

Social Innovation:
Understanding Selected Durban-Based Interior Designers'
Perceptions of Socially Responsible Interior Design

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This research acknowledges the Durban University of Technology's (DUT) financial support towards its pursuit. The opinions and assumptions shared are those of the speaker and are not inherently attributable to the DUT.

DECLARATION

I, Xolisa Ndovela, pronounce that the work compiled in this dissertation is my work, that all sources have been precisely detailed and recognised and that I have not submitted this work, entirely or in part, at any higher education institution to acquire an academic qualification.

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ABSTRACT

In a world with pressing social issues that require the collaboration of multiple stakeholders to solve them, this research sought to find out through the views of interior design practitioners how social innovation might be integrated into interior design for socially responsible design. The research sought to find out from the perceptions of the participants whether social innovation practices could be integrated into interior design as an ethos for professional practice, rather than fragmented, erratic projects.

The research postulates that interior design practices are similar if not complementary to those of social innovation. Both interior design and social innovation focus on the human dimension and understanding of human behaviour to construct realities that people occupy and offer an enhanced human experience. The aim was to establish whether interior design practitioners saw social innovation as a tool for more socially responsible design and whether they have engaged in social innovation and socially responsible design in their practice. The research followed an exploratory qualitative research approach positioned in the interpretive paradigm. The research used semi-structured participant interviews and thematic analysis to explore in-depth insights into the perspectives and experiences of 13 Durban-based interior designers and their perceptions of social innovation integration for socially responsible design. Through a literature review, the researcher studied social innovation, design for social innovation, socially responsible design, interior design's social compact and interior design's value proposition.

The conceptual framework put forward a plausible sequence of activities that can be carried out for interior design to interact with social innovation for socially responsible design. Doing so could contribute to the interior design social compact. The thematic analysis was employed to structure the research and explore the current level of understanding and engagement of interior designers in social innovation for socially responsible design. What emerged were challenges and opportunities for integrating social innovation for socially responsible design as an interior design ethos.

Guided by the conceptual framework in the research, five themes emerged in the data analysis guided by the conceptual framework: Social Problem Identification, Interior

Design Process, Social Innovation Process, Socially Responsible Design Process and Social Value. The findings revealed that the selected interior designers were largely unaware of social innovation and last interacted in a socially responsible design during a once-off university project. Although the participants' comprehension was at times muddled, the aggregate of their perceptions demonstrated a general grasp of what social innovation and socially responsible design are. It was interesting to note how difficult it was for interior designers to conceptualize the terms "social," "social innovation," and "socially responsible design." The majority of participants distinguished between social innovation and socially responsible design as differing concepts. Even with a basic knowledge of social innovation, most participants expressed confidence in implementing and leading teams based on socially responsible and socially innovative programs.

The participants believed that their potential could only be constrained by finances, personal security, a lack of education and expertise in the cultural context of the social innovation project. The designers believed that social innovation for socially responsible design should be required in interior design and monetization, professional body, education and the other components of socially responsible design are crucial in doing so. Of the advantages of integrating social innovation for socially responsible interior design communicated by the participants, the most significant was the change of collective expectations of interior design by the general public and other business professionals. The participants shared that social innovation would favour the discipline by demonstrating to the public and other practitioners that it was about more than shallow design aesthetics. Interior design is, however, about substance and complicated problem-solving. The participants shared their challenges and methods, which could help integrate social innovation into interior design for socially responsible design.

Keywords: Social innovation, Socially Responsible Design, Social Compact, Interior Design.

DEDICATION

I want to dedicate this dissertation and thank the lover of my soul, God Abba Father, who, through the darkest days and moments, always made a way to let me know He was with me until the end. Without you, Father, none of this would have been possible.

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DEFINITION OF TERMS/KEY CONSTRUCTS/CONCEPTS

As this research discusses ideas within interior design, social innovation and socially responsible design, terms are described here for clarity.

I. "The Public"

The public consists of communities of individuals. All communities are public; this can include a whole area of a nation or province

II. Aesthetics

Aesthetics is a philosophical theory of appearance and human existence that's been around for centuries based on the idea that people like beautiful objects. Aesthetics are personal taste, preference, or attitude to what pleases the senses, particularly sight. Aesthetics are a fundamental design value that determines the appealing qualities of a design. Balance, colour, rhythm, size, form, and visual weight are all considered necessary to create stimulating aesthetics. Aesthetics augment a design's versatility, as well as make the designs more visually appealing. It is indispensable in the areas of architecture, interior design and graphic design, among others.

III. Architecture

Architecture is the art, workmanship and cycle of planning and building structures through arranging, planning, and constructing buildings or different structures. Architecture is the synthesis between art and engineering in the construction of a structure. In contrast to construction techniques, architecture is the art and technique of designing and building. Architecture is a practice used to address both technical and expressive desires and therefore serves both practical and aesthetic purposes. Although these two ends may be distinguished, they cannot be separated, and the weight allocated to both differs significantly.

IV. Body of Knowledge

The body of knowledge is a complete selection, identified by the specific learned society or professional organisation of ideas, terminology, theories, and practices that form an area of professional competence needed for working in the field. It is a form of representation of information by some professional body.

V. Collaboration

Collaboration is a method and process of partnering with two or more entities or organisations to accomplish a goal or a purpose.

VI. Corporate Social Responsibility

Corporate social responsibility is an autonomous company model that permits an association to be socially responsible within itself, its partners, and the general population. Organisations become aware of the impact they have on all facets of society, regardless of whether they are monetary, social or ecological.

VII. Decoration/Interior Decoration

- To decorate is primarily to furnish something with ornaments.
- Interior decoration focuses mainly on the functional and decorative designs of the interior of a building. Decorative design principles are applied to improve the interior aesthetic by planning and constructing rooms and planning areas by positioning chairs, decorations, and decorative furnishings, such as soft chairs, lamps and window treatments.

VIII. Design

Design is the act of equipped individuals (specialists) choosing properties for detail and development. It could appear as an article, framework or the execution, a movement, measure, or the aftereffect of an arrangement or prototype, item or process. Design solves complicated problems by presenting and materialising the work to an actual end-user in the technological and economic sense (Hjelm 2005: 4).

IX. Designer

A designer is a professionally trained expert in one or more design careers (Hjelm 2005: 4).

X. Empathetic Design

Empathic design is a user-centric driven methodology that takes the client's outlook about an item or service as the essential core interest.

XI. Health

The state of being sound in the body, spirit or mind, particularly without physical illness or pain.

XII. Industrial Designer

Industrial designers work to optimise product function, beauty and aesthetics. They use preparation, compilation and review of clients and producers' criteria to build templates and diagrams which show how to improve the mechanics, usage and appearance of the artefact (Design Education Forum of Southern Africa, 2016)

XIII. Interior Architect

In contrast, a professional interior architect is a person with a minimum 5-year full-time degree from an accredited educational university affiliated with a Faculty of Architecture, who has a minimum practical experience of one year and is considered qualified following the standards and criteria laid down by the National Council. However, a designer who trains in interior architecture cannot declare himself an architect until an architectural body accredits him. Their training equips them to interact with consumers to define their desires and construct spaces around those needs. They plan and design all facets of interior space.

Throughout the report, the researcher uses the words "interior design". Interior designer will apply to interior design and interior architecture. The inquiry agrees to use the term interior design because the nation within which the exploration is directed uses interior design. After all, the African Institute of Interior Design Professions (IID) and the South African Council for the Architecture Profession (SACAP) oversee the profession. The research would both use the terms interior designer and design reciprocally because interior design is a component of the broad assemblage of design occupations, and the general patterns and standards regulating the design industry extend to interior design.

XIV. Interior Architecture

A higher education instructional degree training individuals for the expert act of interior engineering – the techniques and procedures used to develop indoor living, working and amusement spaces as an incorporated aspect of a building design. Interior architecture is premised on rules for building development, construction and structural services, warming and refrigeration services, safety and wellbeing practices and standards and prerequisites of interior design.

XV. Interior Design

Interior design is an applied visual arts curriculum that trains people in architectural design, fixtures, fittings, furnishings and equipment in residential and corporate interior areas by applying creative concepts and techniques. It includes guidance on: Programming applications and interactive systems; interior lighting, acoustics, interface systems and colours; materials and their compositions; interior design and period styles history; essential structural, architectural design; building regulations and maintenance regulations, and requirements for office, hotel, retail and restaurant spaces.

XVI. Interior Designer

According to The African Institute of the Interior Design Professions (IID), an interior designer is a person who, after the study cycle, possesses a diploma or degree from a qualifying institution with the academic experience of a minimum of three years of full-time study. Also, the practitioner should have received at least three years' work practice or a period of six years' continuous practical experience, whereafter the National Council finds them qualified, competent and sufficient (The African Institute of the Interior Design Professions n.d). Their educational training equips them to provide reliable advice for people operating, residing, and resting in an interior environment. Interior designers comply with all construction, health and safety legislation, and product specification regulations to elevate the interior for domestic and commercial purposes ranging from corporate, retail, commercial and hospitality applications

XVII. Legislation

The legislation is the exercising of the authority and role of the establishment of laws within its jurisdiction.

XVIII. Professionalisation

Professionalisation describes a continuing career that is marked by or is following relevant practical or moral standards.

XIX. Safety

Safety is the state of being without damage or threat of injury.

XX. Social Compact:

It is the outlined relationship between a profession and society and its obligation to do good toward the society it serves in exchange for professional privileges. The privileges include and not limited to prestige, esteem, autonomy, self-regulation, and financial incentives that are exchanged in return for the profession to be selfless, ethical and meet the needs of local people and community. In interior design, it is doing good by using its skills and knowledge for the greater good of society in exchange for professional legitimacy.

XXI. Social Innovation

Social innovations are innovative strategic interventions that intend to respond to societal problems independently from traditional strategies that, for example, they can derive from working environments, employment, and economic growth and security. These ideas aim to expand, emancipate, encourage and promote civil society. Social innovations have numerous goals, which usually include clear social goal criteria, the social engagement between a multitude of players or actors, social efficiency and invention (Social Innovation 2013).

XXII. Socially Responsible Design

Socially responsible design is a position that underscores the necessities and life encounters of people over concerns of structural design or style. While people usually consider design at a designing scale, the socially responsible design keeps an eye on a wide variety of scales and practices. It combines hypotheses and theories of social progress movements, participatory skills and craftsmanship (Mangold 2014).

XXIII. Sustainability

Sustainability is a system of garnering or using a supply and assets across environmental, economic and social endeavours so that the resources and assets are not depleted or permanently damaged.

XXIV. The National Council for Interior Design Qualification (NCIDQ)

The National Council for Interior Design Qualification, a US-based non-profit body, is already established to safeguard human "health, safety and welfare" by developing requirements in the profession of interior design for design aptitude (Anon 2016).

XXV. The African Institute of the Interior Design Professions (IID)

South Africa's only formal organisation that serves the interior design sector is The African Institute of the Interior Design Professions. The Institute aims at establishing, encouraging and preserving knowledge, competence, fair trade in the industry and quality expectations around the industry. The professional body has a regional presence in five provinces and Mauritius (The African Institute of the Interior Design Professions 2016).

XXVI. Welfare

Welfare is the condition of progressing admirably in terms of sound health, satisfaction, security, social quality, success or wealth.

CHAPTER ONE

INTRODUCTION TO STUDY

1.1. Introduction

In the past few years, societal challenges have been commonplace in our local news. The government keeps pushing forward, looking for solutions to the ever-increasing pressure from public service delivery protests for basic services and social development. The majority of the government's solutions are inert and sometimes reactive to the mounting strain exerted by mass public demonstrations. Often, they have little ability and regard for the needs of society. Interior design presents an opportunity to add value to society by engaging in design for social innovation projects. However, engagement by interior design professionals is low and undocumented. Interior design for social innovation can increase its current contribution – or lack thereof – in social responsibility by looking beyond the typical interior design studio projects geared toward economic competitiveness. In design for social innovation, social innovation moves past policymaking to a more human focus where society can create their solutions, which align with the interior design ethos.

The impact of non-engagement in design for social innovation has widespread consequences; therefore, it must be a pertinent part of the design agenda (Harber and Buckland 2014: 91). Suppose no connection is fashioned between the designer and the community during design processes. The consequence is an exponential separation that emerges as the sphere of design specialists, and the public domain is more and more removed from each other, creating a growing tension between design solutions and the cultural contexts of those it is aimed at (Fey 2012: 4 and Smith, Lommerse and Metcalfe 2014). The role of closing the gap at that stage becomes the responsibility of the designer and design profession, who should develop a bond that facilitates humanity's wellbeing, which is not unfamiliar in interior design (Wasserman, Sullivan and Palermo 2000).

The explanation for this dissertation is clarified in this introductory Chapter, and an outline of the dissertation is given. The Chapter begins by providing the setting for the research by explaining the main issues of the dissertation. The research problem is posed, and the justification behind this inquiry is defended. The research questions

that guided the research are highlighted alongside the rationale and objectives of the study. Then the researcher reviews the research problem and reveals what prompted the research dissertation to be undertaken. Thereafter, the importance, scope and shortcomings of the study are discussed, and the researcher's background is given. Finally, the design of the research is reviewed, ending with the assembly of the dissertation.

1.2. The Context of the Research

The world has numerous social problems which are being tended to under the umbrella term "social change" (Animating Democracy 2016). Interior design has a body of knowledge and valuable skillsets in promoting the "health, safety and welfare" of users of interior spaces (Martin and Guerin 2001). However, interior design is currently perceived to serve the privileged; this maintains the status quo of the gap between the designer and society by perpetuating "self"/"other" (Königk 2015a: 85). Furthermore, Königk (2015a: 85) warns that the concept of "self"/"other" between designer and society causes an "ethical dilemma" in which the responsibility of interior design to do good is not entirely fulfilled. Interior design practitioners need to become more engaged in social innovation and socially responsible design if they are to truly embody the ethics of the interior design profession (Pable 2010: 9).

"The measure of a society is found in how they treat their weakest and most helpless citizen". Therefore, it is essential to prioritise issues and programme of social justice (Pable and Waxman 2014: 79). Smith (2014: 55) proposes that social justice should not be observed as a charity but rather a belief that every individual's fundamental basic liberties need to be satisfied. The belief that all people deserve to be treated with dignity and enabled to self-actualise in their day-to-day life. Smith (2014: 57) explains that the terms "disadvantaged" and "marginalised" mean that there is still an unequal distribution of resources – and in some cases, people lack the bare minimum (Melles, de Vere and Misic 2011: 148). The polarisation of the allocation of resources is evident even in post-apartheid South African informal settlements and townships, where the following conditions can be recognised: Insufficient facilities, limited access to vital resources, high and tightly compacted population densities, low-quality buildings and poor access to quality, competitive and relevant education and health facilities (The National Upgrading Support Programme 2016; Low 2018).

Interior designers globally have been making progress towards professionalisation; however, they have not articulated well the profession's purpose in providing a public benefit or a social good (Anderson, Honey and Dudek 2007a: 91). Historically, a social compact (when interior designers do good by using their skills and knowledge for the greater good of society) allowed the professions to define their body of knowledge, amongst others, in exchange for self-regulation of the members. The social compact is necessary to display the compact for ethical behaviour that brought a public good (Wilensky 1964: 146; Sullivan 2005: 36). According to Königk (2015b: 182), the occupation of interior design should concentrate on addressing "that which ought to be" by clarifying its duty to society and how it can be fulfilled. Socially responsible design is more than a marketing scheme for corporate or individual companies to gain more work from clients and be seen in a favourable light. To the individuals who genuinely try to improve where and how they live, socially responsible design includes the use of the body of knowledge of interior design and skills as tools to improve society (Bacon 2011: 1). In contrast to other social movements, such as green design, socially responsible design highlights the human dimension of the social movement's conservation and elevates the focus to people and communities (Smith et al. 2014: 1).

The complexity of the interior design body of knowledge has been elevated. For example, interior designers know human ergonomics and national and local building regulations. This knowledge allows interior designers to make decisions that have a noticeable and documented impact on society's general "health, safety and welfare" (Guerin and Thompson 2004; Moody 2012: 2). Tromp and Hekkert (2014: 584) propound that design plays a role in altering the public's behaviour, causing social implications. This ability of design has been considered an integral aspect of design. Assuming liability for this impact often means that plans frequently underline the avoidance of undesired outcomes instead of preparing for wanted ones. Gray (2014: 244) argues that designers need to ask themselves how they are creating answers to address the issues of underserved communities the world over. Reflection as a design practice for professionals needs to be integral to the profession if solutions for social problems and social sustainability are to be fortified. The ability to review has been identified as being significant for insightful understanding and decision-making. However, it is rarely included in design agendas (Durall, Uppa and Leinonen 2015: 1).

1.3. Background of the Problem

Like most countries around the world, South Africa has social problems that are immense, daunting and urgent. More than one billion people on the planet (one-sixth of the total populace) live in extreme poverty (Pable 2010: 9). In South Africa, just over 27 million people lack safe water, food, primary healthcare and social services (Statistics South Africa 2014). The design fields, including interior design, have generally been silent in response to these widespread issues. According to Pable (2010: 10), Fisher (2008) and Wilson (2008), "although the exact percentage is difficult to confirm, many sources suggest that architects and interior designers currently provide services for less than 10% of the globe's populace and do so nearly exclusively for those who can pay for their efforts". Hove, Ngwerume and Muchemwa (2013) comment that this information is alarming as it indicates that most of the world's population, including the inhabitants of South Africa, do not benefit from interior design. Yet it is this group that could wholly and fully benefit the most from the appropriate provision of shelter, transport, health and education facilities. One of the disheartening views from designers is that designers have restricted their potential by observing most significant human worries as irrelevant to their work (Bell and Wakeford 2008: 15). Many have preferred only rarely to engage the political realm and remain "out of touch with reality" (Gamez and Rogers 2008: 20).

Interior design finds itself in murky grey water in the bid to fight for professionalisation. Königk (2015b: 183) highlights that to gain recognised professional status, the interior design industry focused its attention on practical and academic endeavours rather than its social impact. The significant contribution by the public's perception (Königk 2015a: 86) and fellow professionals (Havenhand 2004) that interior design contributes little to the built environment except for aesthetics, specifically for the elite in society, has not aided the bid for professionalisation. Finding the societal benefits that are primary, or even exclusive, to the domain of interior design will advance the profession beyond its current perception as a fashion-driven and insignificant occupation (Anderson, Honey and Dudek 2007a: 1).

The term "social innovation" struggles to find its relevance and footing within the social sciences and humanities, where much interior design research is conducted, as scholars have not reached a consensus in understanding (Pol and Ville 2009: 878).

Caulier-Grice et al. (2012: 18) outline social innovations as being "new solutions (for example, products, services, models, markets and processes) that simultaneously meet a social need (more effectively than existing solutions) and lead to new or improved capabilities and relationships and better use of assets and resources. In other words, social innovations are both good for society and can enhance society's capacity to act". In Durban and South Africa, interior designers do not seem to have stamped their mark on the influence of design for social innovation for a more socially responsible design for the broader community/societal issues.

1.4. Background of the Researcher

The position of the researcher as an informed young woman has allowed her to see beyond the now. Beyond present circumstances and strive for a better future than the one of her family backgrounds. The researcher tries to be unrestricted and fruitful in her profession and all other areas of life. A community of single professional mothers raised her, and she was educated to be autonomous and self-reliant. Her mothers are independent and unbelievably persevering women who invested in their children's achievements. The nature of the researcher's profession to their unresearched and externally influenced was one of luxury and exclusivity for those who could afford interior design services. Before undertaking the study and working as an interior design professional, the researcher found a dissonance between herself and the profession. Being raised in humble circumstances and seeing abject poverty daily, the tension between the chosen discipline and social reality in her lived experience was evident. Additionally, having been raised to lend a helping hand to whoever needs it, the researcher found a sense of needing to do more with her professional status and could not foresee a career of only servicing privileged commercial clients.

In her second year of undergraduate studies in 2009, the researcher took part in a community outreach programme where, as students, they designed the office of PeacePlayers International. PeacePlayers International is a non-profit organisation that utilises basketball to join together and teach youngsters and their community of networks about taking a new perspective on conflict. Children are encouraged to be leaders of peace and bridges between differing social views and perceptions, shunning hate through the basketball based program (PeacePlayers International 2015). The opportunity to renovate these offices was set up within the university as a

competition amongst second-year students. The Durban Director at the time of PeacePlayers was to choose the winner. Fortunately for the researcher, she won the competition. The process of sourcing sponsors to help carry out the winning design and renovate the office started immediately after.

Although the design did not directly link with the community at a grassroots level, the opportunity to do something that helped a non-commercial client in interior design was energising. The researcher felt there was a value to what she was doing that was bigger than the pursuit of money. Within it was a gnawing need to be part of something bigger than herself, something that used her skillset to make the lives of others better. She believed interior design had that capability yet had not seen interior design used in more than small community renovations or outreach programmes. The researcher believes the value of interior design is more than a new coat of paint as a society often projected onto her and her profession, but rather the enhancing and influencing of human behaviour and quality of life. All the work was split evenly across groups, and each group was given a task to accomplish. The project was completed with the help of companies that donated material, furniture and equipment. The "client" was happy, and the design featured in the company internal newsletter and a local Durban newspaper.

The researcher's background and her personal experiences working in interior design sparked her interest in exploring the connection between interior design and socially responsible design. During the initial phase of the study, the researcher had numerous conversations with interior design professionals and members of the public regarding what they perceived the relationship between interior design and socially responsible design was. It was clear that views swayed away from interior design having a part in the socially responsible design arena. Apart from the regular paint job updates in community projects, interior design was not viewed as a career that could do more than offering the best colour choices. This view was not unfamiliar to the researcher and quite unfortunate because in South Africa, without fail, there are informal settlement fires and flooding every year, amongst other pressing societal problems. The researcher wanted to know what the interior design profession could contribute to alleviating these horrific occurrences, which devastated many people's lives every year. The researcher was interested in understanding how the social compact of

promoting health, safety and wellbeing in interior design could translate into pressing and challenging social ills.

