolation Essential to success of projects Better product/service Better that everyone is involved from the start	Causes disconnect Causes confusion Back and forth	Collaborate more with other specialists ry to keep everything in house Only collaborate w/ architects on mid late Very little input at initial stage of project

QUESTION 6: Do you believe that effective communication, specifically between interior design and architect departments play a role in the success of design development?					
THEMES	CODE	COLOUR			
Answered yes	YES				
Answered no	NO				
Positive if yes	PRO				
Nega if no	CON				
Reality	R				
Conditionally	CND				
PARTICIPANT	RESPONSE				
SenID	Yes, definitely. So, I think it's unnatural for interior designers to develop in isolation . Sometimes the communication, especially on concept and design development is crucial to make sure that we're all moving in the same direction . I think it's terrible when one company does the architecture, and another company does the interior design . So, I think that's what very often happens . here are not many offices that have a full interior department and a full architecture department as in our office . I think that is actually the way it should be . I do believe that there should be landscape architects involved as well. I wish we had a few landscape architects because then you would really have all aspects of design.				
A	Yes, definitely. Again, it's imperative that it happens. From the briefing stage, the interior architects need to be involved in the project.				
SenID2	Definitely. The interior designers visualise how an interior space will be used. But some architects are more worried about how the building looks outside and the impression it would give to people passing by. But we think of the people that are living inside the building the whole time. So, we give better feedback and the point of view that architects would initially think of when they design the building, of course, if they designed the building they are briefed differently, so they're not necessarily being urged to think in the same way we do . But I think that the combination of both of them would be awesome. That always gives a better product.				
A2	Crucial, yes, crucial. I think without a good understanding, good communication portals or whatever you want to call it, the result will be flat . I think if architects and interior designers work hand in hand in the creation of a space, it just enriches the end product so much more than them working in silos, separately from each other .				
SenID3	Yes, if you're able to communicate clearly and effectively from the beginning, you prevent a lot of problems later on . Where if you can sit down as an interior architect, an architect and an engineer around the same table, while you're designing that building, you're going to solve 90% of the problems. Before that building even is conceptually developed. Mainly, because when an architect says here, and the interior designer says here, it means that it's a conflict that can easily be resolved there and then instead of the architect doing most of the work, and then the interior coming back and saying, listen, I see what you're saying but, it's not going to work . So, a lot of prevention if you're able to collaborate earlier in the project . It almost never happens in the industry because architected firms have maybe one or two interiors and then interior firms maybe have one or two architects. So, it's very divided, where it should be a very mixed team. So, yes, better communication will save lives.				
SUMMARY					
YES	NO	PRO	CON	R	CND
5	0	Crucial in design and concept development stages ensures everyone moves in same direction Opportunity to explore different perspectives Ensures better design outcomes Enriches the designs Solves problems before building is conceptually Saves time Less frustration Prevents back and forth	Unnatural for ID to design in isolation Flat results Delays process	One company does the A & another the ID Not many companies have ID & A departments in same office Collaboration between ID & A almost never happens from beginning of projects	Including all types of designers and architects would be better for project Everyone involved from briefing stage Enriched design outcomes when no one works in silos Prevent problems w/ effective communication from beginning Less back and forth

APPENDIX G: Interview Schedule

Interview questions:

1. Questions relating to interior design and architecture disciplines' identity and core competencies.
2. Questions regarding the design process and communication that takes place between architecture and interior design departments during such process.
3. Questions regarding the 'other's' perceived value of interior design.

The interview follow-up questions will differ depending the participant's response.

Consent from each participant is required before audio recording is allowed.

APPENDIX H: Interview Questions

Please indicate the years of experience you have in industry:

	0-5		5-10		10-15		15-20		20+
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1. What would you say are the core competencies of an architect?
2. What is your understanding of the interior design profession?
3. What would you say are the core competencies of an interior designer?
4. Do you often collaborate with interior designers/architects on the design development phase of a project?
5. Do you believe that effective communication, specifically between interior design and architect departments, play a role in the success of design development?
6. Do you perceive the interior design discipline as a specialised field apart from architecture?
7. Do you experience a disconnect between the architect and interior design divisions, specifically relating to joint projects?

