

Just the Job

The BIID Interior Design Job Book is the first publication to set out the standard processes involved in running a project, making it an invaluable resource for professionals and students alike

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Interior design is a broad church. Its practitioners range from highly qualified professionals undertaking large international projects to individuals who pursue it as a hobby. The creative side of design is well taught in the UK but the procedural aspect of professional practice has been neglected.

Designers should have free rein to work creatively but, as interior design combines the disciplines of both the construction industry and the creative arts, designers also need to work as part of a team of consultants with a common understanding of standard procedures and work stages and, importantly, the legal and regulatory consequences of getting things wrong. Clients too are confused

interior designer, that the time was right for interior designers to have something similar.

The book sets out the standard processes needed to run a job, providing model letters, forms, legal guidance, diagrams and contract administration advice. It also sets out what to do when things go wrong. The book brings a professional rigour to the way projects are run and will give the reader a competitive edge in an increasingly crowded field.

This is the first book to set out the professional standard for running an interior design project in the UK. For the student, the book reveals the necessary rigour involved and shows how administering a job requires order and responsibility as well as creativity. Such knowledge will help make students more employable in a difficult recessionary market.

For the practitioner, the book provides a useful reference point when running through the work stages of a project and advises on how to handle disputes, should they occur.

The book is based on the authors' practical experience, gained over many years of practice. Stephen, an architect, has learned the value of what an interior designer can bring to a successful project. Diana, a former president of the BIID, understands the importance of working effectively with — and understanding the common language of — a multi-disciplinary team.

This is a book that all interior designers and students should have on their desk as a reference tool. Reading it will show talented amateurs what is really involved in working as a professional designer, explaining why knowing how to respond to a hostile barrister is as useful a skill as understanding how best to lay out a room.

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by the various ways interior designers practise and charge. The time is right for a more standardised professional approach.

The British Institute of Interior Design is concerned with professionalism and the new BIID Interior Design Job Book, published by RIBA Publishing, sets out in clear and readable terms how to manage every stage of a job, from the appraisal of a client's requirements through to completion and payment. For many years, architects have had their own Job Book and it seemed to Stephen and Diana Yakeley (pictured above left), a husband and wife team of architect and

WHAT ARE THE DIFFERENT WAYS IN WHICH A DESIGNER CAN CHARGE?

Designers are unique players in the construction industry owing to the number of roles they fulfil, working as a designer, retailer of furniture, fixtures and equipment (FF&E) and/or contractor. The charging methods they use can include:

- a percentage fee based on the value of the built works and/or the cost of FF&E supplied
- charging by the hour or by day
- lump sums for precisely specified tasks
- other methods such as a mobilisation fee in advance.

The book gives details of each of these methods, explaining the pros and cons of each.

HOW CAN A DESIGNER CONVINCE A POTENTIAL CLIENT THAT A PRACTICE IS THE BEST FOR A JOB?

The Job Book shows how to make proposals to potential clients that demonstrate a practice's competence to carry out a prospective project. It includes a specimen 'scope of services' that sets down the clear, step-by-step procedure that the designer will follow over the course of a project. In particular, this shows that the designer will pay particular attention to cost and time predictions — always very important to clients — which demonstrates the designer's concern with these oft-neglected aspects of a job. Doing this also helps the client to understand the various stages of a project and the specific responsibilities of all those concerned. As a result, the client will have more confidence in the professionalism and competence of the designer — important in a competitive market.

WHAT NEW SERVICES CAN A DESIGNER OFFER TO CLIENTS?

The Job Book does not limit its scope to just the interior furnishing of a project but assumes that designers are capable of carrying out all the tasks on a project, from initial appraisal and briefing to post-construction services. It shows how the designer can:

- appraise the client's perceived needs

and help the client determine how a project can meet them

- take a detailed brief from the client's organisation
- provide space-planning services.

HOW SHOULD A DESIGNER PREPARE AND SUBMIT INVOICES?

The book contains specimen invoices, expenses and disbursement forms together with model letters to send to clients, including those chasing late payment.

WHAT IS THE BEST WAY TO ORGANIZE CONSTRUCTION DOCUMENTATION?

Drawings, specifications and schedules are the means by which designers communicate their intentions to client, to the authorities if consents are required and, finally, to the builder. It is important that the information in these is organised logically and is easy to read. The Job Book explains how to set out these all important documents (they will form part of the building contract) in a way that is consistent with standard procedures and is, therefore, familiar across the construction industry.

HOW DOES A DESIGNER WORK SUCCESSFULLY IN A LARGE DESIGN TEAM?

The construction industry long ago adopted the Royal Institute of British Architects' Plan of Work, which sets out in great detail the tasks each of the many players (consultants, contractors, subcontractors) perform at each stage of the process and when. However, it does not mention interior designers. The Job Book sets out the tasks that an interior designer should carry out at stage, whether performing the roles of lead consultant, designer, supplier of FF&E or contractor (or a combination of any of these). This is a useful checklist to remind one of the need to proceed in an orderly way. In the enthusiasm for launching into the creative side of things, it is easy to overlook the progression of tasks necessary for the smooth running of a job. The book also goes beyond these stages to set out:

- how to negotiate a contract of appointment

- the terms of ID/05, the industry standard form of appointment
- the different methods of charging
- the difference between commercial and consumer clients and how to make a contract with each
- forms for purchasing and selling FF&E.

HOW SHOULD A DESIGNER DEAL WITH TENDERERS AND CONTRACTORS?

The Job Book explains how to advise a client on procuring construction and how to administer a project during building.

HOW DOES A DESIGNER ENSURE THAT THEY CAN ENFORCE FEE PAYMENT?

Bad debts are the bane of a designer's life, particularly in these recessionary times. Designers' fees are often considerable sums and some unscrupulous clients find it easy to invent reasons for why they should not pay, particularly at the end of a job when they perceive that they no longer need the designer (who may have accumulated fees owing). The Job Book sets out in great detail how to negotiate an appointment contract and then enforce payment, if necessary, right to the point of giving evidence in court.

HOW DOES A DESIGNER COMMISSION PHOTOGRAPHS AND OBTAIN THE RIGHTS TO USE THE IMAGES?

The Job Book sets out a model letter for employing photographers, describing just how many and what kind of images are required, clarifying copyright and securing the designer's right to use the images for their own purposes.

HOW DOES A DESIGNER ENSURE THAT THEY CAN SUCCESSFULLY CHARGE FOR ADDITIONAL WORK?

Clients often change their minds. This sometimes results in the abandonment of a considerable amount of work yet clients are often reluctant to pay for this. The Job Book shows how to ensure such late instructions are recorded contemporaneously to ensure they are paid for. *idfx*