1.5. Research Problem

The research proposed that the knowledge gap is that interior design makes no or little contribution to the current social movement in design (Bacon 2011:2), namely, social innovation. Interior design has not explicitly stated or illustrated its contribution towards socially responsible design (Pable and Waxman, 2014; Anderson, Honey and Dudek 2007; Königk, 2015), except for the increasing research into designing sustainably "green design" (MacDonald 2016; Stark and Cudhea 2010). In its bid to professionalise, interior design overlooked or underestimated its social compact and failed to articulate its unique value proposition to the public and to design professionals (Anderson, Honey and Dudek, 2007; Pable and Waxman, 2014; Anderson, Honey and Dudek 2007a; Khan and Königk, 2019). Thus, these factors have been elbowing interior design as equal contributors to design for social innovation off the design table. This study suggests that the interior design discipline should pay attention to the essential roles it performs in solving social problems. Designers should step away from day-to-day design activities in a design studio or design business to plan designs to advance social innovation. To resolve diverse societal problems, they should partner with multiple groups through contributory capabilities that are considerably better than making things "look good" (Fernandez-Magnou 2017: ii). In recent years there has been an adjustment in the perspective that design concentrates on solely vogue worth and commercial endeavours. Now design is also focusing its efforts on exchanging design skills and their ability to acknowledge social responsibility and search for innovations for societal transformation (Bennett, Cassim and Van der Merwe 2017: 57). The researcher argues that interior designers have not realised the importance of their skillset and how it can help in such cases as informal settlements to enhance users' health, safety, and welfare in interior spaces (Boehm and Kopec 2016: 276). This dissertation aims to determine how interior designers perceive they could engage with (design) social innovation for more socially responsible design.

1.5.1. Aim

The study seeks to establish whether social innovation can be integrated into interior design and practised more as an ethos for socially responsible design.

1.5.2. Research questions

Question 1: What is the current understanding of social innovation and socially responsible design in the selected group of interior designers?

Question 2: How have the selected group of interior designers been engaging in socially responsible design?

Question 3: How does the selected group of interior designers perceive they could engage in social innovation to be more socially responsible?

1.5.3. Objectives

The specific objectives of the research are:

Objective 1: Investigate what the selected groups of interior designers understand to be the respective nuances of social innovation and socially responsible design.

Objective 2: To inquire from the selected group of interior designers in what ways they are currently engaging in socially responsible design practices.

Objective 3: To identify interior designers' views on ways they could engage in social innovation to be more socially responsible designers.

1.6. The Significance of the Study

The study looks at contributing work towards interior design's larger footprint in socially innovative projects and to help illuminate how interior design could serve a broader number of the world's population by being active participants of the ever-increasing field of socially responsible design. This slight change in view will help distribute or make available the unique skillset of interior designers to larger population groups and organisations dealing in the social economy, which never considered interior design knowledge as assistive assets. Moreover, the research helps to move the profession along, especially in South Africa, where interior design is still a minority profession on the fringes of society and is a speciality service for the rich. It is hoped the research will help interior designers see that they have more to offer in the local and global context and can help with changes in society by initiating or being a part of socially responsible design projects. Ultimately, it would be beneficial to aid the local

government and organisations in creating policies for societal improvement, similar to the western and European countries that are currently driving social innovation policies and design for social innovation discourse (Jégou and Manzini 2008; Tjahja and Yee 2018). Furthermore, it will determine how collaboration can assist interior designers in overcoming the challenges they may recognise as inhibitors in the engagement of social innovation.

The research will establish the benefits of social innovation for interior designers, along with end-users, as an attempt to promote social innovation. The study could be of interest to the interior design professional body – namely, the IID – regarding the profession's bid to professionalise interior design's code of conduct and ethical obligations by being clearly stated and altering the public's perception of interior design. Smith and Lommerse (2010: 7) urge interior designers to be driven by two core principles; right off the bat, a conviction that impartial admittance to good design is required for all, privileging social equity. The second is the importance of interior design in socially responsible design should be made known to interior designers, the public and industry professional. Positive change cultivated by drawing in the community through student and staff ventures.

As a result, the research study should be viewed as a step forward, moving the interior design industry into adopting more design for social innovation projects. It will perhaps provide interior designers with a better understanding of their role and contribution to societal issues by using more socially innovative methods.

1.7. Assumptions, Limitations and Delimitations

1.7.1. Assumptions

In this research, the researcher believes and argues that interior design is a legitimate occupation. Moreover, the design methods employed by interior designers promote the wellbeing of the inhabitants for whom the designs are intended, enhancing the human experience in interior environments. This assumption, supported by the literature review in Chapter Two, examines the physiological, sociological and psychological data of wellbeing in the interior design environment. The study was neither guaranteed nor tried to be exhaustive. However, it was intended to be a starting

point for potential future studies in social innovation for socially responsible design in interior design. It is trusted that the data gathered will be helpful for future exploration. Given the minimal scope of this study, it did not conclude that social innovation is the path to socially responsible design. It did not assert that social innovation is the answer to the social compact for interior design and its contributions to the global discourse around design for social innovation. The study sought to associate the mechanisms and processes of social innovation and the manifestation of socially responsible design to the evidence-based methodologies, processes and actions of interior design. The interviewed participants are qualified interior designers trained and educated in interior design methodologies and techniques, as highlighted by the IID. Participants involved in the interviews were assumed to have responded honestly and transparently.

1.7.2. Limitations

At the time of this study, the researcher found very little literature on interior design social innovation practice, social innovation's place in the interior design network, nor documented social innovation projects initiated and led by interior design. Most of the research literature focused on the broad term "design" when discussing social innovation and socially responsible design. Furthermore, a significant part of the research appeared to point the inceptions of socially responsible design and social innovation overwhelmingly in industrial design of all design professions. In interior design, there is overwhelming discourse around the interior design social compact and its link to the professionalisation of the profession. Little literature exists around what the social compact looks like and how it is carried out.

Moreover, no licensure or order guarantees that an interior designer professing to practice socially innovative or socially responsible design methods is legitimately doing so. In the literature review, many design fields practising social innovation, like interior design, are postured to improve/ease social ills. The research argues that Design for social innovation practices also advances the wellbeing, security and prosperity of residents/networks through pragmatic design activity. Citizens' participation helps different social players be included in processes to create and sustain solutions for social issues. It is planned that this exploration will connect social innovation and socially responsible design practices with evidence-based interior design research to

enhance understanding of the role of interior design in this discourse. It was speculated that evidence-based design information would support socially innovative practices in interior design, connecting the observational with the intuitive. Whenever made, these associations would bring about additional validation of social innovation approaches for socially responsible design to address cultural difficulties for the whole populace.

The discoveries of this dissertation were also restricted by time and the degree of the exploration. Another constraint that might have meddled with the outcomes was the past educational exposure to social innovation and socially responsible design of numerous participants in the sample. The earlier instructive experience may have affected reactions. Participants may have been slanted to react with strategies learned through their educational instruction instead of techniques practised.

1.7.3. Delimitations

The research does not seek to understand all the issues that underpin social justice. Instead, it will refer to a general understanding of the term. The study will not delve deep into the constructs of ethics that make up the interior design body of knowledge but will focus on the ethical requirement to do social good. The research will not try and argue whether interior design should distinguish between formal and informal social constructs in efforts to understand the scope of social obligation. Instead, it will allow this to be formulated by the participants in the research. The research will not investigate how the curriculum could be used to introduce and frequent social change in interior design; rather, the study focuses on current perceptions of interior design practitioners in carrying out socially innovative and socially responsible design. In this study, only Durban-based interior designers participated in the research interviews and data collection. The focused population group allowed the researcher more control and accessibility to the population group to conduct comprehensive interviews. This study mainly focuses on understanding selected Durban-based interior designers' perceptions of socially responsible interior design through social innovation. Since the research was undertaken in a sample in Durban, external situations prevalent in other geographical areas may produce different findings from those presented.

1.8. Outline of Chapters

1. Abstract

The abstract is a summary of the research study. It will highlight the study's aims and overall findings to integrate social innovation in interior design as an ethos of interior design practice.

2. Chapter One: Introduction

Chapter One positions the study in relation to the researcher's background and the context of the research. A short literature review of current trends in the shift of design practice to tackle the world's "wicked" problems and interior designer role in the discourse of pressing social issues is provided. The Chapter states the research aims, research questions and objectives, offering initial definitions to terms and finally explains the significance of the study.

3. Chapter Two: Literature Review

Chapter Two will explore and review national and international literature related to the field of study and the research question, namely, social innovation and socially responsible design. This literature will be examined to gain a holistic or well-rounded view of the current significant concepts and outcomes of the area being studied.

4. Chapter Three: Conceptual Framework

Chapter Three discusses the conceptual links between social problems, interior design processes, social innovation processes, socially responsible design processes and social value. The framework draws connections between these processes to see how interior design can move from social problem identification – the realm of its social compact to social value – by integrating social innovation processes with interior design processes.

5. Chapter Four: Research Methodology

Chapter Four will set out the research qualitative research approach taken for the study. The Chapter discusses the methodology applied for the study to ensure that the study is rigorous, well-founded, consistent, and dependable. Additionally, the research methodology Chapter will discuss the research design, sample size, the instrument used to collect data and the analysis method.

6. Chapter Five: Data analysis and Presentation of Data

Chapter Five presents the data collected, laying out the participants' views, life experiences and opinions regarding social innovation for socially responsible design from the research; participants will provide the study's findings, which is derived from the process of analysis of the gathered data.

7. Chapter Six: Findings Discussion

Chapter Six discusses the findings after considering the literature review, the conceptual framework, and the participants' responses, outlining their views, experience, and opinions for integrating social innovation into interior design as an ethos of professional practice.

8. Chapter Seven: Conclusion and Recommendations

Chapter Seven concludes the study by summarizing the research and conclusions assimilated from the research study. In closing, the Chapter will discuss recommendations for future research and practitioners looking into integrating social innovation into interior design education, the interior design professional body as a driver for social innovation integration and interior designers' relationship with the professional body for social innovation integration.

1.9. Conclusion

This Chapter has given a blueprint of the research by featuring previous research on social innovation, interior design's social compact and socially responsible design. Chapter One also reflected on the background and experiences of the researcher, reflecting on how these encounters worked as the inciting factor for this explorative research. In Chapter Two, the study provides a comprehensive literature analysis concerning the discourses around the social compact in interior design for more socially responsible design and social innovation.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

As far back as the Industrial Revolution, the design field operated as the brains behind big corporates and organisations that wanted a competitive edge in their sectors. The prevailing worldview in design has been the financial market and the manufacture of products and merchandise available to be purchased and consumed. Interior design was also caught in the trance of feeding the fuel of competition between clients that sought its services. Primarily, the corporate needs are to sell products, entertain and delight consumers, all the while gaining market share and generating healthy profits (Whitfield and Smith 2004; Veiga and Almendra 2013: 2; Willis 2013: 2; Heller 2014b).

The race for more significant market share by corporates within a high capitalism structure leaves some long-standing effects, including unfair distribution of power and wealth, social, monopolistic, monopsonistic inequalities, and high materialism. The most prevailing of these inequalities is experienced in hierarchal structures where the majority of the population experiences the brunt of the problems and the least amount of relief and power to repair them. In many countries around the world, there exists an alarming number of people who live in poverty. Two of the catalysts for the recharged political fanaticism and elevated social pressures causing turmoil in various nations is the declining expectations for everyday comforts in a substantial part of the population and the absence of work opportunities for youths (Grimm et al. 2013: 3; Julier 2013; Manzini 2014a).

Post-apartheid South Africa is no different, and service delivery protests are regular events (Allan and Heese 2011; Nleya 2011). In South Africa, the more significant part of the populace lives beneath the minimum wage and experience an inferior quality of life legacies left behind by apartheid (Statistics South Africa, 2014; Luciell Van Rheede and Saheed Bayat, 2019: 29). Apartheid meant prioritising the disenfranchisement of the human rights of the majority for fulfilling the needs of the few. It was a deeply entrenched plan that unravelled throughout centuries, starting with explorers, then finally superbly perfected by the administration of apartheid. The effects are visible in the still-present power balance of the economy, perceptions, town planning, inferiority

complexes, administrations, livelihoods of the marginalised in this country (Smith 2014: 57). Saloojee and Saloojee (2011: 4) explain that the disadvantaged and marginalised in society are often excluded by not having access to valued goods and services. De Villiers (2016: 255) elaborates that the disadvantaged and marginalised in society are often characterised by those who have operated from the fringes of society and lacked educational and economic opportunities. The intentionality with which social problems were constructed over centuries of apartheid will require just as much intentionality in the formulation of the design solutions. Grimm et al. (2013: 3) argue that the development of strategies that tackle poverty and social exclusion and aim at (re)integrating marginalised populations is becoming ever more urgent.

It is essential to reflect on how much of the world is affected/influenced by design. It should also be established how much of that design is used to influence and better the lives of a more substantial portion of the population versus the 10% that can afford design services (McNeil Jr 2007). Smithsonian's Cooper-Hewitt of the National Design Museum in New York organised the first "Design for the Other 90%"; a series on humanitarian designs in an exhibition that took place in 2007, focusing on exhibiting design solutions that sought to address the most basic needs of the "other' 90%" of the world's population (Wagner 2007: 35). The other 90% are those who are not traditionally served by professional designers or interior designers (Breen 2007; Wagner 2007: 34). In interior design, it can be said that 90% of people inhabit or interact with an interior space, yet 10% utilise its services; the imperative is clear.

Design for the Other 90% helped launch a global discourse about how design could improve the lives of poor, marginalised and overpopulated megalopolis communities worldwide (Ramirez 2011; Smith 2011). According to Gray (2014: 244), proficient design creators have commonly based their offerings on the 10% of the world's general population that can bear the cost of the expense of their products and endeavours, yet that has drastically changed in the twenty-first century (Morelli, 2007: 3; Wagner, 2007: 35; Smith, 2011). A further surge of fashion designers, developers, programmers, NGOs and altruists are collaborating with individuals with diminished economic abilities and resources, lending themselves across sectors to discover partnerships and solutions that utilise innovations that launch impoverished networks in present culture. They show that design can assume an exceptional part in dealing with society's most compelling issues (Smith 2011).

The impact of design – and especially no design at all – in challenging societal problems has far-reaching consequences creating tensions between the haves and the have not's (Whiteley 1993; Papanek 1985; Manzini 2015). Therefore, designing for addressing pressing societal issues must be a compelling design imperative if design is to contribute towards bridging the gap of social exclusion and inequality of some social groups (Harber and Buckland 2014: 91).

In the 1960s, designers started to think effectively about design's more extensive ramifications for society. A few strategies have evolved to be particularly "green design" strategies: Industrialism, responsible design, ethical utilisation of resources, environmental strategies, ecology and women activists movements (Gruden 2016: 2). As efforts emerge to address challenges in communities and society, many terms have mushroomed to describe the kinds of change that efforts rooted in design strive to make. The same action has differing terms in different design fields to describe it with very similar meanings, but there is a definite overlap in their definitions (Animating Democracy n.d.). Lasky and Nasadowski (2015: 42) list a few of these terms that have emerged from the various design fields: "Socially Responsible Design", "Public Interest Design", "Design for Social Change", "Public Design", "Social Innovation", "Social Impact Design", "Social Design" and "Public Service Design". Although many terms exist, primarily they describe the sole intention to help the disenfranchised in society.

According to Smith, Lommerse and Metcalfe (2014: vii), this renewed focus on design's contribution to societal ills creates a platform that helps address or thwart inequality and the violation of fundamental social justices. The social issues relating to education, crime, healthcare, social inclusion, and fair trade are tackled and can be tackled within the domain of design and social justice (Davey et al. 2005a). Power relations often engulf all human society and culture. The idea of social justice, however, constructed, is inhibited by the negotiation between relations of disparity and authority. According to Smith (2014: 55), actions towards bridging the divide of inequality and domination ought to take centre stage in the pursuit of social justice for human rights, dignity and identity within design. Design and interior design can potentially be seen and portrayed as frivolous activities when design practice is out of sync with the purpose of social justice and human dignity (Buchanan 2001: 3).

Buchanan (2001:4) argues that design finds purpose and its heritage in a country's values and constitutional life and its people.

Design, at its core, is grounded in human dignity and human rights. However, like Smith, Lommerse and Metcalfe (2014: vii) point out, there are contending thoughts of social equity and contending ways that society addresses human development. But the consensus is that often design is lobbied to help create power relations in society rather than solve them. The research argues that this is the fertile ground for interior design to help swing the pendulum in the direction of social equity.

Victor Papanek¹ is heralded as the godfather of socially responsible design. In his book, *Design for the Real World - Human Ecology and Social Change* – which is affectionately known by Whiteley (1993: 98) as the "bible of the responsible design movement" – that design should be meaningful with the persistent effort of deliberately imposing far-reaching societal order. Papanek (1985) says that the only remarkable thing about design is how design relates to people. Papanek believed that designers' skills were misdirected and underutilised in designing miscellaneous human objects, rather than the genuine work required to make the world a better place (Morelli 2007: 3; Melles, de Vere and Mistic: 144). Although Papanek wrote the book mainly from an industrial design perspective, which was his profession, his book is relevant and pressing across all design professions (Rawsthorn 2011).

Pable and Waxman (2014: 80) emphasise that the indicator of societal social progress is in how society treats its most impoverished and most powerless people. Helping to protect disadvantaged people in the community is not just an ethical imperative but also a practical one. Failing to invest in people who don't have access to education and educational institutions to obtain the skills they need to succeed is a failure to invest in human capital, which is the driving force of society. Investing in people makes economies more competitive and improves the quality of life for all. When injustice and inequality reign free, the room is created for feelings of resentment to increase and deepen that divide society and prohibits society from achieving more together.

¹Victor J. Papanek (1923–1998) was a designer, teacher and author, who was born in Vienna, Austria in 1923. Papanek was educated at Cooper Union and MIT; Papanek was briefly a student of Frank Lloyd Wright in his early career.

The same can be said of the value of a profession, especially one like interior design, where many people spend most of their lives in some form of interior space (Augustin 2009). It needs to be a design imperative for interior design not only to wait to be sought out for market-driven endeavours or invited to participate in social projects but to create new ways of "doing and being" that help uplift society with its design skills. The interior design skills are already poised to fill this void as the interior design object is equally the human experience as much as it is to design spaces of beauty (Morelli 2006). Most importantly, the skillset of interior designers can be related to the enhancement of human quality of life and productivity; namely, the safety, health and welfare of occupants (Guerin and Martin 2010; Boehm and Kopec 2016; Moody 2012).

Interior design is undergoing significant changes in the form of the professionalisation of the industry. The renovation is intended to give interior design clout in recognition when paired with its fellow design professions; namely, architectural design, industrial design, product, landscape and urban design (Pable 2009; Pable and Waxman 2014). Historically, interior design was perceived, not only by the public but by professional bodies, to be a hobby of self-expression, decorative and superficial decor for "bored housewives", especially profoundly well-to-do ladies and who served the wealthy and the celebrated (Moody 2012: 23).

This view emphasised interior design as "feminine" as a means of describing it as "lesser" when compared to other professions (Pacey 1992; Havenhand 2004: 33; Lees-Maffei 2008; White 2009; Matthews and Hill 2011: 241; Moody, Petty and Giglio 2015). The most prominent history of interior design can be traced back to domestic applications which have perpetuated its misrepresentation (Lees-Maffei 2008: 3; Belis, Pombo and Heynen 2014: 14-15; De Vos et al. 2015). However, the industry has evolved from its early beginning of the 1930s and professional licencing in 1993 in America to a complex profession that affects human behaviour (Havenhand, 2004: 33). It is the unrecorded and un-officiated evolution of interior design, coupled with public and professional perceptions of interior design, that has caused the interior design profession to have to fight for its seat at the proverbial table of recognition (Moody, Petty and Giglio 2015: 51; Globus 2010: 3; Boehm and Kopec 2016: 277).

Much work has been undertaken to professionalise interior design, notably establishing the body of knowledge by leading global organisations and authors² (Interior Design Education Council 2011). The professionalisation journey of interior design unearthed many aspects that were overlooked or underdeveloped. The overlooked aspects were the important concepts and pillars of the profession, namely the social compact and unique value proposition of interior design. The interior design social compact and unique value proposition are intertwined as the one bolster the other. The social compact included the ethical practice of the profession and its responsibility towards society (Anderson, Honey and Dudek 2007). Such aspects include the design for the other 90% or unpacking the social implications or contributions of interior design. In essence, the journey to professionalisation has been one of not only identifying the definition and role of interior design in the current status of the profession but also understating the full extent of what interior design is and what it can or should contribute to the broader population (Guerin and Martin 2010).

The call is for (interior) design to respond to these social problems by utilising the design skills for more socially responsible design, rather than just market-driven projects (Morelli 2006). To an ever-increasing extent, the role of designers is being tested to have an affecting change on the world and local communities they interact with by applying their design skills for the betterment of the larger society (Alexander 2017). Social innovation and design for social innovation are promising fields and methods to help catapult designer from a bystander in the broader discourse of social problems to contributors to social solutions. Naturally, in interior design, as in all design fields, social innovation is the shift from the interior designer as an expert to the interior designer as a creative transformer (Heller 2014; Manzini 2015). The Literature review Chapter will discuss the definition of social innovation, the definition of design for social innovation, socially responsible design, the value of interior design, and the effect of public and professional perceptions on interior design.