APPENDIX I: Ethical Clearance Letter



Date: 07 July 2021

Student name: Abigail Wagner

Campus: IIE Vega Pretoria Campus

Re: Approval of RESE8419 Proposal and Ethics Clearance

HONOURS ETHICAL CLEARANCE LETTER

Your research proposal and the ethical implications of your proposed research topic were reviewed by your supervisor and the campus research panel, a subcommittee of The Independent Institute of Education's Research and Postgraduate Studies Committee.

Your research proposal posed no significant ethical concerns. However, please consult your supervisor with regards to your supporting documents and research instrument before collecting your data for your research. We hereby provide you with *provisional permission* to proceed with your research.

In the event of you deciding to change your research methodology in any way, kindly consult your supervisor to ensure all ethical considerations are adhered to and pose no risk to any participant or party involved. A revised ethical clearance letter will be issued.

We wish you all the best with your research!

GENERAL CONDITIONS TO BE FULFILLED IN RELATION TO RESEARCH

Permission is granted to proceed with the above study subject to the conditions listed below being met and may be withdrawn should any of these conditions be flouted.

Please note: The panel has not considered the merits, accuracy or ethical soundness of the research. The only merits examined are the use of The IIE as a sample.

Permission is granted subject to the following conditions:

1. The researcher(s) will need to obtain informed consent in writing from all of the participants in his/ her sample if the study is not anonymous.
2. The researcher(s) may only use the data collected for research purposes and in no other way.
3. Photographs of human subjects may only be taken if relevant to the research, informed consent was obtained, and even with informed consent, the photographs may not be published on any online platforms.

4. The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.
5. No names or identifying information of participants may be used within the research and the research must be voluntary.
6. Please make it clear that the information will not be used punitively in any way and participants may in no way be counselled/advised based on this.

Supervisor name: Armand Meyer

Campus Postgraduate Coordinator (CPC) name: Dr SC Engelbrecht



APPENDIX J: Concept Document Table

TITLE: Exploring the Communication Process between Architecture and Interior Design Departments within South African Architectural and Design Firms

Research Purpose	Primary Research Question	Research Rationale	Seminal Authors	Literature Review - Conceptual Framework	Paradigm	Approach	Data Collection Method(s)	Ethics	Anticipated Findings	References
The purpose of this study is to explore the factors that cause a disconnect between architecture and interior design departments and how that impacts design development.	How can enhanced communication of expectations between architecture and interior design departments in South African architectural and design firms allow for efficient and successful design development?	An in-depth understanding of the phenomenon will provide a clearer guide of how communication can be approached to successfully develop design solutions.	Akua A. Adu Oppong, Emmanue A., Fred C. Lunenburg, Elizabeth M.A. Benzenberg, J Franz, Raymund König, A. Breytenbach and R. Haddad	Literature relating to interior design as profession, Literature relating to the design process, Literature relating to the perception of the 'other'	This study follows an interpretivist framework with the researcher being actively involved to draw a holistic conclusion of the phenomenon. Interpreting the data will determine the current reality and existing presuppositions between architecture and interior design departments.	Mono method qualitative research with an epistemological philosophy and inductive approach Population 2 architects & 3 interior designers from small South African firms. Sampling Non probability sampling methods such as purposive sampling.	Primary sources via 5 semi-structured, open-ended interviews. Complete participant. Secondary sources such as existing literature. Data Analysis Method(s) Qualitative content analysis	Subjectivity. Findings will be made available to participants. The research will be verified. Participants' identities will be confidential, and they must give informed consent. Limitations Time and access to complete findings. Sample population, accessibility of literature.	Add to the body of theory. Encourage further explorations of the topic. Clarify the difference between the roles of architects and interior designers. Anticipated Contribution This study will encourage further research into enhanced communication implementation, add to the body of knowledge and provide guidance for companies to improve in this area.	Adu Oppong, A.A. and Agyn Brkorang, E Benzenberg, E.M.A. Breytenbach, A. Haddad, R. König, R. and Bakker, K. Lunenburg, F.C. Yanksar, F., 2020
Inefficient communication within South African architectural and design firms results in unsuccessful designs.	What is design development? What are the professions' responses? How do architects perceive interior design? How do they currently communicate?	Horizontal information integration, Design development, Core competencies, Optimized design, Perceived value	Interior design discipline Interior design process Communication Process							