²On the 18 November 2011, a seminal industry research report was issued by six leading interior design organisations (ASID, CIDA, IDC, IDEC, IIDA and NCIDQ) highlighting evidence that interior design has a positive impact on public health, safety and welfare. *The Interior Design Profession's Body of Knowledge and Its Relationship to People's Health, Safety and Welfare* is based on research led by Denise A. Guerin, PhD and Caren S. Martin, PhD, professors at the University of Minnesota's College of Design. The report, updates the 2005 study Interior Design Education Council. 2011. *The Interior Design Body of Knowledge*. Available: <https://www.idec.org/i4a/pages/index.cfm?pageID=3307> (Accessed 23 March 2018).

2.2 The Social Innovation Landscape

2.2.1 History of social innovation and terminology

The social innovation landscape is riddled with ambiguity and contested definitions due to its multi-disciplinary origins (Pol and Ville 2009; Ayob, Teasdale and Fagan 2016; Marques, Morgan and Richardson 2017). Over the last 20 years, research around social innovation has grown at a rapid rate and continues to proliferate (Dias and Partidário 2019: 4465) in light of social innovation's recent popularity as the critical tool to help to ease some of the most challenging problems in the world (Nicholls and Murdock 2012; Newbury 2014: 2832). Like many authors, Pol and Ville (2009: 879) remark that the term "social innovation" has been around for many decades (Phills, Deiglmeier and Miller 2008; Hubert, Thébault and Schinas 2010; Murray, Caulier-Grice and Mulgan 2010; Mulgan 2012) as many such researchers believe that social innovation is just a buzz word or a fleeting phenomenon which is too ambiguous to use effectively in academic research (Pol and Ville 2009: 878; Grisolia and Farragina 2015: 169).

According to Balamatsias (2018), there are eight popular definitions of social innovation. The pragmatic approach focuses on social innovation as solutions diffused through organisations for social endeavours. The systemic approach is premised on the redistribution of power, assets and resources within the systems and people affected by the innovation. The managerial approach focuses on generating value for society rather than individuals and monopoly organisations and companies. The critical stance is that of a "political mobilisation" starting at the grassroots to address the distribution of material and immaterial resources. Economic, social innovation is often viewed as social entrepreneurship where new relationships are made in daily economic structures. The comparative and short approach focuses on new relationships and cooperation created amongst stakeholders in social innovation.

For this research, social innovation is defined in the universal approach as "new solutions (products, services, models, markets, processes) that simultaneously meet a social need (more effectively than existing solutions) and lead to new or improved capabilities and relationships and better use of assets and resources Balamatsias (2018). In other words, social innovations are both good for society and enhance society's capacity to act" (Caulier-Grice et al. 2012: 18). Caulier-Grice et al. (2012: 19)

suggests that the following five elements should be apparent if a practice or innovation is to be considered socially innovative:

1. Novelty: Social innovations are unique to or newly implemented in the industry, sector, country, market or client.
2. Implementation of ideas: There is a differentiation between creation (creating thoughts/plans) and development (executing and applying thoughts/plans).
3. Meeting of a social need: Social innovations are advanced and explicitly structured to address perceived social needs.
4. Effectiveness: Social innovations that are more effective and efficient than existing approaches – creating quantifiable improvements and outcomes as far as results.
5. Enhancement of society's capacity to act: Recipients are empowered by making new roles and connections and creating resources and capabilities.

The term "social innovation" is often used interchangeably by industries outside of design to portray societal change, a model of authoritative and hierarchical administration. In economics, it refers to social enterprise, social entrepreneurship, the advancement of new products, service offerings and projects. In governance and civic society, social innovation is used to demonstrate a model of administration, governance and capacity building (Godin 2012; Moulaert, Maccallum and Hillier 2013; Howaldt 2019). The plethora of terms creates ambiguity in executed projects around the parameters of what constitutes a social innovation. However, the interchanging use of the term social innovation with others is not a deterrent. However, an invitation in the development of the design for social innovation as designers come together to exchange ideas and practice methods towards a common understanding of social innovation (Ayob, Teasdale and Fagan 2016: 2).

Nevertheless, social innovation remains an enigmatic term with many contributions that emphasise the various forms of its use, though seldom seeking to define it clearly and distinguish it from other forms of innovation (Dias and Partidário 2019; Repo and Matschoss 2020). However, Pol and Ville (2009: 879) argue that social innovation is a different critical type of innovation, and as such, there is immense significance in the value of social innovation; that of the social capital – using people's experiences as resources. Social innovation is valuable in the face of insoluble problems because it

reveals feasible ways of addressing them, as anticipated. It indicates viable ways of dealing with problems, providing arrangements that break the customary financial models and propose new ones that avoid being dependent on an assortment of stakeholders' motivations and expectations but rather utilises the power of the group of stakeholders at a grassroots level with equal participation from the people the solution is developed with and for (Manzini 2011; Manzini 2015).

2.2.2 Social innovation attitudes

Social innovation is not the right of nor should it benefit any hierarchical structure (government, organisation, associations). Social innovations are for enhancing society's capacity to act independently and be the future creators of their own solutions. Solutions consistently require the dynamic collaboration and cross-pollination of constituents transversely over government, industry and the non-profit sectors (Soule, Malhotra and Clavier n.d). Caulier-Grice et al. (2012: 29) say furthermore that innovative solutions which are more successful, productive and affordable have been established in social innovations spearheaded by people, families and societies which are not penetrated by the corporate, public and non-profit industries, where corporate structures have influenced and tainted the methods and processes by defining limits of the social innovation, but people's lived experiences are the determinant and influence on the social innovation.

Amatullo (2015: 152); Danzico (2017) urge that design attitudes need to change to actualise social innovation as an ethos for design practice. Ethos is described as "character" and is used to define the leading convictions or values of a culture, community or philosophy (Merriam-Webster n.d). Design attitude and group learning, and process satisfactoriness represent significant beneficial effects in the outcome of social innovation initiatives. The importance and advantages of a "return on design" social innovation can be demonstrated. As developers of social trends, designers are attempting to develop new social relations with workers and end-users and foster the processes of innovation. Danzico (2017) illustrates that to an ever-increasing extent, architects and designers globally are being stretched and ushered out of their comfort zones to affect their general surroundings by applying their design and planning aptitudes to improve society. Designers must continually re-conceive and re-evaluate

their expertise and broaden their technique toolkit to create effective outcomes. Amatullo (2015: 97) suggests that design attitudes represent explicitly the mixture of various capacities (faculties, skills, and competence) that designers use throughout the design process: 1) uncertainty tolerance; 2) artistic engagement; 3) systematic thought; 4) relation to various viewpoints; 5) creativeness, and 6) empathy. All these capacities are important to the social innovation process and need to be harnessed as the designer shifts from leader to equal contributor and support of the social innovation.

Sherwin (2012) says he does not accept that designers have a monopolised market model over social innovation and do not have to be included for its accomplishment. Notwithstanding, he concedes that creators do have an indispensable range of abilities to apply to social innovation, particularly an empathic way to deal with their answers to problems. The expanding significance of understanding the client in the design procedure is a vital element of social innovation. Empathy is frequently depicted as "venturing into somebody's shoes". This in-depth knowledge of clients' requirements is transitory; the designer moves back, improving user perception and improving design solutions (Barnes and Du Preez 2015: 1). In this context, design practitioners are implored to continuously keen their interest in developing the solutions that counter socioeconomic inequality and social regression and (re)integrate disadvantaged communities into civic and monetary existence (Grimm et al. 2013: 3).

2.2.3 Social innovation organisations

Social innovation is evident in how it advances social integration in organisations that generally would not have joined forces (Mulgan et al. 2007; Mulgan 2012; Moulaert et al. 2017). Social innovation improves the quality of human life and wellbeing by changing hierarchical social interplay and mobilises and includes beneficiaries within organisations. Furthermore, social innovation creates new positions and connections between communities and organisation by increasing the ability of communities to respond to troubleshooting their own challenges and empowers the recipients of the innovation to act independently (Dias and Partidário 2019). In essence, social innovation is a relevant term that describes structures and frameworks that communities embrace and adapt to respond to difficulties. It forever alters the

practices and systems that perpetuated present circumstances (Omobhude and Chen 2019).

Social innovation is propelled and fostered by leaders, instructors, scholars, institutions and organisations and, most of all, individuals who share a dedication to increasing their insight into social problems (Shankar 2015; Balamatsias 2018). Business schools have conceived and adopted design thinking or "human-centred" design as their adaptation of social innovation. AIGA made a national programme committed to social innovation; namely, Design for Good. IDEO fashioned IDEO.org to address social innovation (Heller 2014b). Worldwide, the most prolific of those organisations are Young Foundation, The Theoretical, Empirical and Policy Foundations for Building Social Innovation in Europe (TEPSIE), European Commission, Design Corps, DESIS Network, SI-Drive; SEED Network, NESTA: The Innovation Foundation, and The Centre of Social Innovations. The organisations have worked towards formulating standard definitions and meanings of social innovation and explaining that the term is of considerable significance. Its methodological significance is transformative in nature when addressing social problems and becomes worthy of focus within the design arena.

In contrast, in South Africa, a Google search did not yield positive results to socially innovatively focused organisations (Luciell Van Rheede and Saheed Bayat 2019: 31). The South African equivalent of these organisations appeared to use social entrepreneurship and social innovation interchangeably or saw social entrepreneurship as a means to promote social innovation. The only organisations identified for mentioning are the Network of Social Entrepreneurs at the University of Pretoria Gordon Institute of Business Science, The Bertha Centre for Social Innovation and The Entrepreneurship and Impumelelo Social Innovations Centre. Although it does not have a design focus, Bertha has the foremost scholarly focus in Africa and is committed to propelling social innovation. Impumelelo is the main honours programme in South Africa, rewarding trailblazers who find imaginative answers for social issues.

South Africa's two largest cities – Cape Town and Johannesburg – are the most significant contributors to social innovation, and the majority of support focused on these cities (Meldrum and Bonnici 2018: 148). No organisation identified was explicitly

based in the design field. Interestingly in 2014, Durban hosted the 25th International Union of Architects World Congress (UIA) themed “architecture OTHERWHERE” at the Durban ICC. The conference was poised to examine how architects might play a vital role in solving social inequality and provide catalyst connections between architecture and other disciplines. A search to see any work that was initiated from the conference to date proved unfruitful. Design Indaba is a comparative online platform that is filling the gap in the absence of design for social innovation organisations. Although Design Indaba does not expressly use the words social innovation or design for social innovation within their publications, they use the terms social design, design activism, design thinking, the creative economy and social designer when referring to designers in the socially responsible design landscape. The online platform showcases national and international designers who use design to address and contribute to social problems.

The resonating purpose of social innovation is that of being both good for society and driving the improvement of the community (Mulgan et al. 2007; Brown and Wyatt 2010; Caulier-Grice et al. 2012; Grimm et al. 2013; Anderson, Curtis and Wittig 2014; Cajaiba-Santana 2014; Heller 2014b; Grisolia and Farragina 2015; Nicholls, Simon and Gabriel 2015; Amatullo 2017; Balogh et al. 2018; Monteiro 2019).

2.3 Design for Social Innovation

Design for Social Innovation is no different from its social innovation origin in its ambiguity and varying definitions. The confusion is because "social" design practitioners neglect to interpret and explain their procedure and depict in a simple what it is that they do (Lasky 2013; Ceschin and Gaziulusoy 2016). Caroli et al. (2018: 94) mention that although the growing conceptualisation of social innovation is becoming consolidated. There is continuing controversy regarding its meaning as another theory or unexploited speculation for doing good. Ezio Manzini, a design academic and author, contends that design for social innovation is "not another discipline; it is essentially one of the manners by which contemporary socially responsible design is manifesting" (Manzini 2015: 55). However, design for social innovation opens up a new set of opportunities and provides a unique gap in the

market for effectively tackling society's most pressing challenges (Dervojeda et al. 2014a: 3). Chen et al. (2016: 2) point out that a portion of the design for social innovation roots go back a couple of decades to the compositions of Rittel and Webber³ (1973), Victor Papanek⁴ (1985), and Nigel Whiteley⁵ (1993). In the writings, the authors asked designers to take part in progressions that satisfy social stresses that are usually not tended to by government, industry and non-profit sectors and are facilitated towards and remember socially disadvantaged classes (Hubert Agnès 2010: 27; Murray, Caulier-Grice and Mulgan 2010; Manzini 2015: 12).

Mazé (2014b: 1) alludes to design for social innovation as being similar to the arrangement of social services and assets – for example, home, training, care, versatility and sustenance – in which design is progressively occupied with the multifaceted nature and elements of contextual provision of such services and in the co-generation of options. At the same time, (Ayob, Teasdale and Fagan 2016: 639) and Manzini (2015) concur that social innovations in human ecologies can enhance the standard of life and create a division and disintegration of the community in which the innovative ideas boost the condition of the populations concerning the antecedent conditions.

Heller (2014) points out that meet-ups for individuals interested in using social innovation to “change the world” regularly happen across the globe. Hart et al. (2015: 1) say that social innovation has not been diffused beyond the area of policies, let alone in the field of interior design. Specifically, social innovation in design can be viewed as being the concept of developing new – often disruptive – solutions in the form of products, process or services that strive to achieve social objectives (Dervojeda et al. 2014b: 2; Yee et al. 2017: 1).

Manzini (2015: 11) contends that social innovation is an eventual outcome of socially responsible design: It “emerges from the inventive recombination of existing assets” given by socially responsible design activities. As an illustration, carpooling is seen as a social innovation since it depends on and takes advantage of the citizens' vehicles

³Rittel, HWJ and Webber, MM (1973). Dilemmas in a general theory of planning. *Policy sciences* 4(2): 155-169.

⁴Papanek, VJ (1985). *Design for the Real World: Human Ecology and Social Change*. Academy Chicago, Chicago, Ill.

⁵Whiteley, N (1993). *Design for Society*. London, Great Britain: Reaktion Books.

and offers residents a different commuting option either than driving their own cars; thus, it empowers partnership, alliance, and partnership among people.

The instance of carpooling supports Manzini's importance of social innovation that underlines an association among headway and change and, significantly more practically, how social innovation is established in the conventional lived experiences of citizens. The carpooling point of reference similarly includes Manzini's position on social innovation concerning behaviour change; that is, better methodologies for considering making and using (Manzini 2015: 58). Social innovation is related to different stakeholders, including designers and interior designers coming together to create platforms for solutions for pressing social issues that allow for the capacity of society to solve its problems (Cipolla and Moura 2011: 40). Therefore, design for social innovation is concerned with stakeholders – including interior designers – collaborating and putting power back into the hands of individuals and cultural groups to create solutions to their problems (Brown and Katz 2011; Caulier-Grice et al. 2012; Melece 2015).

The field of design for social innovation is gaining rapid popularity, evidenced by the rapid increase of social innovation initiatives sprouting around globally. Because of its rapid growth, there exists a gap between practice and theory. Currently, academia has focused on three areas of design for social innovation: its characterisation, execution and continuity, and the concept and function of designer(s) (Tjahja, Yee and Aftab 2017).

2.3.1 Design for social innovation approaches

The complexity, broadness, and multifaceted nature of social innovation presents many ways to approach it. Approaches include and are not limited to policymaking, new business strategies, social entrepreneurship, compassion, cross-disciplinary teams, co-creation, development and testing, sustainability and a changing brief (Drake et al. 2011). Practitioners of design for social innovation have become pioneers at the frontier of an expanding field, without the security offered by more traditional design industries and careers (Rees 2016).

Because design for social innovation is comparatively new in the design field, methods of practising design for social innovations are based on improvisation as the design

field comes to terms with how social innovation is practised (Danzico 2017). The lack of clear design for social innovation practices has prompted designers and design organisations to investigate and make new practices divergent from their education experience. These new undertakings have prompted the re-evaluation of design culture, creating the need to answer the question, “What is design?” (Poldma 2008: viii; Chick 2012).

Design for social innovation is typically an intersectoral and transdisciplinary innovation that involves various social actors and various social sectors. There are increasing numbers of co-production and co-creation examples where users participate directly in design and delivery. These approaches almost always involve extending the range of stakeholders and increasing their commitment to deliberative planning concerning cohesion policies (European Commission 2013: 7-8; Mazé 2014a). The solutions to problems that cannot be answered in the world must be answered by the actuation of human experiences and abilities. Design approaches for social innovation are often levered in civic life and trade-supporting services by entities (Morelli 2007: 9), with direct apprehension for base up and also local (instead of top-down) types of administration or development (Manzini and Jégou 2003). For example, the network-based control of designing for social innovation – for example, in accommodation, teaching, treatment, versatility and food – is of considerable interest to multiple forms of community-based or social innovation preparation. “Social” has become the object of the strategy with these and other similar approaches, with significant effects on perceiving and sharpening the design (Björgvinsson, Ehn and Hillgren 2012; Mazé 2014b: 561).

The inquiry into design for social innovation becomes not about which strategy is generally suitable but which attributes of each technique are ideally adaptable to apply to new application levels in design. (Fey 2012: 2). A more in-depth analysis of how morals and social ramifications impact design must be done to make a blended strategy for design practice (Hoffman 1989). In comparison to the divisive concepts of what design for social innovation is, Mulgan et al. (2007: 6) argue that “there is a surprising lack of serious analysis of how and whether social innovation can be achieved”. This issue – “how” – has opened up creative strategies focused on co-production, cooperation and interaction practices (Hillgren, Seravalli and Emilson

2011; Mazé 2014b). The research discusses design thinking, collaboration, and education among the many design approaches for social innovation execution.

2.3.1.1 Design thinking

Designers use their expertise in design to connect with social issues. Designers use social problems in these circumstances to create innovative solutions through imaginative thinking and design methodologies. Education, security and wellbeing are now domains of enthusiasm for designers (Tromp, Hekkert and Verbeek 2011: 3). One cause for the desirability of design thinking in addressing social necessity, in particular, is its value as a “methodology which integrates with human-centred design the full range of innovation activities” (Brown 2008: 86). Melles, de Vere and Misic (2011: 146) represent the idea of design thinking in the context of innovative problem solving by utilising interdisciplinary methodologies and associates.

Design thinking is a way of solving complicated problems and seeking suitable options for consumers. Through rational design development, designers can strategize the way to head, administer, produce and invent. Project techniques for processes, policies, protocols and client/user experiences can be implemented using design thinking. A design approach led by design thinking is not problem-oriented: It is resolution-oriented and pragmatic to construct a desired future. Contrary to critical thinking, design thinking seeks to develop ideas from the bottom up rather than break them apart. The conceptualisation of design thinking is based on logic, creativity, instinct and systematic thinking to explore the possibilities and obtain desired results for end-users (the client) (Gruden 2016: 5).

Increasing the concept of design thinking has two results: First, in business, strategic management may view design as a way of achieving additional viability. Design thinking considers the consumers' latent desires and can change preferences rather than slowly establish the current system. Second, several organisations internally have encountered huge design thinking problems when integrating it into their business models. Design thinking is, in many ways, contradictory to the corporate system and aims to dismantle frameworks that may require questioning power systems, norms and incentives.

Many organisation managers struggle with linear thinking, which is contrary to the design thinking strategies because it endangers the fundamental elements of confrontation and iteration. However, design thinking is a fluid process going backwards and forwards to reach its destination. In certain instances, creators have failed to define and articulate their methods succinctly, and organisations typically support the historical patterns and previous results rather than risk exploration (Drake, Cerminaro and Drenttel 2011). Brown and Wyatt (2010) mention that businesses who have adopted design thinking as a practice have found themselves to be more innovative and able to think horizontally, rather than the typical vertical way of thinking in conventional problem-solving practices

According to Brown and Wyatt (2010: 2), design thinking encourages in-depth and aggressive and efficient prototyping of representative or client surveys, both directed beyond the stereotypes that obstruct accurate outcomes. Design thinking is fundamentally optimistic, proactive and interpretive, and considers people's interests using a product or service and the technology that makes it happen. Design thinking not only works on user-centred goods and facilities, but the method itself is profoundly human-centred. Brown and Wyatt (2010: 2) also suggest that design thinking is a three-step method: creative thinking, idea generation, and execution. Original ideas are the challenge or potential that empowers the quest for alternatives; idea generation is the method of creating, implementing, and evaluating ideas; and execution is the direction that directs human livelihoods into the project level. However, steps are not necessarily taken concurrently; in practice, they can repeat and circle back (Buchanan 1992: 5).

Unforeseen levels of design application are exposed as design extends its interpretations and associations through design thinking. Naturally, these changes and developments have been witnessed in design's growth over the twentieth century (Holm 2006). Design has morphed from commercial enterprise and stratified occupations to the field of professional research, to which a new progressive art of digital cultures has evolved (Buchanan 1992: 5). Design has grown to incorporate through design thinking humanistic, context-dependent, systematic processes that follow procedures of overlapping stages; namely, "inspiration, ideation, and implementation" (Emans and Hempel 2014a: 3).

THE DESIGN THINKING PROCESS

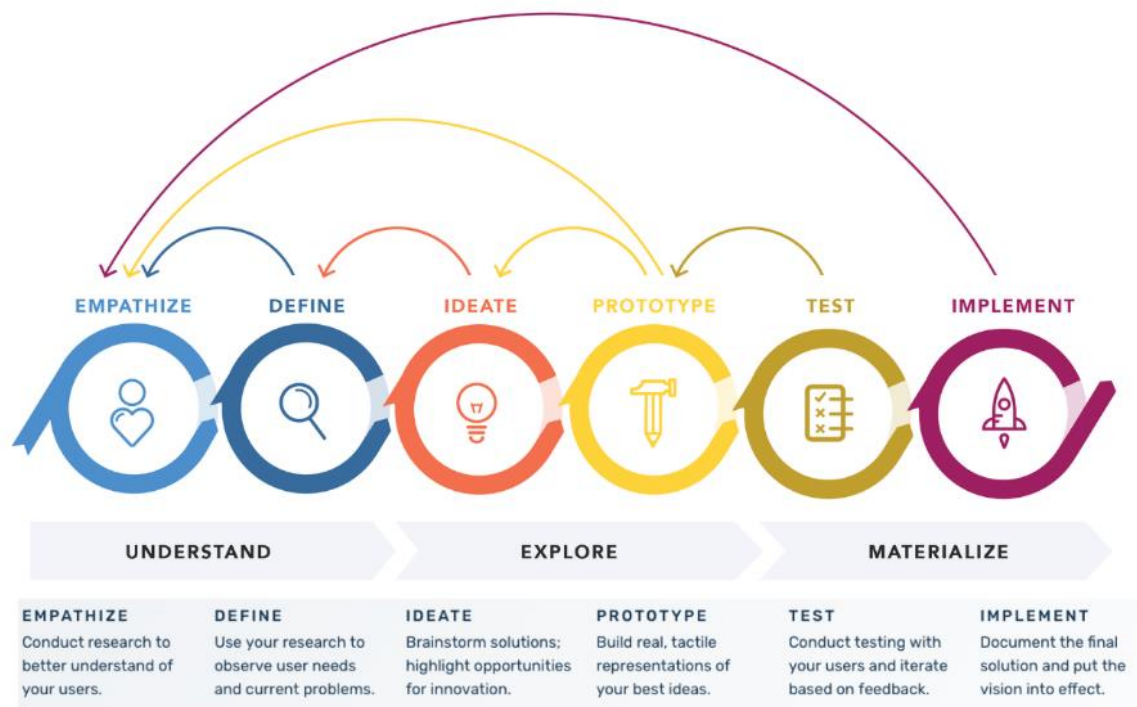


Figure 2.1 The Design Thinking Process, Adapted from (Miller 2017) and (Baseman n.d.).

Figure 2.1 above shows the iterative nature of design thinking, which is one of the leading proponents of the social innovation process. The iterative nature of design thinking makes a powerful problem-solving tool as the non-linear process means that designers generate solutions representing the actual shortcomings and aspects of the particular problem (Dam and Siang 2018). Firstly, iterative designs allow the designer to spend less time creating paperwork explaining and setting out the design plan than conventional top-down approaches. Instead, designers design as they go along and then focus on the design for most of the time.

Second, iterative design makes it more effective to solve problems and make amendments or adjustments. It negates situations in which designers must do a significant redesign; the designer addresses and improves as the designer goes along. The iterative nature of design thinking allows designers to keep up with the improvements as they continue to make them. The prototyping, testing and improvement loop, which is at the very heart of design thinking, provides multiple advantages like testing, which gives you a precious set of user feedback that can be

used to enhance functionality and learn what works for everyone. It helps find challenges before they spiral further. It improves performance across core aspects (Brown and Wyatt 2010; Lund 2014; Serrat 2017; Dam and Siang 2018).

The new strategy once again eliminates the client's gap between goods or services. Instead, it changes the market position of consumers from buyers (namely, consumers who purchase the value accrued across the supply chain from production to final sales) to co-producers. No longer are clients viewed as external entities to which products are aimed at but are part of a supply chain value-added network (Morelli 2007: 19). When the designers immerse themselves under the scope of the project design, the designer acts out the role of the end-user – like that of nondisclosed participant observation. The designer lives the life of the person they are trying to help (Ogbu 2017; Gray and Kou 2019: 43). The method of design thinking favours the voice and opinions of end consumers as central, from in-depth interactions with end users to the prototyping of concepts and encounters of these users' design thinking ensures that end-users views innovate the solution. Even though the process does not work without problem framing, it is also essential for designers to appreciate the expertise from various sources as the propellant and power to any successful project. (Ogbu 2017; Gray and Kou 2019: 43).

It is undeniably more helpful in design research to see what people believe than what they essentially think. There is the negotiation of what they believe versus what they can be significantly testing when working in unfamiliar societies. It is essential to invest more energy to see how and why individuals make decisions the way they do, without the same social, religious and rhetorical foundation (Alexander 2017). In circumstances where the designer wants to get into the subject's head, visual mapping impactful research tools are used. Most important in the design thinking process is not the equipping of a few individuals, but rather the ability for the designer to get into the head of the community to be able to see into what the community wants. This simplifies and focuses on the actual design solution, not giving the designer too many paths to chase. Methods like visualisation become increasingly more critical in helping express what they know, believe and think, assisting the designer in designing what they genuinely want (Alexander 2017).

2.3.1.2 Collaboration

Humans are more collaborative than any other creature because we are willing to partner more directly with others. Over extreme distances and centuries, we are eager to cooperate with strangers to remove barriers to language or culture. This high-level collaboration capability will become more valuable than ever to enable everybody to work together to address challenging problems from global economic government intervention to age-related diseases and environmental issues (Draimin 2013).

Society today is becoming collaborative by finding common and adaptable solutions to problems that exist. More and more platforms, support groups, incubators, accelerators, funders, and events exist, and more are flourishing in every part of the globe to give the world collaborative solutions to address their problems. Ziegler (2017: 388) sees social innovation as a philosophy of cooperation. The idea of collaboration puts together a wide variety of fields and specialities and governmental and democratic institutions, and industry players.

There is a developing agreement that design can be a model of advancement that gives many aptitudes, apparatuses, and strategies that chaperon individuals to new socially innovative arrangements or improve existing ones (Barnes 2012; Chick 2012: 95). A solitary design discipline cannot, by working in a silo, adequately drive reasonable social developments; cooperation is a fundamental apparatus for creation (Emans and Hempel 2014b: 4). Dynamic interdisciplinary joint efforts upheld by group exercises and fluid correspondence approaches can animate reformist reasoning and project adaptability. Tim Brown of IDEO states that “divergent thinking” is the course, not the obstruction to advancement. Specialists in an assortment of disciplines have particular and pivotal tasks to achieve ventures (Emans and Hempel 2014b: 5).

Interdisciplinary teamwork is an expertise that requires mindfulness of each party concerning colleagues. It involves quality in the profundity of absolute commitment and scope of compassion for individuals past one's disciple (Emans and Hempel 2014: 5). We see how cross-sector fertilisations underlie the three major systems that are driving contemporary social advancement:

- Exchange of thoughts and beliefs
- Shifts in job roles and personal networks
- Integration of private capital with public and altruistic support

Ultimately, the most troublesome and significant social issues cannot be perceived, not to mention fathomed, without including the non-profit, public and private sectors (Soule, Malhotra and Clavier n.d).

Reed-DesJardins (2012: 5) comments that “In the broadest sense, the role of a designer is to create, solve problems and innovate”. Where product design is synonymous with authorship, social design requests that fashioners be facilitators and instructors of their process, opening the platform for knowledge exchange and mutual ownership. Further, they have to remember they may not be well prepared to tackle issues, yet can recognise challenges and obstacles and co-make with neighbourhood leaders and recipients (Drake, Cerminaro and Drenttel 2011). Melles, de Vere and Misic (2011: 143-158) believe that numerous experts from different professions share the objectives of wanting to do socially responsible work; consequently, they suggest that the two designers and cross-sector industry experts discover approaches to cooperate. In these socially mindful undertakings, the plan is viewed as the way to engage the client – called “user-centred co-design approach” – designers endeavour to create items (or potentially frameworks and administrations) that address the all-encompassing needs of society. This must be accomplished by understanding the client and their needs in their societal and monetary setting (Gruden 2016: 3). Heller (2014) and Dervojeda et al. (2014) explain that increasingly over the past ten years, the way designers ideate, develop strategies and implement concepts has shifted to encompass more interdisciplinary and participatory design methods (Reed-DesJardins 2012: 5).

There are five drivers for social innovation being tackled collaboratively; according to Draimin (2013), these include:

1. *Austerity: The productivity contention*

The world is going into an inexorably tight global financial climate, and we should be significantly improved stewards of restricted assets.

2. *Impact: The viability contention*

The aggregate effect approach fits here; singular associations can just have a restricted effect on a single severe social issue.

3. *Complexity: The social change contention*

Answers for perplexing and persistent issues essentially need to draw upon a broad scope of skills and partners.

4. *Culture: The empowering climate contention*

The success of significant social change must depend on partners overcoming more extensive environmental settings of hindrances that foil scaling possibly disruptive development.

5. *Systems: The foundational change contention*

Individual and gallant social advancements are lovely, but their inescapable and enduring effect, regardless of whether they are separately scaled up, expects them to move the whole framework around their issue. This systematic change challenges the way numerous associations, spheres and business frameworks work.

Moreover, Pol and Ville (2009: 879) state that interdisciplinary correspondence might be more productive on the off-chance that we understand that phrasing accuracy is an essential condition in the quest for improved information. To improve interdisciplinary correspondence, phrasing consistency between disciplines is fundamental (Pol and Ville 2009: 881; Veiga and Almendra 2013: 2). Finally, Ziegler (2017: 396) contends that when seeing social innovation as a community-oriented idea, it has recognisable features like the article and subject of the invention. The innovation features include the adjective-noun approach whose characteristics make it complicated internally dynamic and expressible in different ways regarding, its novelty (involving a dual relationship to the “old” innovation in/for business sectors and new products and models) and the evaluative viewpoint of the innovation. The schema is the primary feature. It opens room for collaborations and expands the philosophy and experience of disciplines and actors.

2.3.1.3 Education

Increased demands are being placed upon Higher Education Institutions (HEI) to adapt and co-exist with society to address its increasingly diverse needs in current conversations on the importance of tertiary education and its interaction with the population. Higher education institutions are important structural actors within their communities and associations when their economic and social effects are crucial for

their communities (Hazenberget al. n.d). The development of design education has catapulted numerous young designers to look for new business sectors, which are being made by a considerable number of complex cultural difficulties. Design research has given creators new apparatus to assist them when working with unique elements, such as administrations and networks instead of only things (Chen et al. 2016: 2). In that line of thinking, understudies are keener to discover vocations that furnish an offset of monetary accomplishment with a chance to have a positive effect on the world. Therefore, there is a developing number of business courses, design schools, and projects incorporating this sort of reformist thinking into their programmes and design studios (Carnegie et al. 2014: 17). Likewise, design education must react to the development of social innovation in the design arena to support understudies with the relevant skills and applied abilities to approach “insidious” present-day issues in suitable and significant ways (Bennett, Cassim and Van der Merwe 2017: 58).

A moderately new test for higher education is the way to encourage and convey the abilities and skills required for graduates to connect adequately with the design for social change and development (Souleles 2018: 8). Training an interdisciplinary classroom involves teachers recognising a variety of expertise within the expanded curricula and maintaining their distance from a single discipline layout of the classes. If educators do not attempt to build awareness beyond their disciples and daily routine, they risk teaching a redundant education (Emans and Hempel 2014: 4). This instructional testing of higher education institutions stems overwhelmingly from a recent pattern to address different and broad social difficulties through design thinking and related procedures outfitted towards social mediations. Higher education reactions around these areas remain generally divided, “piecemeal” and conflicting, containing, for the most part, secluded, isolated activities (Souleles 2018: 3794).

Colleges and design schools are presently the fundamental seats for social impact design preparation for students offering hands-on work. However, there is an extra dedication required for committed social impact design programmes inside these and different institutions for more prominent acknowledgement of their worth (Lasky and Nasadowski 2015: 37). There is a recognisable absence of instructional “pipelines” for the design for social change – from undergrad training through to postdoctoral exploration case studies (Souleles 2018: 3794). Assets for learning should not be

amassed exclusively in formal scholarly networks and flexible learning settings, both physical (in-person) and digital. Thoughts include:

- Organising instructional workshops of social impact design within academic systems that lack formal instructive projects, where social designers are prepared and enrol the assistance of local design professionals in their development events.
- Impressing college executives' value of social impact design research inquiries and practice as combinations that drive to a greater extent for advancement and tenure.
- Creating "keen alliances" or worldwide organisations composed of universities that would cultivate the act of social impact design. Facilitated by one-on-one instruction and hands-on work, money related help through loan pardoning and admittance into resource circles containing assets and skills required to launch experts' vocations.
- Creating a programme for social impact designers like "Teach for America", the association that prepares a select group of recent graduates to be teachers in underserved community networks (Lasky and Nasadowski 2015).

Designers are regularly far off, both physically and contextually, from the networks and conditions that they are trying to help. Subsequently, their answers are likewise "far off", without the basic nearby local setting to provide accurate intel for the feasibility of their design solutions (Tjahja and Yee 2018). The best instances of socially responsible design have risen out of co-designs, where designers have connected effectively with networks and afterwards co-designed and co-produced an answer that uses nearby or provincial materials, craftsmanship and skill. Facilitation skills sharing, capability enhancement, and information harvesting engage and inspire the public network and permit the end-user to "own" the innovation (Melles, de Vere and Mistic 2011: 149; Manzini 2015: 11).

The rationale for the decision to offer it as a free elective open to all students irrespective of disciplines is that in an ideal situation – namely, if enough students from different disciplines register to undertake the module – it would be possible to form multidisciplinary teams that engage in project-based learning to address a real but "limited in extent" local social challenge. The motivation to facilitate the formation of

interdisciplinary teams of students working together towards a common social design objective is supported by research into multidisciplinary practice when engaging with a design for social change (Souleles 2018: 3795).

One of the ways to raise awareness and visibility about social innovation in education is by making educational and job openings for social impact design inside networks that discuss, troubleshoot and tackle challenging social problems, increasing the number of engaged projects on social-impact design in classrooms, encouraging social-impact preparation and strengthening collaborations (Lasky and Nasadowski 2015: 36).

Current social design practices are restricted in scope regarding their influence. However, social design can conquer these cut-off points by creating richer talks of “the social” by expanding on its inheritance, utilising the ability from the two universes – the humanities and the sciences. This will unite social researchers and scientists and create close relationships with different partners associated with social design ventures. A genuine commitment to design has been made by bringing up issues about the idea of “the social” as an object of design, and not doubting its ever-increasing potential to pave better social welfare (Chen et al. 2016: 4).

Social design's design practice contains the extremist design ethos. Designers argue, however, they are left not knowing what these 'other viewpoints' and 'options' are and ultimately confirm the value of a deeper review demonstrating how design behaviour affects the design practice, and how it proposes the destiny of training programs for design education (Zajzon, Bohemia and Prendeville 2017: 845). Only a careful examination of the conditions – and conditions that encourage such positive outcomes – can liberate design for social innovation to further research exploration and improve theoretical frameworks to help set up and ground the field of social innovation (Popov and David 2017: 6).

2.3.2 Design for social innovation challenges

Social innovation is praised as having the potential to make a profound impact on solving societal challenges. Social innovation's influence, however, is hindered by the scalability of projects. This is precisely where the design for social innovation is premised to flourish. Design for social innovation stimulates the marketplace

acceptance of social innovations by explicitly targeting the consumers of the product and making them the core of any social innovation being developed (Landabaso and Letter 2013; Wintjes et al. 2014). Design for social innovation, when seeing social difficulties as an apparatus, finds chances to make societies more reasonable and durable through comprehensive practices, co-production and supportive dynamic grassroots activities (Grimm et al. 2013: 1)

Consequently, the general rules to characterise the means inside the extent and scope of social innovation and the conditions that decide the importance of their impact are not yet merged. This can be an issue that can restrict the expected reach of research, collaboration and participation of scholars, graduates, communities and other sectors (Caroli et al. 2018: 94). To exploit the benefits of design for social innovation, the civic sectors of society need to step up. On the one hand, social innovation companies need better financial support, as their relatively small size reach typically characterises them. Acquiring public funding has proven to be difficult in some cases (Dervojeda et al. 2014: 2; Wintjes et al. 2014). The design for social innovation crosses partly in the political spheres, primarily as current significant funding for social innovation projects is funnelled through government departments and agencies. Designers working in the field will, at times, come across political inquiries regarding the function of design inside the political scape. Questions such as how, where, for whom and in what structures will social innovation exist will test the boundaries and resilience of design. More far-reaching social activities and frameworks, convictions and power may need to be reformed in response to these questions (Mazé 2014b: 560).

Also, there must be awareness about the design for social innovation created for the movement in both the public and private sectors. A relatively small percentage of public and private partners are currently fully informed of the advantages of the design for social innovation framework for social innovation. Policymakers need to become more conscious of the role design for social innovation may play in solving social problems. In contrast, private companies need to be more informed of the business opportunities design for social innovation provides (Dervojeda et al. 2014: 2; Wintjes et al. 2014). Additionally, designers need to start becoming part of the corpus that makes and draws up societal policies and adds design value to the task of policymaking.

The lack of measured impact of previously executed design for social innovation projects creates a silo. Often the modes of activity, motives of stakeholders and underlying power dynamics typically remain unreported, and what work there is, is barely analysed and post-evaluated to gauge its success (Mulgan 2014; Komatsu Cipriani et al. 2016). Unmeasured impact means there is no real guideline to assess the breadth and lengths of social innovation (Tjahja, Yee and Aftab 2017). In IDEO's "Human Centred Design Toolkit", the writers urge readers to make a learning plan, track pointers and assess results. The creators worry that "without a decent appraisal of the impact that a designed answer has made, there is regularly insufficient data about the bearing or objectives for the following round of designs".

Nonetheless, the philosophy for social design assessment stays vague. It depends vigorously on an accepted comprehension of impact evaluation practices. For example, the Human-Focused Design Toolbox supplies designers with an essential appraisal exercise to build up their preferred research and executions instruments, alongside connections to external assessment consulting services (Emans and Hempel 2014: 8).

This accounts for a substantial difference in pressure for immediate project outcomes and the requirement for "project-by-project" long-term analysis techniques. Fabricant (2010) claims that the design world has lost its credibility in society, business sectors and NGOs by adopting incorrect practices. Design has excelled with creative expression that captures the audience's imagination in social impact projects. However, their solutions have failed to perform in the arenas they were designed to impact. Therefore, the failure to quantify effect will affect the future of projects and resource allocation, thereby discouraging the long-term creation of a social design initiative. Effective areas of social design could include improvements in social expectations, improvements in actions or behaviours, changed legislation, expanded engagement, enhanced collaborations and fostered ties (Emans and Hempel 2014:8).

The post-assessment review should evaluate efficiency, recommend ways to minimise detrimental project effects, encourage potential projects and explain the actual benefits and costs of social design. A measuring framework will allow planners and practitioners to think about the future while utilising a hybrid learning environment.

Improving design education combines social design and, hopefully, an increase in the public's wellbeing (Emans and Hempel 2014: 9).

Caroli et al. (2018: 106) with the authors Nicholls et al. (2016), Murray, Caulier-Grice, and Mulgan (2010) and Cajaiba-Santana (2014) conclude that new research reveals the body of design for social innovation literature proliferates, and while differentiated theoretical contributions are apparent, the area is defined as theoretically phenomenally fractured with an academic base shortage. For those factors, the researchers suggest a typology to classify the needed categories of social innovation design (Ziegler 2017).

2.4 Socially Responsible Design

2.4.1 Overview

Socially responsible design lacks a robust conceptual orientation. However, it is understood to emphasise people's wishes and perspectives on formal or stylistic questions and progresses by attempting to solve problems of daily life or social needs (Mangold 2014; Gruden 2016). The lack of conceptual orientation has meant that socially responsible design has evolved alongside corporate social responsibility as a technique to improve items, benefits and brand value (Gruden 2016; Davey et al. 2005; Koo 2016). The research suggests that there is a terminological confusion, as socially responsible design is frequently described as social design. As a term, social design is too disseminated. Therefore, the research suggests using "socially responsible design" because it is the researcher's opinion that it is additionally fitting to encapsulate the purpose and aims of social design. The research will turn terminology from that point on and refer to social design as socially responsible design.

Moody (2012); Moody and Petty (2014) argue that the enhancing health, protection, and wellness is essential to the interior designers' work. There is a need to supplement additional vocabulary, which will help denote and make it apparent that an interior designer conducts additional duties (Globus 2010). The writings of (Anderson, Honey and Dudek 2007; Nieves and Anderson 2010; Pable 2010; Pable and Waxman 2014; Khan and Königk 2019) discuss the principles of the social compact of interior design. The authors' writings explore the social importance of interior design within the design

industry to create inclusive interiors that increase standards of living physiologically, psychologically and sociologically. Equally, Berman (2009) argues that designers have a profound social obligation since design is central to the most significant problems and answers worldwide. Many organisations in the USA, such as ASID, IIDA and NCIDQ, promote changes in the standard of living together with BIID in the United Kingdom and IID in South Africa and agree in certain ways that environmental responsibility can be accomplished.

Interior design practitioners continue to concentrate more resources on the duty of designers that the construction of environments have a beneficial effect on individuals, the climate and the economy (Ford et al. 2014). Following the Brundtland Commission, these are the three foundations of sustainable growth, focused around the world's social, environmental and fiscal factors (Davey et al. 2005b). In a study by Othman (2009), he reveals that several companies adopt a corporate social responsibility business-responsibility paradigm to encourage sustained economic and environmental protection for their firms; their models include social, economic and environmental sustainability activities. According to Santana (2015), the Brundtland Commission (previously known as the World Commission on Environment and Development that works toward unifying countries and working together with them towards sustainable growth and development) has invented the phrase “corporate social responsibility”, making it globally more understandable. Santana (2015) proposes that if this concept is adopted by more and more architecture and building industry companies, it is justified to adopt it in interior design.

2.4.2 History of socially responsible design and terminology

The idea that the construction of the built environment carries societal and moral responsibilities is not new-found. Still, socially responsible design has become an increasingly important subject after the building boom of the early twenty-first century and the resulting market collapses (Mangold 2014). In the broad discipline of design, socially responsible design is a new way of thinking that pictures the contemporary usage of design tools in promoting social agendas for addressing social problems (Bennett, Cassim and Van der Merwe 2017: 58). As far back as the Industrial Revolution, socially responsible design activities can be traced back to artists and

thinkers, such as William Morris⁶ and John Ruskin⁷. They were designers of their time reacting to their pressing socio-economic circumstances (Mangold 2014).

According to Veiga and Almendra (2013: 574) and Cooper (2005: 10), in the 1960s and analogous to the corporate social responsibility campaign, social responsibility in design originated from the social justice movements. As design became conscious of its implications and influence on society, accountability stemmed firstly from the moral principles of the designer's actions and the creation of a more green, equitable, transparent and progressive society and secondly from the expectations of corporate consumers, who were evolving perspectives (Koo 2016: 50).

Mangold (2014) and Koo (2016: 50) explain that socially responsible design has many aliases, including Design Activism, Public Interest Design, Human-Centred Design, Social Impact Design and Social Design. According to Barnes and Du Preez (2015: 2) and Heller (2014), the different names used request a shift of direction from the designer to the client or society as their environmental specialists. Many authors, including Dankl (2017), extend that list to include social innovation. It is essential to describe social practice more rigorously and organise training programmes for emerging practitioners. As a discipline, the design of social impact, has little identity other than the many areas of architecture, product design, anthropology and health services; this ambiguity means "there is no clear path of study" (Lasky and Nasadowski 2015: 19).

Social design is the most utilised term in the talk of designers when portraying and distinguishing socially responsible design as a zone of practice and is frequently used reciprocally with others. This is the term that Veiga and Almendra (2013: 573) accept social design as the single universal word for this territory in design that can fill in as the "name." The explanation for this is that it allows the prompt differentiation between the area and nature of socially responsible design practices, and the word is all-embracing and accessible. (Veiga and Almendra 2013: 574). Since the design is tied in with taking care of issues and noting needs, "social" straightforwardly brings up issues, identified with society, gatherings of individuals, networks, people, residents

⁶A British designer, writer and activist in the late nineteenth-century pioneering new approaches to design and the decorative art.

⁷A British theorist and critic in the late nineteenth-century pioneering new approaches to design and the decorative art.

and people. In any case, these "social" issues, needs or problems are not frequently "social", but indeed "cultural", "environmental", "economic" and "political" (Erlhoff, Marshall and Board of International Research in 2008: 190). However, these are generally inborn parts of the human state. Since they are delivered and derived by society, or society has an obligation upon them no matter their manifestation, they would all be considered "social" matters (Veiga and Almendra 2013: 574).

Even though the progress of design research in the last ten years has increased momentum (Chen et al. 2016: 2), socially responsible design, like social innovation, has not been officially characterised. However, it is by and large portrayed by perspectives that esteem equity, fairness, cooperation, sharing, maintainability and practices that deliberately connect with social issues and recognise the results of design choices and activities.

Socially responsible design is often interchangeably used with the term sustainable design. Sustainable design has been mostly synonymous with ecology endeavours; not the more extensive discussion on sustainability concerning the environment, more than social constructs and ignoring the complex nature of sustainability (Khan and König 2019: 58). This is very apparent in interior design, where socially responsible design in interior design is often characterised by "Green Design", Sustainable Environmental Design and Environmental factors (Yeler 2015; MacDonald 2016).

In contrast, socially responsible design captures the human perspective of sustainability preservation and emphasises social and cultural populations (Smith et al. 2014: 1). Socially responsible design "takes as its primary driver social issues, its main consideration social impact and its main objective social change" (Gamman and Thorpe 2006). Unfortunately, until recently, the discourse around "sustainable design" (sometimes named "designing for sustainability") has been driven by ecological and environmental design concerns and has side-lined the people, community and society by overlooking the social aspect (Fuad-Luke 2009; Chick 2012). The idea of "global sustainability" and its dimensions seem to have a revived interest in even the human aspect of sustainability. Vallance, Perkins and Dixon (2011) aim to explain social sustainability as a semantic field – it is ambiguous, and the definitions and implementations of the words are unclear, rendering it vulnerable.

Sociologists Weber, Henderson and Parsons (1947) state that "social action is social insofar as its subjective sense is directed and takes into account the actions of others". According to this definition, every form of design is social because it is inherently social: Design is aimed at the people's actions; it does not exist in a vacuum. So, the word social design seems repetitive, simple and confusing. The research suggests that socially responsible design is a more accurate definition of this field of practice, focusing on designers' potential influence, consequences and social responsibilities.

2.4.3 Socially responsible design in interior design

Although Mangold (2014) relates to architecture-based socially responsible design, socially responsible design encompasses various aspects, methods and concepts developed in political movements, theory and practice in interactive art. Socially responsible design covers a wide range of dimensions, strategies and ideas established in social activities and participatory art theories and methods (MacDonald 2016). Davey et al. (2005a) suggest a socially responsible design paradigm focused on the corporate social responsibility management methodology. It invites designers to apply their expertise to cope with violence, schooling, public welfare, equitable commerce, environment, social equity and trade policy. (Ramirez 2011: 3; Gruden 2016: 1). Interior design is a field that has ample to impart to the conversation of socially responsible design, especially in the revived interest of human ecologies, as areas of new design discovery. Human ecologies in the past had been overlooked – especially the social dimension and are now the centre of new areas of work for design professional and contemporary higher education graduate programmes (Fuad-Luke 2009; Chick and Micklethwaite 2011; Chick 2012)

Boehm and Kopec (2016: 276) contend that interior design practitioners have proper training and experience and should be associated with disaster relief efforts. Given their primary assigned function in establishing the regular built environment, interior designers can together contribute to such endeavours. Interior designers are uncommonly taught and prepared to survey, plan and build up the interior environments. Their training also equips interior designers with the aptitudes essential to guarantee wellbeing and prosperity inside the spaces that occupants occupy (Guerin and Martin 2010).

Gruden (2016: 1) proposes that undergraduates' interest in socially responsible design ventures is essential for graduates as craftsmen, creators and collaborative teams, and suggests they partake in social duty adventures and critically evaluate the additional values of thoughts, items and administrations to society overall. The various ways to deal with socially responsible design are apparent and will be exceptional to the requirements of each project. A fruitful task will incorporate project longevity into each period of the design cycle, its execution and a post-occupancy evaluation (Winchip 2007). An interior designer juggles, for example, client concerns, cost factors, time limitations and innovation to provide a holistic solution to ensure project longevity (Bacon 2011). Bacon (2011) says that socially responsible design adds one more factor to the design agenda. Therefore, it is accepted that hindrances will be experienced as interior designers use socially responsible interior design

2.4.4 How socially responsible design manifests

In business, socially responsible design is known as corporate social responsibility (Cooper 2005). With the global growth of the philosophy of sustainable futures, the concept of corporate social responsibility becomes more relevant, popular and common (Davey et al. 2005a). Socially responsible design requires an awareness of the needs of the society to which the person belongs. Corporate social responsibility is characterised by narrowly focused actions of a company concerning its social and stakeholder responsibilities (Cooper 2005: 12). According to Gruden (2016: 2), the key argument here is to attach social responsibility to design, stressing that design is specifically based on human actions and quality of life. Socially responsible design is about more than an advertising campaign for corporate businesses and retail outlets. For those who sincerely aim to increase their socially conscious design, using the body of knowledge and skills are instruments to meet the requirements to better society (Bacon 2011: 1). In contrast to other social movements, socially responsible design captures the sustainable human component in design conservation and emphasises the public and societies (Smith et al. 2014: 1).

Koo (2016: 50) and Gruden (2016: 2) call attention to the fact that socially responsible design began from the individual ethical motivations of a designer. However, now and again, it was a reaction to the requirements of clients to businesses or the readiness

of an association to assist a client with which it is affiliated. Calling it design activism, Zajzon et al. (2017: 849) and Julier (2013) postulate that socially responsible design was founded as a consequence of industrialisation and globalisation changes and debates and actions of citizens and organisations who wanted to pursue alternative solutions to their conventional market practices (Cetin 2016: 388 and Julier 2013). Mangold (2014) elaborately describes the many ways that socially responsible design is instigated; it is brought about as an attitude that accentuates the necessities and encounters of individuals over worries of structure or style. Specifically:

- Socially responsible design may originate from a reformist (communist, women's activist movements, and eccentric lifestyles) perspective that censures conventional practice, sets up socio-spatial structures and investigates substitute methodologies that are more even-handed and open, just as it evaluates commodification, coercion and abuse.
- Socially responsible design may result from a humanist point of view, which stresses the social worth and significance of locations, romanticises popularity-based community interests and welcomes romantic dreams for the option of socio-spatial futures.
- A solid hypothesis does not often guide socially responsible design endeavours. Alternatively, they may be created by tending to everyday challenges or the requirements of the nearby populace. This realistic methodology additionally recognises time as an asset, evaluation and exertion. However, attempts are made to discover approaches to react to specific needs and make superior socio-spatial associations (Mangold 2014).

In the current neoliberal industrialist setting, socially responsible designs regularly make do as institutionally upheld and financed programmes. They periodically develop individual or aggregate exertion to address nearby needs and concerns. Often, socially responsible design does not have a solid hypothetical direction. Instead, it is created by attempting to take care of common issues or address nearby needs. This down to business approach, trailed by Mangold (2014), the limitations of time, cash, appraisal and responsibility are frequently perceived, yet look for methods of tending to need and of establishing an ideal living climate (Gruden 2016: 2).

The terrain for designing in a socially responsible way may seem challenging for designers operating from inside the familiar walls of their profession and professional structures (Charlesworth 2014: 276). Stringent checks, stringent regulatory standards, significant feasibility checks, appropriate delivery methods and a precise analysis into the intended population and integrated adaptability to the requirements for the initiative should be regarded and researched extensively. If any of these requirements and processes are neglected, then the character of social impact design becomes only a glamorous girl, without any real impact, reach or sustainability (Bacon 2011: 2; Westerberg 2019). The probability of deciding on a socially responsible decision is to a lesser degree explained where a socially responsible decision on interior design is beyond one's influence. Possible barriers to using socially conscious interior design are mindset and understanding. Despite the substantial interest of the design world, the expanding number of associations and events (Fuad-Luke 2009) and the overwhelming trend of scholarly publications, the effects of design advocacy remain nearly hidden, not just to the media, but to the design industry within (Cetin 2016: 388). When considering the writing of Koo (2016: 50), it becomes clear that some of the reasons for designers not being highly participatory in socially responsible design include: Insufficient knowledge, inspirational cases; advice on how to integrate socially responsible design in their work; lack of inclusion in strategic decision making in organisations, and designs that are primarily for-hire services. In addition, designers are sometimes hired by clients to work on projects they did not initiate, and often socially responsible design projects result from the designer's individual ethical values (Lofthouse and Stevenson 2013; Fuad-Luke 2009; Cooper 2005).

Heller (2014) suggests that the wake-up call for designers regarding socially responsible design came in the form of the 2011 Cooper Hewitt exhibit *Design for the Other 90%*. The exhibition gave a compelling discovery of the role design plays in constructing an environment that does not work for most people. More specifically, it showed how much potential there is to re-design. Heller (2014) argues that since then, the journey of discovery that designers embarked on has exposed them to realities vastly different from their norms and gives them the chance to create changes in lives instead of only bank accounts. Simply put, it has extended the design's intent to a degree of actual growth and transparency (Heller, 2014). Purchasers, makers and planners are presently being approached to consider the obligation of their choices for

design objects in a universe of declining assets and environmental change. Corporate social responsibility and socially responsible design use organisations' business acumen for the generally preferred position of participating in the design and related exercises – not only for commercial and monetary gain (Melles et al. 2011: 144). These different margins of social duty are characterised by Erlhoff and Marshall (2008: 337) separately as being "responsive and request situated" and "proactive and world-changing", wherein the primary chips away at the premise of monetary gain and the latter contemplates financial matters as well as predominantly social, natural, political and moral results in the design action.

The time for socially responsible design is set apart by an apparent social agenda, tending to issues associated with human inequality, destitution, social integration, power imbalances, absence of essential day-to-day environments, medical problems, exclusion, instructional training and making design nearer and generally open to people and associations who in any case and up until that point could not accomplish or manage the cost involved (Margolin and Margolin 2002). However, the choice to follow up on each side generally relies on the designer's principles. Consequently, the differentiation between social design and design's social obligation is that a designer acts as a socially capable creator assuming liability and responsibility for the outcomes and ramifications of their work. However, it cannot be assumed they are social designers. Social design is considered a field of design since it expects designers to work contrastingly in design as it requests a specific methodology (Veiga and Almendra 2013: 572).

In most organisations, the efforts to participate in socially responsible design are bolstered by professional body regulations or organisational constitutions. In interior design, it can be attributed to the inclusion of Continuing Professional Development (CPD) points within the IID. The African Institute of the Interior Design Professions (2015: 3) clarifies that the CPD points urge all individuals to ceaselessly stay up to par with the latest developments in the interior design industry and other related industries. They help every practitioner to become their latent capacity and extend their spread across their industry aptitude. One of the classes for garnering points in the CPD framework is the Category Two: Social Obligation model, which includes incorporating free design work for a good cause, active participation in community programmes and serving on IID subcommittees or a national committee (The African Institute of the

Interior Design Professions, 2015). The CPD point system is mandatory for keeping interior designer professional membership. However, the requirement is not that designers acquire points in all seven categories, but rather three categories, with a total amount of 12 points.

Therefore, two conclusions can be reached: Either interior design professionals gather points from all other categories, excluding Category Two: Social Responsibility, or that interior design practices have been involved in socially responsible design projects of sorts. However, research and media coverage has not indicated this, justifying the writing of Cetin (2016: 388). The IID is the only independent organisation serving South Africa's interior design industry. However, looking at the KwaZulu Natal Chapter of the organisation, it is clear that most interior designers are not registered and thereby not regulated by the IID. Therefore, accurate measurement of the role played by the interior design industry in the social innovation and socially responsible design arena cannot be adequately accounted for. It should also be noted that the IID constitution does not mention the body's social responsibility beliefs nor those it hopes member interior designers could emulate (The African Institute of the Interior Design Professions n.d.).

2.4.5 Corporate Social Responsibility

Corporate Social Responsibility origins point to business circles with a philanthropic nature. However, they have since evolved to develop business strategies that form part of business processes (Davey et al. 2005b; Koo and Cooper 2011). Companies have a wealth of history of initiatives on social responsibility (Nesta 2019). While beneficial, these efforts have often been disconnected from the core business (Sutton n.d). Mounting business pressures have been cited as why companies and organisations are not able to engage in CSR (Jali, Abas and Ariffin 2017; Nandan, Singh and Mandayam 2019). For businesses, participation in CSR is highly dependent on added value to the business. If this is not met, then CSR shuts down completely (Guellerin 2014). However, some companies have managed to do seemingly impossible balancing by being both economically entrepreneurial and revolutionary in building social capital and influence (Phills, Deiglmeier and Miller 2008; Schmitz and Scheuerle 2012; Nandan, Singh and Mandayam 2019). Globally, companies are rising

because of expanding income gaps, corporate social responsibility, industry weakness, structural and policy deficiencies, advancements in technology, creative non-profit demands and expanded partnerships between non-profit and benefit sectors (Jiao 2011).

CSR is the expression of the business social compact (Choi et al. 2018). CSR is commonly perceived as a mechanism for autonomy that helps companies define their societal impacts and ensure societal norms comply with their daily operation in the business. Often businesses use CSR as a competitive advantage to convince the public of their social focus and loyalty towards community engagement in relation to their competitors (Choi et al. 2018).

The process of breaking things down into parts and assigning them to specialists helps to speed up the problem-solving process; however, in the long run, this creates silos. Compartmentalisation and silos kill imagination, meaning and insight, all essential elements for a dynamic, interlinked world that we need to flourish. Corporate social responsibility has been the face of many businesses' socially responsible endeavours. However, they have often in practice been relegated to a department within the company rather than a process. And it has most often been more important to make the case that the CSR department exists as a sign of commitment than to empower that department to make a real change (Heller 2014c). While designers' activities cannot fix the cultural, financial and democratic challenges globally – challenges that are deeply rooted, systemic and deceptively alone – they may strategically position themselves between governments and societies and become essential intermediaries. Design should be a method to evaluate ideas in societies, telling policymakers the prospects of progress that they can presently see (Low 2018; Tory-Henderson n.d).

Corporate Social Responsibility plugged into Design for Social Innovation equips companies with tools and processes that enable complex levels of engagement, significant systematic change and a human-centred approach (Heller 2014c). Consequently, this new collaboration has created CSR 2.0 in the form of Corporate Social Innovation. Corporate Social Innovation progresses businesses from social accountability to a corporate social policy by giving companies opportunities to innovate for social and financial benefit. It entails partner negotiation, creative projects

and strategic funding for organisations to generate social and economic benefit for shared value (Sutton n.d).

2.4.5.1 Community engagement

Authentic community engagement in socially responsible design or corporate social innovation is transformative for both designer and community. Design in the community tears down, builds and organises communities into new or improved societies that are capacitated and emancipated with an agency to act on their own communal wellbeing (Bell and Wakeford 2008; Fuad-Luke 2009; Manzini 2015). The designer builds new networks, taps into new population groups, provides and increases their new service offering and enters new market sectors (Cox, Wing and Dillon 2017; Vasin, Gamidullaeva and Rostovskaya 2017; Dias and Partidário 2019). Community engagement projects improve the belief that design should not exist in a vacuum or spaces in-between, but rather bring inspiration to all those concerned with its processes (Lucas 2015: 516). The very nature of engagement provides more meaningful and lasting solutions than solutions decided and created in isolation by the community (Harber and Buckland 2014; Heller 2014b; Huber, Waxman and Clemons 2017). In this new context, the designer operates within two roles; namely, designing “with” and “for” the community (Manzini 2014b). Community involvement involves moving beyond the standard norm of merely establishing a design studio or organisation in the neighbourhood but being immersed in community affairs with a design agenda. The distinction is that a genuine group effort and exchange is mutually beneficial. Equality of opportunity exists as the community participates in the enterprise being developed, and value is added back to the community. True reciprocity between community and business is rare (Lucas 2015: 516). From reciprocal community engagement, the interior designer is immersed into the dynamics of the community, becoming engaged and learning indigenous knowledge systems that accentuate their design skillset, thereby closing the gap between theory and practice and genuinely seeing the transformative nature of the design. The community engagement gives interior designers the opportunity and responsibility of adequately allocating assets and resources for the benefit of the community while simultaneously honing and acquiring problem-solving skills and gaining new markets

to service (Manzini and Formentini 2005; Fuad-Luke 2009; Manzini 2010, 2014b; Lucas 2015; Manzini 2015).

2.4.5.2 Sustainability

Sustainability is imperative for the growth and adoption of design for social innovation in interior design and communities it would impact. Without this evident sustainability, all efforts made towards integrating social innovation in the interior design agenda become futile as longevity cannot be achieved or maintained for designers, stakeholders and society. If new networks, population groups, service offerings and market sectors are unsustainable, then the social innovation agenda is undermined and like its predecessors for societal change; design for social innovation becomes a fad (Pol and Ville 2009). Design is continuously recognised for its ability to contribute profoundly to society as an essential part of sustainable development by driving policy reforms, upholding societal ideals and influencing clients. Choi et al. (2018) and Davey et al. (2005b) define sustainability as developments that satisfy current needs without undermining potential generations' capacity to serve their needs. Often the discourse around sustainability has been centred around ecological endeavours, especially in interior design. However, in socially responsible design, the focus is distributed around social change that meets everyone's desires, efficient environmental conservation and proper usage of natural resources, and maintenance of steady economic growth and progress rates (Davey et al. 2005b). The proper handling and distribution of resources and assets create sustainable futures and individual empowerment for the benefactors and recipients (Lucas 2015). Sustainability problems are often caused by social programmes being mainly reliant on a single source of finance; in particular, government funding and their ability to create social worth are limited (Phills, Deiglmeier and Miller 2008; Nandan, Singh and Mandayam 2019).

Design is used chiefly for one-off demonstrations of creativity, and the social benefit is not quantified but is generally acknowledged. Deficiency of awareness of the effect of design on social value creation and the limited company CSR activities may contribute to the possible underuse of design, and thus its contribution to sustainability is under-estimated (Chen and Venkatesh 2013; Choi et al. 2018).

2.4.5.3 Cross-sectoral

The unique challenges of our time require a new collaborative perspective (Becker and Smith 2018). The significant problems of our period often pose a stunning possibility for new co-creative approaches and better progress (Barth, Cruz and Miguel 2018). In recent years, the emphasis on public-private collaborations and the emergence of diverse collaboration systems has increased (Becker and Smith 2018). That is, we are seeing the growth in cross-sectoral cooperation – alliances between charitable, political, philanthropic and commercial individuals and organisations who utilise their varied backgrounds and tools to collectively resolve a social concern and accomplish a common purpose (Becker and Smith 2018). Future-oriented businesses recognise that the economic market and social benefits cannot be segregated (Sutton n.d). They realise that without the money, energy and experience of different sectors, the planet's problems cannot be addressed. Therefore, they try new ways to utilise their strengths and knowledge to tackle challenges – to develop and create competitive value inside their companies and the structures of their community (Sutton n.d). However, Sutton (n.d) says the world has to leverage capital, resources, power and skills through industries to mitigate inequalities in society and create a more prosperous environment through a cross-sectoral approach. Cross-sectoral partnerships may generate social benefit that could have been developed independently by any side operating alone. Cross-sectoral partnerships carry additional capital to the table from pooled resources, and they resolve problems that may not be feasible for any single agency (Caldwell, Roehrich and George 2017; Nandan, Singh and Mandayam 2019). Variations in capabilities, skills and demographics, business and market, as well as variations in viewpoint, such as risk analysis, time and scale, can be seen as an advantage in cross-sectoral cooperation (Barth, Cruz, and Miguel 2018; Khan 2015). This implies that successful cross-sector designers are informed of the benefits of human-centred design methodology and include core players in an iterative phase. They can map the structure and dedicate themselves to including those at the table who are the most impacted as co-designers, discussing crucial power structures so that all parties are interested and are satisfied with the co-designed solution (Bryson, Crosby and Stone 2015; Barth, Ferreira and Miguel 2018).

2.4.6 Corporate Social Innovation

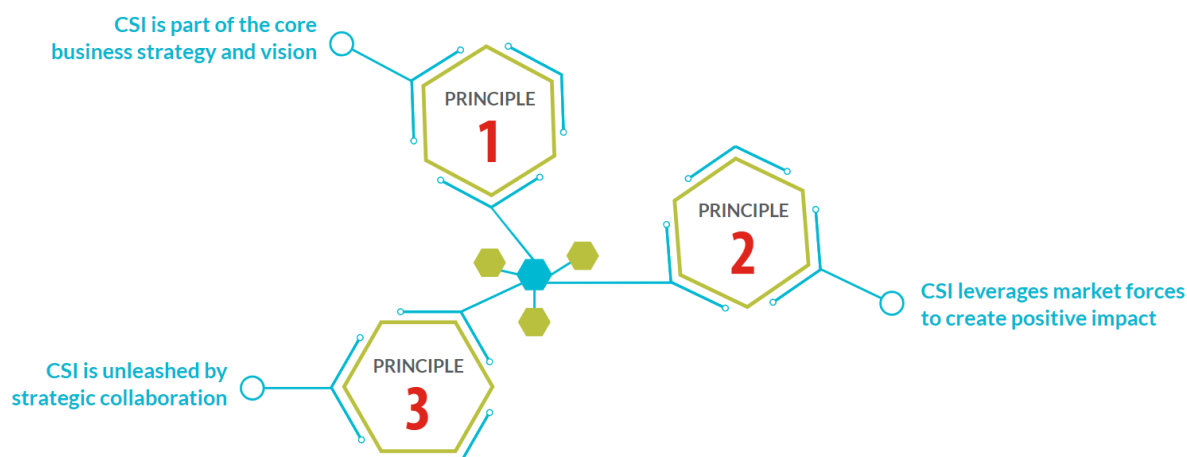


Figure 2.2 Three Keys of Corporate Social Innovation. Adopted from (Carnegie et al. 2014)

Corporate social innovation has three primary principles shown in Figure 2.2, which govern its operation within the business operations of a company or organisation. Corporate Social Innovation defines companies incorporating social innovation in their business practices. While a comparatively new concept, shared-value business models are not new. The recent inflow of Corporate Social Innovation is an indication of this sector's rising intensity (Deigelmeir 2018) in contrast to Corporate Social Responsibility which often prioritises philanthropic support and programme activities. There exists a disparity between the aspirations of stakeholders and corporate social results (Herrera 2015). Corporate Social Innovation integrates company's innovative concepts and business models into the application of corporate social responsibility by encouraging businesses to collaborate with leading social players like non-profit organisations (NGOs) and governments through collaborative cooperation to address social challenges and also achieve a strategic advantage, despite the primary objective being social (Herrera 2015; Mirvis et al. 2016). Quite often, social entrepreneurs, companies and creative firms in non-business fields are innovating for the common good (Mirvis et al. 2016).

Although the theoretical roots of Corporate Social Innovation remain under-examined like social innovation (Caroli et al. 2018), evidence shows that Corporate Social Innovation initiatives continue supporting businesses that consciously cooperate and

engage with organisations and local populations, co-creating original concepts, goods and processes for a more significant profit. Following this rationale, early research concludes that CSI may be regarded as a particularly strategic form of spending and an essential innovation tool to establish fruitful ties with local governments. This is of particular significance for enterprises operating in developing and lower-revenue countries with state-dominated financial and economic structures. Like its social innovation counterpart, there are also common disputes as to whether CSI is drawn from an existing philosophy of social innovation or just a broad, measurable, substantive phenomenon (Caroli et al. 2018).

CSI diverges from conventional corporate social responsibility initiatives in many ways (Mirvis, Googins and Kiser 2012). First, traditional CSI programmes are the product of philanthropic intents and motives. In contrast, CSI reflects a strategy that businesses handle as any corporate expenditure. Second, corporate social responsibility projects require capital and personnel investments. In comparison, CSI invests an organisation in socially applicable innovation and development and contributes the full spectrum of organisational capabilities to the problems ahead. Third, conventional corporate social responsibility projects also include businesses arranging social care with NGOs or local communities. CSI requires greater cooperation through departments within an organisation and other gatherings to co-create something innovative that offers a viable alternative for public misfortunes. Finally, while corporate social responsibility can create credibility and improve brand legitimacy, CSI also seeks to generate new revenue opportunities and develop a socially meaningful innovation framework and organisational culture that can have a strategic edge (Mirvis, Googins and Kiser 2012; Mirvis et al. 2016; Varadarajan and Kaul 2018).

Businesses that engage in corporate social innovation understand that corporate social responsibility is not working and does not create long-term shared value or return on investments. Therefore, businesses that engage in CSI do so for the following reasons: The rising pace and speed of society transition force companies to take a new position in the world; globalisation increases companies' responsibility for accountability and transparency; rapid social networking implies that a brand is threatened and vulnerable by not contributing to society; corporate expectations and values change for firms and are shifted by societal change as consumers and shareholders increasingly want companies to do good, especially in the younger

generation; the demand for importance and meaning of work has evolved with employees more likely to seek relevance and intent and a shortage of resources; and expanded knowledge of our global ties and the precarity of our societal, economic and ecological structures implies that we need to build a future – and rapidly (Deigelmeir 2018).

The institutionalisation of CSI into company culture is posed to draw on organisational ability and social value creation, build up social capital, activate cooperation between partners, promote co-creation, and strengthen competitive advantage.

2.5 The Value of Interior Design

To understand a profession's unique contribution to society, it is imperative to understand the value of the profession (Anderson, Honey and Dudek 2007; Pable and Waxman 2014; Anderson, Honey and Dudek 2007a; Khan and Königk 2019). The design of the interior is slippery. Of all objects constructed, interiors themselves are contextual and distinctly ephemeral – impossible to describe (Königk 2015; Ionescu 2018; Schneiderman and Campos 2018). Interior work is relatively unregulated. The internal history of interior design is transient and debated. In contrast with other fields, the theoretical foundation of the interior is mostly unclear (Gigli, Edward and Interiors Forum Scotland 2007). The worsening complication is the absence of identity of interiors because of the capacity to bind architecture to embellishment (Weinthal 2017).

Internal planners regard not only the usual planning circumstances of the interior structures but also the creation of specialities based on managing human conditions in optimum spaces past specifically engineered ones, such as the construction of cars, infrastructure areas and urban landscapes (Schneiderman and Campos 2018). Globus (2010: 4) adds that if interior design pursues validation but argues value through the lens of protecting the “health, safety and welfare” of occupants, the profession does itself a disservice. This predominating view limits and corners interior design and interior designers and puts a cap on the value of interior design. Globus (2010: 4) and Königk (2015) argue further that interior design can do more than our current value proposition. The welfare of others is what interior design has to offer.

The welfare of others is the social of socially responsible design. Thus, the art of interior design is not restricted, as it is incorrectly perceived to be, to the limits of a building shell. Its importance is its capacity to morph and adjust to all spaces and conditions inhabited.

2.5.1 Professional value

Ramirez (2011: 3) and Melles et al. (2011: 144) accept that Victor Papanek advocated and campaigned for (industrial) designers to refocus their design intentions and for designers to use their design aptitudes to service the needs of the underprivileged minorities within society: People with disabilities, the aged, populations in the underdeveloped world, individuals who live under marginal circumstances and other individuals who are frequently disregarded in the design profession. The same can be inferred for interior design. Poldma (2008: vii) advocates for interior design participation by saying that in a world where technological advancements create connectedness and accessibility for some, others are not being heard. This very advancement is becoming the divide with the world within which they live. Further, Poldma (2008: vii) urges this to be a significant ethical challenge, which can guide the procedures and activities of interior design – yet the discipline strives at a wider audience, focused primarily on aesthetics and graphic approaches.

The struggle to create an appropriate social contract is considered in light of the "nascent" professionalisation of the discipline (Khan and Königk 2019). As a result of interior design being bolstered out of interior embellishment origins, it procured a few attributes of an authentic profession (chiefly a specialised learning base, relationship with advanced education and a public focus) (Khan and Königk 2019: 46; Poldma 2008: vi). Regrettably, the term "interior designer" is not guaranteed by legislation and applied reciprocally with interior decorators. This profession is noble but does not involve specialised training. The design methodology and problem-solving methodology of interior designers are, nonetheless, essentially what makes the career special (Poldma 2008: vii; Königk 2010). More focus must be given to foster a shared appreciation of interior designers' related expertise, preparation, and comprehensive viewpoints so that interior designers are considered trustworthy contributors to relief efforts and other social initiatives in this regard (Boehm and Kopec 2016: 286).

Interior designers are not unfamiliar with working in teams and with other professional bodies. Moreover, the shift when moving from those teams to other stakeholders should not be a hindering factor. Khan and Königk (2019: 47) contend that it must be recognised and that social compacts must be established in the interior design field; especially about trendsetting, embellishment and utilisation. It will allow one to recognise the parallels between the epistemological beginnings of interior design, its contribution to the community and its importance for the industry. This will influence suitable curricula and lead to interior design as a discipline (Khan and Königk 2019: 47). Interior design is an industry with several aspects – innovative and specialist approaches are linked to a designed interior setting in a building. These strategies aim to boost people's happiness and cultural aspirations and are elegantly appealing. The projects are created with the building shell in mind and promote recognising the company's environmental and cultural climate. Designs must conform to codes and regulatory specifications and support maintenance practices.

The interior design process adopts a conscious and well-composed ideology, incorporating discovery and review of the process of learning, in which the expectations and capabilities of the user are met, and an interior area is generated that meets the project goals and performance objectives (Piotrowski 2011: 1). Often, the client who is committed to satisfying needs is one who can pay an interior designer for their services. Interior design currently services 10% of the world's population (Gray 2014: 256). Interior design practitioners need to become more engaged in social innovation and socially responsible design if they are to truly embody the ethics of the interior design profession (Pable 2010). According to Wood (2012), interior designers require a cohesive way of living design. It will mean re-evaluating anything about how citizens consume clothing, housing, gathering, and how they communicate and work together, and it involves design at behaviour, beliefs and language levels. Briefly, it implies the renovation of design itself.

Gulari, Fairburn and Malins (2013) and Sullivan (2005: 36) point out that the public trusts experts with in-depth and specialised knowledge. Further, Cross (2004) in Gulari et al. (2013) say that people consult experts for their technical expertise and judgement to solve ill-defined problems. If the public cannot see the specialist knowledge, they will not consider the profession of value. Poldma (2008: vii) argues that interior designers constantly struggle to describe who they really are and what

they do. Poldma (2008) further argues that interior design has become a profession that has stalled in how expertise and its acquisition are interpreted and converted into societal expectations.

Like others, Anderson, Honey and Dudek (2007) believe that interior design can attain real credibility if it recognises that it is a moral and ethical undertaking; specifically, those who associate with the exceptional integrity of interior design inside spaces. Therefore, it is necessary to recognise the potential and role of interior design and its use in driving change. The discipline's success relies on the specific evidence and development of the theoretical basis of interior design practice (Königk 2015: 184).

Wilensky (1964: 138) expands the concept of a profession by stating that all of it should together establish a qualified professional authority for work, develop a specialist basis, confirm elite influence, relate aptitude to training standards and assure the public that its services are uniquely reliable. Interior designers have been making progress towards professionalisation; however, they have not been able to articulate the profession's purpose in providing a public benefit or a social good (Anderson, Honey and Dudek 2007a: 91; Setser 2013: ii; Khan and Königk 2019). Historically, a social compact allowed the professions to define their body of knowledge amongst others in exchange for self-regulation of the members and a compact for ethical behaviour that brought a public good (Sullivan 2005: 36). According to Königk (2015: 182), as a service and trade, the occupation of interior design must centre its purposes, efforts and effects on "what ought to be". This refers to an interiors regulative position where the discipline should state clearly what its social commitment is and how it is met.

In the last few decades, interior design has developed from visually attractive environments to addressing complex issues (Hegde and Hill 2011). The scope of interior design has evolved so far that interior design choices are crucial and place responsibility on the designer for the "health, safety, and welfare" of the public (Guerin and Thompson 2004; Guerin and Martin 2010; Martin and Guerin 2010; Moody, Petty and Giglio 2015: 50). Also, Interior designers are taught about and gain practical experience of national, state and local building codes to ensure adequate habitable spaces (Piotrowski 2011; Martin and Guerin 2010). The job of design as a behaviour modifier of individuals and provider of social outcomes has been distinguished as a

vital part of design (Tromp and Hekkert 2014: 1). In assuming liability for this impact by design, the accentuation is regularly set on the aversion to undesired outcomes instead of acknowledging wanted ones (Tromp and Hekkert 2014: 1). Little research exists on the most proficient method to take advantage of this tacit yet inevitable function of social design. Gray (2014: 256) argues that designers need to ask themselves how they are developing solutions to meet the needs of underserved communities worldwide. Reflection is required to provide solutions for social problems and encourage social sustainability (Durall et al. 2015: 1). Although reflection has been recognised as key in deep understanding and decision-making, it is rarely included in the design agenda (Durall et al. 2015: 1).

The use of design approaches and design-specific thinking particular to interior design activities and the principle of quality and treatment constitute two conceptual components of interior design that differentiate and render it unique in the design sector (Poldma 2008). Research shows that for others (the public) to perceive an occupation as a profession; they must see the true full career capacity in the facilities offered by its work (Wasserman, Sullivan and Palermo 2000; Marshall-Baker 2004; Sullivan 2005; Moody, Petty and Giglio 2015: 51). Interior design brings importance in terms of the job performed by interior designers as experts and academics who address challenges by incorporating design method analysis to improve building design (Poldma 2008: viii).

The competence of the last decades has been significantly impacted by business and financial interests. It has, therefore, been more and more guided as a competitive and sensitive measure by policy and consumers (Fey and Collaborative). Unfortunately, the societal consequences of their behaviours were not emphasised, and widespread expectations of the technical sphere were distorted (Hoffman 1989). Issues like personal self-interest, ethnic differences and social standing became synonymous with the professional domain; the public reacted by seeking a complexity shift in design (Hoffman 1989). Based on the inherent basis of design and community development in culture and ethics, it is illustrated how those qualities of advocacy will transform the world in which citizens work.

Interior designers have had mixed success in arguing that they provide a public good by protecting “health, safety and welfare”. This is the predominant source of the state

interior design title and licensing quest, together with other considerations (Anderson, Honey and Dudek 2007:1). There are other areas of public good that could champion the interior design profession, but few of them are exclusive to interior design. Interior design is unique to the urban world, helping to bring to life individual representations of the public's professions, residences, personalities and habitations. Interior design is often a concrete way of communicating intangible cultural traditions as public rituals (for example, informal gatherings, talks or exchanges). Technical accountability and social obligation are embedded in the cultural expressions that interior design generates (Königk 2015: 182; Poldma 2008: viii). The IFI Interiors Declaration (International Federation of Interior Architects / Designers 2011) states of designers: "It is all things considered, for Humanity, our definitive client, that we plan. We are forming the spaces that form human experience. This is our main event, what we make, what we give. It is how we procure our place at the human table. It is the reason our work is essential to our clients, to our social orders and to ourselves. It is the distinction we make and why we pick this honourable calling".

Worldwide, workshops and conferences are being conducted on global social problems in different fields, explicitly and implicitly related to design practitioners (Smith et al. 2014: ix). Interior designers need to contribute to this debate. First, there is a desire for equal access to sound architecture for all, emphasising social justice; second, there is a need to involve the city through faculty and student initiatives, to enhance the importance of interior design to educators and encourage meaningful progress. The existing design practices often point to a shift in the accepted limits and the advent of new disciplines. Thus, overlaps can arise. Design approaches and outcomes are far from typical for these new experimental fields and result in diverse strategies related to new intrinsic goals of transformation, transition and creativity (Veiga and Almendra 2013: 2).

2.5.2 Educational value

Educated designers work well beyond aesthetic beauty to enhance the standard of living, boost working efficiency and preserve public health, protection and wellbeing in a designed setting Binggeli (2007). The three Es – Education, Experience and Examination – provide them with the abilities they need to learn (Moody 2012: 26;

Sullivan 2005: 36). Knowledge and the ability to interpret and understand plans to alter and enhance the standard of life for inhabitants are open to informed and skilled practitioners. Ironically, the interior design course content is quite close to the studies on architecture (namely, concept, information, building, material characteristics and AutoCAD) (Perolini 2011: 165). As professionals, interior designers find solutions through design for people who use and live in various metropolitan spatial landscapes. Interior designers are looking at their requirements; whether they are practical, emotional, mental or ecological, by recognising how analysis may define and explain the connection between human behaviour and the built-up environment (Perolini 2011: 168).

However, there appears to be a gap, both in the training of interior designers, and most likely, in the continuous education of graduating interior design students. Practitioners have argued that research projects have been incompatible with practice (Dickinson, Anthony and Marsden 2009; Huber 2016, White, 1994 #451). Unless research findings are known, design processes and results are unlikely to improve. While design scholars bemoan that practitioners should be using research, some designers have ridiculed their efforts. While researchers have outlined solutions to minimise the difference in research use, these are mostly autonomous ideas and have not been commonly used to assess performance (Huber 2016; Huber 2018).

Different teaching pedagogies exist in interior design. These pedagogies allow graduating interior design students to leave with a well-balanced capacity to function and execute in the real world. Teaching methods include but are not limited to problem-based learning, critical thinking, design thinking, studio learning and evidence-based research. All of this aims to equip graduates with relevant skills, including effective communication with consumers, a critical appraisal of their and others' jobs, self-directional design-driven exploration and interdisciplinary collaboration (Galford, Hawkins and Hertweck 2015).

Evidence is a powerful tool and is used to inform designers' and architects' decisions. One of the most significantly beneficial educational skills that interior design students acquire is that of evidence-based research. Briefly, the evidence-driven design is where physical space choices are driven on analysis and datasets (Zheng and Sedeh 2020). Evidence-based research design explores and encourages a procedure for the

honest, explicit and reasonable utilisation of proof from research and practice in settling on basic choices – together with an educated client – about the design venture. Evidence-based design is the way toward basing choices about the built environment on solid research to accomplish ideal results (Zheng and Sedeh 2020).

This skill to gather information to inform a design solution is essential and in line with social innovation and socially responsible design. When operating in the field of social innovation, the designer cannot work in a silo. The designer must work with all stakeholders who are relevant to the project at hand. These stakeholders can include community members, non-profits, private business and governmental institutions (Fernando). The designers must immerse themselves in the context and gather the information to help them create a brief from which to contribute to the project and add their design value to the project. Evidence-based research for design can be viewed as another approach towards social innovation and is inherent in the interior design curriculum.

The ongoing debate of identity terminologies undermines interior design education. Many institutions, especially in Europe, have switched to interior architecture to give academic clout to the profession of interior design. Furthermore, interior design/architecture is sometimes organised in colleges rather than in universities, particularly in Europe. Moreover, in South Africa, universities of technology or private colleges continue to be given the persistent connotation of “non-academic” institutions a limiting factor to design progress (Somers 2018). However, the condition has improved drastically in the last 20 years. Due to the advancements in the educational sector prompted, by a revived emancipatory movement, interior design/architecture has progressed at a rapid rate from a technical and professional order to an academic one. It has matured enough that it is time to rethink these ancient values, eradicate unproductive shortcomings and propose modern disciplinary approaches (Somers 2018). No (design) discipline is fixated in time or its founding heritage, whether evolving or not, since its past is not just used for archives, but as building blocks of its future (Hillis 2018).

2.5.3 Theoretical value

The research will show that interior design has many theoretical constructs. Because of its youthful status among other industry professionals, interior design borrows academic resources from a neighbouring professional, such as architecture, to substantiate its theoretical constructs (Königk 2015). Most significant for this study is that of the theory of cultural meaning, as it is related to the capacity of interior design participating in social innovation for socially responsible design. The Lefebvre, Bruno Latour and Peter Sloterdijk's theoretical roles are deserving of consideration. These academic positions are standard in interior design discourse.

Along with more conventional theories, namely account description theory, semeiology, phenomenology and critical theory (Perolini 2011). The theory of cultural meaning speaks to interior design by helping interior design help individuals and cultural groups build a sense in their daily lives (Königk 2015). Within these very cultural constructs, our lives play out and that complex social issues or wicked problems manifest and take centre stage. Coupled with the writings of *Interiors Beyond Architecture*, interior design is pushed beyond the walls of the building shell and into every day interior spaces. Perolini (2011) articulates that daily principles and interactions can be leveraged to design improved spaces. Present methods of interior design training can be expanded to provide functional relationships and theories with humans and the world. The complexity of the interior space will provide a theoretical basis with various meanings.

Perolini (2011: 164) says that the constructed outdoor/interior setting plays an essential role in deciding significance in human life. It leads to the sentiments of individuals, physiological comfort, security and sense of community (Königk 2015: 53). This can be said to have an identical implication as Maslow's hierarchy of needs, where design has an equivalent ranking; that of Functionality, Reliability, Usability, Proficiency and Creativity. Perolini (2011: 164) affirms that interior designers play a crucial role in identifying and forming the environments in which people work, and thus have a responsibility to create conditions for these needs. Also, most interiors are planned to include the backdrop where social interaction is acted out, and individuals develop their social meaning. Interior designers are poised to some extent by education to traverse the waters of social constructs by cultural groups in society.

Therefore, the notion of socially responsible design and social innovation is not far off from interior design practice.

The goal of the design process is to consider the world of the consumer and assess if and on what parameters they evaluate procedures and relationships in the world (Perolini 2011: 166). The social innovation and socially responsible design processes include the same inherent step of understanding the user and working side-by-side to help them visualise their social meaning with design skills. Interior design can convey generational customs and practices and can be expanded for applied function through further creation or alteration (Königk 2015: 53). Königk also found out that the most important interior design goals are not graphical, technological, product-orientedness or materialism, but rather the interiority. Interiority can be characterised as a mechanism intrinsic to a person's interpretations representing a single consciousness of a person's universe and a psychologically relevant connection to the environment in a manner unique to the existence of the subject. These mechanisms involve the requirement for reflecting on someone's life experiences internally and a language-funded interpretation of this knowledge that enables personal experiences to be shared with other people (Perolini 2011: 167 and Königk 2015: 53).

The interior as interiority proposes a particular methodology: Rather than considering interior design carefully as articles in space, the inside turns into a figure of interiority. The dignity of lived space – its furniture, walls and roof – is significant because it represents personal subjectivity; how people live is an indication of how people think, feel and envision the world. The interior design scope of the interior has increased with discourses around relating the inside to interiority, and interior design tends to an unexpected challenge compared to typical spatial configurations; it defeats the reflection on inside space as an issue of taste and embellishment. The inside turns into a matter concerning portrayal: it is a model of individual life that allows people to understand better the world they live in (Ionescu 2018: 4). The interior has greater ethnic and national importance and relevance. Moreover, it symbolises personal experience, intimate interactions, people's beliefs and their possessions. Many who pursue social innovation for the intent of socially responsible design connect, and interior designers appreciate these behaviours. The interior designer is well versed with user impulses and passions.

In this context, interior design has a purpose; the artefact within can indeed be interpreted as an artefact of value (Königk, 2015: 49). Interior design enables cultural areas that are real and which function as means of conceptual community traditions (Königk 2015: 50; Perolini 2011). Social innovation is often involved with the intangible since the social problems it tries to solve are always challenging for the individuals who are afflicted by the issue to try recognise and interpret the matter. Interior design is an innovative discipline that increasingly becomes a pillar for sustainable meaning and interpretation in projects. The development mode facilitates international interaction and the international transition of resources (Königk 2015: 53).

People create and express their identities in personal spaces, so public spaces are created. Individuals utilise common approaches to define profession, residence and identification to mediate the barrier between themselves and the “other”. The best-located profession for this practice in the civic sphere is the professional training of interior design. (Königk, 2015: 53). It is in this social realm that interior design flourishes and where social innovation exists. Königk (2015: 58) calls on interior designers to not only design but to do so objectively. As new knowledge is (re)created regarding cultural norms required for the crucial implementation of the design, it includes rigorous design methods, which entail a more significant role to be performed by research in the design development (Königk 2015: 58).

Moreover, the conversation needs to extend into the interior design profession, where interior designers perceive themselves as doing formal work (design for hospitals, hotels, residences, restaurants or stores) versus the informal (informal settlements, street vendors or taxi shelters. Smith (2011) argues that designers’ mechanisms could make this current reality more acceptable of socially responsible design through establishing the formal and informal. The interior designer must define and recognise cultural codes to create significance in the interior design artefact. (Königk 2015: 58).

Interior design has become a dynamic, professional degree that uses a method that depends on individual behaviours and how the interior atmosphere suits their “physical, social and psychological” demands (Guerin and Martin 2004; Moody, Petty and Giglio 2015). Before the interior environment was thought of as a distinct aspect of architectural design, the character of the inside could be developed independently of building engineering (Ionescu 2018: 2). It is argued that the interior is the moment

when a building receives its cultural significance (Ionescu 2018: 2), therein promoting the health, security and welfare of users of interior space (Martin et al. 2001). However, interior design is also a model of our subjective life that, in turn, allows us to understand better the world in which we live (Ionescu 2018).

In contrast, Snyder (2018) encourages interior designers not to consider the profession as emerging, but one that has emerged; He emphasises that the capacity of interior design to aggregate and continuously transform has come out of its underrated existence. Snyder (2018) suggests that the task is to cautiously and flexibly categorise and differentiate the philosophy of the interior. The interior design discipline is innately relational, inclusive, and an open mind. It depends on and interacts alongside others in within other professions. Examples of theories that can be identified in interior design practice are Sensory Design, Environmental Design, Accessible Design, Attention Restoration Theory, Barrier Free Design, Human Behavioural Theory, Design Aesthetic Theory, Environmental Psychology for Design and Interior Urbanism. Ultimately, interior design theories cover social, political, psychological, metaphysical, technical and gender discourses, shape, influence, personality, the style of the fabrics, lamps, colours, decoration and man-made objects and the human body (Königk, 2015; Perolini 2011: 169).

None of the theoretical underpinnings are exclusive to interior design solely. The solutions may not be to argue for exclusivity, and the philosophy of interior design is not just a reconfiguration of architectural orthodoxy. Critical overlaps with environmental planning, urban and art-based areas – which involve architecture as one of many – educate and improve today's internal philosophy and research. The interior is built in a way that does not immediately become obvious. However, it is flexible and accessible to both the designer and the inhabitant. This needs a greater understanding of the social position of interior design and a more critical implementation of the organisation to build significance (Königk 2015: 61).

Theory tends to construct subjects but does so as a point of comparison by measuring them back to tradition. If a hypothesis is viewed as a past variation, where will it place the interior past? It has also been observed that interior design is a youthful profession compared to its peers; this implies that its historical timeline is limited. Consequently, its philosophy is even shorter (Weinthal 2018). Given interior design's status as a

"rising" discipline – often taught distinctly at colleges of applied sciences or, in individual nations, not available as a university programme – this propagates interior design's predicament and inadequacy. Inferiority alludes to the thought that interior design comes up short on a truly developed assortment of research and, particularly, a theory of its own. Instead, it generally depends on architecture and design theory (Königk 2010a). Theory building is an essential act of defining a discipline, and interior design is often seen as inferior because of the lack of theoretical underpinnings (Somers 2018). The battle in interior culture is the concept/detailing of this concept, and the development of theory, the discipline's "object of science". To date, we can conclude that there is no general "consensus" in the "interior" feeling and its theoretical premise.

Somers (2018) argues whether theory or institutions in theory necessarily contribute across those transient periods to interior design to confirm that they are an independent profession. Given the various elements of training and practice and the population of design sciences, including several areas in design, interdisciplinary training planners need to be used. The boundaries of landscape design, construction and collective developments around urban planning remain flat and nuanced in the border-drawing stage, amid multiple attempts in the past. It is suggested that interior designers work more in schooling and profession rather than in outdated hierarchy. Moreover, a focus on hierarchy creates patronising modelling, which distinguishes expertise from professions; this debate is futile and unprogressive; rather, professions lose power in territorial wars (Somers 2018).

Also, the principle that drawing from several disciplines and areas is not the mixture of mash-up or collage to help construct interior design but is necessary to distinguish between contextualisation. The architecture environment contains similar ideas from adjacent sectors. This leaves an attractive absence of required agreement and pluralism for cohesion and the in-depth perception of the room. The inclusiveness theory includes elasticity (Snyder 2018). The idea that the stimulus and other work are open-minded could lead to the principle of globalisation based on the dynamic dimension of the flows (Marcuse and Van Kempen 2000). The outcome will be the inability to gather values, concepts or ideologies coherently or entirely as the quest for "globality" is a focus within the field of interior design (Snyder 2013). This interdisciplinary field is expressed and assisted by the primary value of interior design.

Incorporators must be conscious of their power as they grapple with their discipline's positive flow. In the metaphor of a translucent curtain shielding different systems nowadays, the interior design theory is portrayed (Snyder: 2013).

2.6 Public and Professional Perceptions of Interior Design

Perceptions can be crippling or empowering, depending on which side of the coin one finds oneself. Perceptions can be crippling, especially for a profession trying to claim its design stake. "It is not a reality that matters but rather the perception of that reality" (Moody, Petty and Giglio 2015: 49). Schoenbach and Becker (1995) define perception as an "opinion", internal "attitude", or "belief" that addresses an object. These very perceptions are what attribute value from the public and professional on objects, processes, systems and structures (O.Nyumba et al. 2018). Since most people derive their notions, conceptual structures and meanings from their immediate environment and create them out of the interpretive experience, the connection between people's expectations and their social and cultural condition is crucial for the decision-making on environmental assets (Berkes 2004). The dynamism of popular opinion and the parties' involvement in decisions may be affected by legal "actors" by accountability and participation (Goodfellow et al. 2015).

Views regarding gender in interior design, confusion over interior design, interior architecture and interior decoration, and interior design as architecture – amongst other misconceptions – plague the interior design industry. These perceptions are rooted in the origins of interior design, which are traced back to the rich and famous being offered design services by equally famous or affluent women in society (Havenhand 2004). This perception slowly crept into the social fibre and has silently come along the journey of the maturation of the interior design profession. Interior design has not, to date, been able to shake off these lingering perceptions successfully, and they have become even more exasperated with modernisation.

What interior design missed in its bid for professional emancipation was the understating of the importance of public perceptions and those of other (design) professions. Interior design has had a lengthy contest with architecture over service offering turfs. These were even greater when interior design started to professionalise. Dickinson, Anthony and Marsden (2012) depict that architecture, like other professions, could not see the added value of interior design but instead saw a risk to

their professions and thus did not contribute positively to supporting the professionalisation of interior design. Simultaneously, as interior design was building its body of knowledge, the identified pillars of the interior design occupation seemed to be enhancing the public's "health, safety and welfare". Unfortunately, as noble and pertinent as these qualities are, they are not easily visible to the public who ascribe value to a profession (Sullivan 2005; Wasserman et al. 2000). Interior design did not explicitly communicate its social compact to the public and the profession at large. This was a missed opportunity and needs reinforcing significantly if interior design wants to accelerate away from public misconceptions (Anderson, Honey and Dudek 2007a; Khan and König 2019; König 2015). The difficulty then emerges in getting other fields to agree that the expertise and experience of interior design will apply to a multi-disciplinary humanitarian aid solution. Sadly, interior design is seldom deemed an effective collaborator except in the strongly affiliated buildings (Boehm and Kopec 2016: 277; König 2010a; Peronini 2011: 165). The interior design social compact offers interior design an opportunity to level with the public and gain the public's endorsement of interior design, not only as a service of the elite but also an essential service when designing for the betterment of society and influencing human behaviour.

In contrast to the woes of public perceptions, as well as other colleague professions to interior design, the research of Birdsong (2001), Dickinson et al. (2007), White and Dickson (1994), Dickinson (2004) and Dickinson et al. (2009) point to many interior design professionals who have not understood how important research is to promote the theory of knowledge in interior design. Furthermore, the value of post-graduate education in mastering theory and its ability to contribute to the knowledge corpus of the interior design profession is not understood amongst professionals. Several participants in their studies remain unsure if interior design educators, practitioners or professionals in other areas should be researching interior design (Dickinson, Anthony and Marsden 2009). Many of the participants valued what research could bring to the student during the design process. They identified the importance of research for successful project delivery, and evidence-based research had been the lighthouse for this renewed view. There were doubts as to whether students should take research-related courses (Dickinson et al. 2012).

Practising interior designers proposed that the busyness of work and professional demands prevent them from studying further. This disconnect of practising designer

and new research hampers the growth of the profession. It is commonplace to find academics who know much but do not affect change on the ground level and interior designers who are outdated and practice daily (Huber 2016; 2017: 40). Margolin and Margolin (2002) suggest that a rigorous research agenda is important for perceptions, as this research would help locate the role of a designer in the social intervention collaboration phase for social innovation (Ramirez 2012: 1567). They are thereby seeking ways to transform the collective opinion of designers into a picture that represents a socially conscious designer (Ramirez 2012: 1567).

Lasky and Nasadowski (2015: 25) tout that one of the contributors to a skewed perception of designers is that often after the design project is considered complete, designers walk away. Post evaluation of the impact of the intervention is usually not carried out. Hence, interior designers are neither accountable for this influence nor praised. Interior designers must be kept responsible and should be recognised. When interior designers are acknowledged, the value of the profession is created.

An opportunity presents itself for interior designers to help alter their perception positively by being involved in more interdisciplinary, cross-cultural and cross-institutional design for social innovation projects. This exposure will offer these projects the benefits of interior design skillset and help all stakeholder and industry professionals see first-hand the value of interior design and its unique offering. Interior designers are neither accountable for this influence nor praised. Interior designers must be kept responsible and recognised. When interior designers are acknowledged, the value of the profession is created. As future clients, (interior) designers ought to concentrate on including local area networks of small enterprises, civic agencies (healthcare facilities, insurers, colleges and municipal governments) and organisations, local organisations and private clients. The new clients will create a new model strategy (Xavier et al. 2015). In addition to co-producing solutions, designers need no longer develop finite ideas, but rather develop situations, frameworks and realistic techniques (Morelli 2007; Drake et al. 2011). Therefore, two significant instances underlie the analysis of the link between (interior) designers and their clients:

- Organisations in which (interior) designers are interested – not just manufacturing goods but the production of substitutes – have a unique social position.

- (Interior) designers will look for alternative outlets for their clients, such as local institutions, utility suppliers, organisations and even individuals. (Morelli 2007: 7-8; Xavier et al. 2015).

Interior designers should not be put off by design projects that are not stereotypically interiors based. Like other design professionals, interior designers have and use design thinking strategies to solve problems. When paired with different interpretations of design thinking from other industry professions, Interior design's unique design thinking strategies will help to innovate new social innovations that address complex social problems. Interior design services are positioned so that interior designers have frequent contact with end-users of their projects. This interaction allows interior design to design empathetically, and empathic design is necessary when creating social innovation. This unique understating of human behaviour is an essential attribute for interior designers to help persuade the public and other professions of its unique value and social compact (Guerin and Martin 2010).

Social innovation projects often receive extensive media and Internet coverage, and research attention as the world tries to grapple with compelling social issues. Organisations and people working in the social innovation field garner attention to creating research material to help other designers (Er and Kaya 2008: 166). The very same media outlets that have contributed to the skewed perception of interior design (Perolini 2011: 165) should also be utilised to correct these perceptions. The media is a valuable medium to influence the public's awareness and how they feel regarding the environment around them (Moody, Petty and Giglio 2015: 53; Drab 2002).

Television is the pivotal media that affect the public's opinion of the picture of a career. Many images are wrong or reveal just a dramatic aspect in the workings of the career (Moody, Petty and Giglio 2015: 52). DIY magazines do not help because they give the public the perception that they can do it themselves without specialist knowledge (Drab 2002: 30). The work of an interior decorator is outstanding, but lacks any technical expertise, ramifications on the effects on public "wellbeing, safety and health" and is not subject to regulations. It calls to reason that the title of interior designer ought to be governed and regulated to remove confusion and differentiate between designer and decorator (Friedrichs 2002; Piotrowski 2011: 2; Moody, Petty and Giglio 2015: 50).

Globally in different countries, a varying degree of contention exists over the title of the interior designer. Some countries have gravitated to using interior architect as an alternative to interior designer to differentiate the weightiness of the work of an “interior designer”. However, in other countries, interior architect is not a term used for title contrasts but is a sub-set of architecture itself. In comparison to South Africa, according to Perolini (2011: 165), the usage of the title “interior design” in the United States, United Kingdom and Australia is amply covered by title, practice and statute. The certificate shall limit the use of identification to those that have met the registration and licensing criteria. In South Africa, the title of interior design is not protected by law or regulated; therefore, even without formal education, anyone can call himself an interior designer as per NQF requirements (Perolini 2011: 165). The term interior architect is generally accepted and used in Europe, but Australia's Architects Act considers the word forbidden for use by someone other than a licensed architect.

In a study by Whitfield and Smith (n.d), titled “Profiling the Designer: How are the Design Professions Perceived?” the participant was unsurprisingly mixed up between an interior decorator (the interpretation of the interior designer) and an artisan (a woodworker). A graphic designer and a fashion designer were the two most cohesive categories for individual’s differentiation. Given these misunderstandings, interior designers still primarily have the training to solve complex human systems and sensitive places of human needs beyond decoration (Boehm and Kopec 2016: 277).

The position and understanding of designers shift to the ebbs and flows of industrial firms, dramatically altering their social function. The current situation suggests that the industrial environment is genetically engineered, and therefore, the positions and operation of the designers are "genetic mutations". Both businesses and designers no longer support passive consumers for various goods and services, but instead promote a value-co-production method (Ferretti and Freire 2013: 64; Er and Kaya 2008; Manzini 2007). It is necessary to consider the public's views of this career and shape and transform these views. Inaccurate perceptions about interior design affect the possibility of regulating the interior design profession and obstruct the protection of the public's “health, safety and welfare”. Interior designers must create strategies to change these perceptions. Like all design practitioners, interior designers claim that the way they operate will help solve urgent societal and economic issues (Chick 2012; Fuad-Luke 2009).

As mentioned, interior designers are poised in the built environment or, by nature of the profession, to influence how people feel and behave within the interior environment. However, this power to influence can go unutilised if the designer does not consider that some projects fall within their sphere of work or influence. Suppose the perception within the interior design profession is such that social innovation is outside of the scope and work of the profession; in that case, social innovation is a pipe dream for those whose perception within the industry is otherwise, as they probably are employed within a company and delegated projects to work on based on the clientele the company approaches or targets.

The onus rests on individual interior designers and interior design professional bodies to re-educate the public about the complex nature of interior design and the high acumen needed and gained through education, examination and experience that allows interior designers to put together interior environments that support the “health, safety and welfare” of occupants. It does not help the plight of interior design if professionals cannot articulate what they do (Poldma 2008). Interior designers often express what they do not do, or who they are not, rather than describe interior design's unique offering. Additionally, they make comparisons to architecture as a way of gaining clout and credibility rather than communicating their unique value (Königk 2010a; Havenhand 2004). Moreover, interior design and interior design professionals need to prove that their design thinking ability is limited to thinking inside the box of the interior environment, but general problem solving could solve local and global challenges. Furthermore, interior designers need to see their participation in the larger conversation of social innovation for socially responsible design an imperative, especially if the profession want to alter public perceptions.

2.7 Conclusion

Finally, it is undeniable that interior design has a significant impact on people and the human body, affecting thoughts, emotions, beliefs, behaviours, and our perception of ourselves and our existence. Interior design shapes the world around us, forming cultures and relationships that impact how we live our lives, and influence and treat one another in greater society. When we understand people, how we use space, and

why we act or react under certain conditions makes us better, empathetic designers. However, if only the select few have access to and profit from the design skills and knowledge pool that interior designers have, then our significance is greatly diminished. For an interior designer to help its public perception of superficial design, it needs to communicate and advocate for its social compact. This will change public and professional perceptions and help give clout and value to the profession overall. More importantly than the quest to help settle the professionalisation debate, interior design should consider design for social innovation – for more socially responsible design, a design imperative not only of individual interior designers but interior design companies and organisations. The world faces many social ills, and one could argue that many occur within an interior space. Therefore, interior design has a significant role to play due to the nature of the profession in promoting life systems for the public. Future interior design students need new skills that are not based solely on design capabilities but also on human psychology, sociology, and strategic thinking.

In trying to position interior design within a design for social innovation and to argue for more socially responsible interior design, much groundwork regarding definition and terminology needs to occur. What is clear is that the plethora of explanations and vocabulary that exist to describe social innovation, design for social innovation and socially responsible design both agree and disagree with each other, depending on which author and design field readers are searching. What is also clear is that there are nuances of more similarities than differences between the terms. Socially responsible design is a result of Social innovation, according to the literature review. The literature analysis provided an opportunity to look at the role of interior design in the social innovation discussion. The course of interior design will focus away from the industry's image to allow students to become design students who can bring about change, find a greater understanding of their culture and their position in the world to promote an informed citizenry. The development must also be reoriented through a considerable reinforcement of the theoretical status of interior design learning and the review of studios. The next chapter provides a conceptual framework for the plausible integration of social innovation processes into interior design processes for the purpose of adopting social innovation practice as an ethos for interior design professional practice.

CHAPTER THREE

CONCEPTUAL FRAMEWORK

3.1 Introduction

The premise of this dissertation is that social innovation, when merged with interior design, makes interior design become more socially responsible and can have additional perspectives related to the growth of the interior design social compact. Contextually the research is building and designing, a unique framework to show the links and process of integrating social innovation into interior design. Specifically, social innovation in expression and application becomes the design for social innovation in interior design, as outlined in chapter two in the literature review. Although seeming linear in nature, the conceptual framework acknowledges the nuances of each phase of the integration. Within interior design, social innovation, and socially responsible design, iterative processes occur and are necessary for greater social value.

The literature discussed in the previous section emphasises discourses around social problems, social innovation in the design field, socially responsible design, interior design's social compact and the interior design value proposition. The conceptual framework facilitates the researcher's outlook regarding assembling the research variables in a mechanism that better describes the logical and natural progression of the observed phenomena (Camp 2001). The conceptual framework is associated with the principles of empirical analysis and the important hypotheses used to advance and systematise the researcher's awareness (Peshkin 1993). This Chapter provides an overview of these concepts and how they work together to create a framework for interior design that is more socially responsible by matching social innovation processes to interior processes, which are then expressed as socially responsible design for greater social value.

As mentioned in the literature review, the study of interior design has an ongoing quest for its professional status or professionalisation (Khan and König 2019: 46). The process of professionalisation influences interior design's social compact and the negotiation thereof. The reverse is also true: The lack of social compact is a threat to a profession's efforts towards professionalisation. Society grants a profession

prestige, trust, autonomy, self-regulation and competitive financial support in the expectation that the profession will, in return, be competent, selfless, ethical and meet the specific individual and societal needs in the services they provide. The inability to illustrate this mutual benefit results in the illegitimacy of a profession (Wilensky 1964; Abbott 1983; Sullivan 2005; Anderson, Honey and Dudek 2007, Anderson, Honey and Dudek 2007a). This framework focuses on linking the relationships between the concepts mentioned. However, social innovation and socially responsible design in the literature, especially in the South African context, and how it can influence the interior design social compact, is underexplored in interior design practices (Lekhanya 2019).

The theory is designed to describe, anticipate and interpret phenomena, and it often questions the current understanding and extends it beyond the boundaries of its current critical limitations. The conceptual framework is the mechanism that may carry a research study premise or endorse it. The conceptual context illustrates and outlines the belief that demonstrates why the question of the study is present and how it interlinks (Tashakkori and Teddlie 2003). The following conceptual framework for Social Innovation Integration into Interior Design, as demonstrated in Figure 3.1. is designed to carry and endorse the implied relationships between interior design, social innovation, and socially responsible design. The conceptual framework suggests that the mechanics of interior design are already in line with those of social innovation, which is a vehicle for socially responsible design. Thus, becoming a tool to help interior design's social compact (Shields and Hassan 2006: 315). The following diagram, Figure 3.1, shows the relationship of the concepts that make up the conceptual framework, what propels them and how they are related:

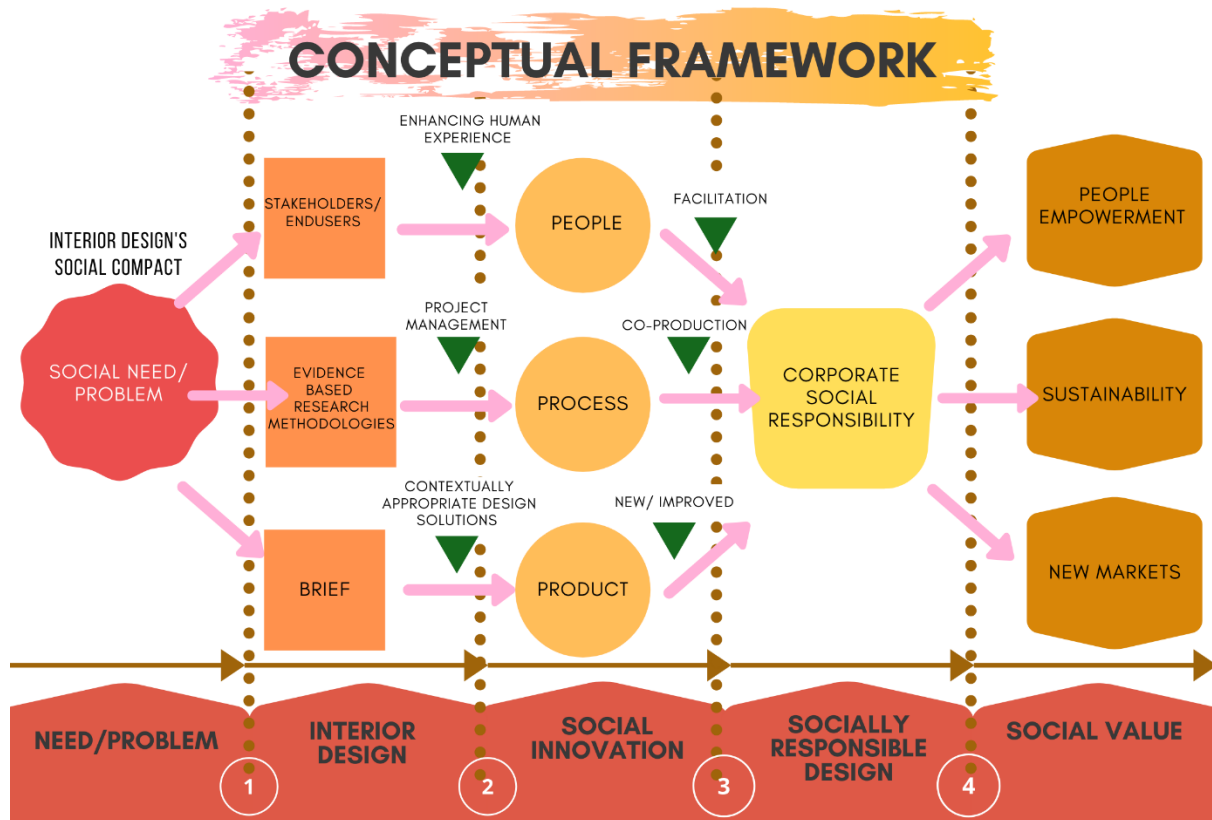


Figure 3.1 Conceptual Framework for Social Innovation Integration into Interior Design

3.2 Social Need/Problem

Social problems are commonplace often embedded in every aspect of civil society. People witness, are affected or interact with some type of social problem on an almost daily basis. Social need or problems are those that affect a large group of people negatively, often requiring to be addressed and a solution provided usually by governmental bodies or NGO's (Theodorson 1979; Rwomire 2001; Anon 2010; Loseke 2017). Social problems are often systematic and are interchangeably known as social issues, challenges or needs (Spector and Kitsuse 2001; Benson and Saguy 2005; Van der Westhuizen and Swart 2015). Within the design domain, social problems and the banner under which they are addressed vary, depending on the design discipline and how they are addressed. As such, the names for the different approaches varies, including Design Activism, Social Design, Public Interest Design, and Social Justice Design (Margolin and Margolin 2002; Fuad-Luke 2009). However, no matter how many names there are for addressing social problems, the underlying

consensus is that social issues are wicked problems (Rittel and Webber 1973; Buchanan 1992; Margolin and Margolin 2002; Sweeting 2018).

According to Rittel and Webber (1973), a wicked problem is socially or culturally impossible to address for a combination of four reasons: Insufficient or inconsistent information, the number of individuals and views concerned, the grave economic pressure and the inter-related existence of specific difficulties with other difficulties (Buchanan 1992; Kolko 2012; Peters 2017). The literature review highlighted that social needs/problems/issues are “hard to solve” and require a collaborative effort to tackle them. The top-down approach (Julier 2013) and relegated silos cannot effectively tackle social issues, because they lack the lived experiences of the crowd to create a holistic picture of the problem (Melles, de Vere and Misic 2011; Cox, Wing and Dillon 2017; Verschuere et al. 2018). The systematic nature of the difficulties calls for cross-sectoral, inter-disciplinary and multiple stakeholder participation and a determination to see the change (Fuad-Luke 2009; Manzini 2010, 2014b; Manzini 2015). Within the interior design profession, social problems plug into or are addressed under the interior design social compact (Anderson, Honey and Dudek 2007a; Martin and Guerin 2010). In South Africa, the IID has positioned the social compact as part of CPD points as an added extra to mainstream interior design work (The African Institute of the Interior Design Professions 2015). This interior design social compact is often manifested as a response to the corporate social responsibility from external clients with whom interior designers and companies’ partner.

3.2.1 Interior design’s social compact

Within interior design, the premise to create significant social impact is intertwined with the global discourse of interior design’s professionalisation (Anderson, Honey and Dudek 2007, Anderson, Honey and Dudek 2007a; Khan and Königk 2019). A practice must persuade the public that it is trustworthy in terms of professional legitimacy to obtain the benefits of professionalisation, a secure title and a business monopoly (Wilensky 1964; Wasserman, Sullivan and Palermo 2000; Sullivan 2005: 30-31). As with other professions, doing good or the social compact is a mandatory part of the profession, and in interior design, it had been a contested issue. The interior design

profession has been questioned about the unique social value proposition of interior design (Globus 2010; Khan and Königk 2019).

Social problems offer a platform for interior design's social compact to be expanded and expounded, including the problem of changing lifestyles and livelihoods (Martin and Guerin 2010; Lucas 2015: 517). High globalisation and a decline in nomadic lifestyles mean that most human life is spent within walls of various shapes and sizes. As humans predominantly inhabit domestic spaces, it is only natural to desire to personalize them. People attribute deep personal and cultural meaning and resonance to interior environments (Perolini 2011; Perolini 2014). Many of society's social problems occur or are related to an interior space, requiring intentional design and support. In the writings of Harber and Buckland (2014), using the South African high-density hostels inhabited typically by miners as an example highlight the impact and consequences of no design intervention and, consequently, no strategy in community engagement when designing for society. Harber and Buckland (2014) illustrate that high-density living has merit, especially in this age of rapid globalisation. However, the South African hostel is one such example where design has failed.

In contrast, most interior design commissions are aimed at utopian ideals of the "rich" the hostels are minimalist, practical, profoundly personal and expedient in approach to building realistic experiences for the residents. The residents are compelled to actualise their personality and to convey their heritage in an often-unwelcoming built environment to somehow connect with their homeland they have left behind in pursuit of a better future. Their new city adaptations and expediency could have been considered from the onset of the design of the hostel to help people have a better quality of life versus beds propped on bricks, communal showers and stacked beds (Smith, Lommerse and Metcalfe 2014).

More than just the interior space, the idea of interiority is shifting. Perolini (2014) and Ionescu (2018) define interiority as pushing interior design beyond objects in space or spatial arrangements. Instead, space becomes an interior when it receives its cultural significance. In interiority, the interior is easily transferrable and adaptable outside the confines and constraints of walls "space when viewed through the lens of wellbeing not only considers the immediacy of the physical space but extends this through time to consider the future effects of the space on users" (McCarthy 2005; Perolini 2014;

Ionescu 2018). If the very idea of interior design through interiority is shifting, the context of the type of social problems that interior designers can address is also broadening. Therefore, the realm of the social compact is also shifting and expanding beyond typical interior design walls.

The shift in interior design interiority is not new and outside the interior design scope. Interior design's interdisciplinary and collaborative nature, as witnessed in the constructs of the design team (Poldma 2009:17), lends itself to addressing wicked problems, as wicked problems cannot be solved in a vacuum but require the crossing of sectors and disciplines (Fuad-Luke 2009; Augustin 2014; Lucas 2015; Manzini 2015). The human condition is not linear but heavily intertwined and fluid with its surroundings. Where there are no ways, people create their own way with whatever resources they have available (Harber and Buckland, 2014). The study of Maslow Hierarchy expresses that all five levels of human needs happen almost simultaneously (McLeod 2018; Hopper 2020), and social problems are present across all five levels, thus require a fluidity in approach when looking for solutions.

3.3 Interior Design Process

The interior design process is a multi-stage programme that is iterative at times (Zeisel 2006; Poldma 2009). Interior design projects are often initiated by external parties seeking out interior designers' services for their respective projects that require complex spatial solving. It is a considerable fact that interior designers do not predominantly initiate interior design projects, but clients who seek out interior designers (Poldma 2009). The six stages listed below lead to the inception and culmination of interior design projects. Within these stages lies the core of interior design services; namely, the brief and contextually appropriate solutions, evidence-based methodologies and project management and stakeholder engagement for enhancement of the human experience.

1. Brief Appraisal and Definition of the Project
2. Design Concept
3. Design Development
4. Technical Documentation
5. Contract Administration and Inspection

6. Post Occupancy Evaluation

According to the nature of the project, even before the appraisal and definition of the project stage, the interior designer first must understand the context within which the project is to be executed. The contexts are made up of historical context, cultural context, regional and local contexts – each context comes with its own set of rules within which the designer needs to operate (Poldma 2009). Designers are usually familiar with contextual rules within their geographical area of operation, such as stylistic tendencies related to cultures and periods. However, situations differ anytime the designer steps into a different cultural region or historical time period. In those situations, the interior designer, upon realising the inadequacy of their contextual tools, requires different design responses. When confronted with these unfamiliar circumstances, the interior designer needs to do intersectional research and studies of the new contexts in order to code switch appropriately and respond accordingly with contextually appropriate solutions.

The interior designer's ability to shift to new rules that require different design responses is the nature of social innovation. Each social innovation process is unique, with unique people groups and variables that require adjustments from designers. When confronted with these unfamiliar circumstances, the interior designer needs to research, study, and understand their contexts and respond accordingly and carefully.

Once the interior designer is adequately aware of the historical, cultural, regional and local context of the project, only then can they move on to the brief appraisal and definition of the project. During this stage, the interior designer is acquainted with the stakeholders, the clients, and the end-users to ensure that their human experience is enhanced within the design project. Following close behind is developing the client's brief to ensure that the contextually appropriate solutions are provided through a creative, technical and holistic brief. As early as stages two and three, Design Concept and Design Development, evidence-based methodologies are utilised to develop the final solution through analysis and synthesis of research. The holistic, creative and technical aspects of the interior design brief for the design project, together with evidence-based methodologies, are essential to produce contextually appropriate design solutions that enhance the human experience for all stakeholders, users and clients involved in the design project. Evidence-based research methodologies help

the interior designer understand all stakeholders' needs in developing the client brief, which would then be executed, and project managed later.

The technical information gathered during research is conveyed to the invested parties in the project through the use of visual media, often in the form of sketches, diagrams, charts and computer-aided drawings used to reflect the findings, analysis and synthesis of evidence-based approaches (Cama 2009; Nussbaumer 2009; McCullough 2010; Friedow 2012; Nemeth 2014). Evidence-based research methodologies are weighed with the project requirements to determine which research method would yield the appropriate solutions for the design project. Through stage four and five, Technical Documentation and Contract Administration Inspection, the project is documented for execution and managed into completion.

The process between the stages is generally iterative, and as the project develops, the parameters become more and more apparent. The processes flow from one aspect to another, and sometimes specific steps overlap or return later (Poldma 2009). The social innovation process is similar in this regard as it follows concurrent processes and methods of defining issues, planning, executing and evaluating pilot projects and other evaluation methods with the overall aim of translating innovative practices into processes similar to those carried out by interior designers. Figure 3.2 below illustrates the relationship between the six stages of the interior design process to those of social innovation. The social innovation process is described in more detail in the following sub-section.

INTERIOR DESIGN PROCESSES

TO SOCIAL INNOVATION PROCESSES

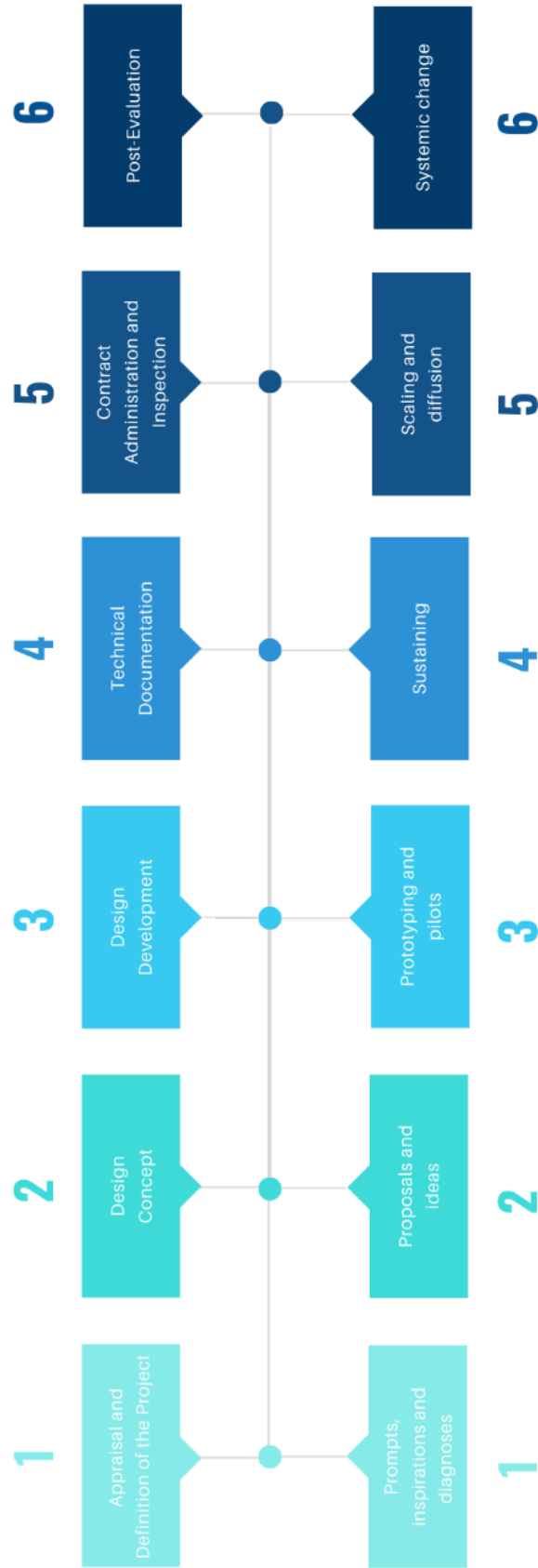


Figure 3.2 The Inferred Relationship between Interior Design and Social Innovation

The holistic aspect of the brief calls for the interior designer to design by including social, ecological, economic and aesthetic aspects of social structures within the project scope. The creative part of the brief must consist of cultural contexts and aesthetics relevant to the brief and stakeholder aspirations. It should be dignifying and socially relative with just narratives of the stakeholders, project-specific branding, design principles and design elements, all of which are creatively expressed or represented. Lastly, the technical brief is an interior design brief that is pleasing to look at and functional, where form and function are of equal importance. With the input of evidence-based methodologies, the interior designer addresses the technical aspects of the design project. These include but are not limited to building regulations and codes, time management, budgeting and feasibility studies, material selections, human factors and ergonomics, environmental psychology, millwork specification, plumbing location and electrical layouts – all of which are poised to enhance the human experience through contextually appropriated solutions.

Enhancing human experience requires environments that facilitate mental and physical wellbeing by providing an environment that engages people as individuals and groups at all levels of society. The three pillars for this human experience in interior design are health, safety and welfare (Moody 2012; Moody and Petty 2014). Factors of health comprise comfort design, indoor air quality, lighting systems and sound quality (Guerin and Martin 2010: 80). Factors of safety include construction systems, space arrangement and specification of apparatus, equipment, resources and goods (Guerin and Martin 2010: 81). Factors of welfare include inhabitant wellbeing and productivity, anthropometric factors/behaviour, communal and societal context, natural lighting/nature and colour theory (Guerin and Martin 2010: 82). All these factors must be included and informed by evidence-based methodologies to ensure that the stakeholders are catered for and the solution appropriate.

The interior design team would conduct systematic analytical, empirical research to connect the design of the solution with stakeholder delivery outcomes outlined in the brief (Cama 2009; Nussbaumer 2009; McCullough 2010). The process can follow multiple techniques depending on the methodology selected for that project. For example, it could be a two-step process including current research and case studies and an overview of each subject described within the identified studies (Hamilton 2003; Cama 2009; Nussbaumer 2009; Lewin 2010; Kopec et al. 2012). In practical

application, the designers would start with Preparing for Research – which includes defining analysis priorities and objectives and seeking credible forms of proof (Lewin 2010) – then they would analyse pertinent evidence, develop essential design ideas and create their hypothesis (McCullough 2010; Groat and Wang 2013). After that, research is done by understanding the methodologies required for the analysis of the specific project, the understanding and development of research instruments relevant for the project, and the measuring of outcomes after occupancy (Hamilton and Watkins 2008; Debajyoti 2011). The evidence-based methods are then assessed through a Post-Occupancy Evaluation (POE) to measure their effectiveness in practice (Zimring and Reizenstein 1980). Post-occupancy evaluation is a significant final phase in the construction process and is one of the most frequent research styles used to inform evidence-based design (Hay et al. 2018; Martinez-Molina et al. 2018). After finishing the project “prototype”, the designer tracks the progress of the design solution concerning its use through assessments (Niskanen 2017). Post-occupancy evaluation can be performed at intervals to determine client happiness and improve the information for potential ventures (Preiser Wolfgang 1995). The design deliverables are pitted against the design solution to see their successes and failures. The designer will make changes to alter the performance of future solutions. This can include client and end-user questionnaires, consultations, or walk-through examinations of the setting. Industry peers may also be requested to assess the design solution (Hay et al. 2018). This design process can be argued as the “textbook” and foundational approach for all design briefs and interior design projects. However interior design processes are also iterative in nature with multiple revisions undertaken at the varying levels of the stages of work.

It is worth mentioning that because of the varying natures of design studios and multiple approaches to designing a brief. Some design studios and designers may prefer the process of Research through Design. Therein design activities play a formative role in the generation of knowledge. Design becomes the first point of research inquiry and information gathering (Stappers 2013), which is mirrored in the social innovation process. Through the Research through Design process, ideation happens almost immediately. This quick jump to ideation means that concept development and creation happen simultaneously. The advantage to this process is that the designer would have wrestled with possibilities and limits, the ramifications of

theoretical goals/constructs, and the collision of these with the real physical world. In other terms, any designer working with Research through Design would have broken through real barriers to the construction of the proper connection between the artefact and its application. This method of reflection in itself provides knowledge that can be expressed and shared explicitly. That is how evidence arises from obscurity and contributes to potential efforts. (Stappers and Giaccardi 2014). Research through Design, like social innovation, is new and gaining ground in the academic field to match practice.

And like social innovation, there are questions over how to turn design explorations into systematic and sufficiently published research that is communicated and accessible for review. The issue is how design scholars should partake in each other's contributions, and draw upon them (Zimmerman, Stolterman and Forlizzi 2010; Höök et al. 2015). The positioning of rigour and academic commitment remains uncertain.

3.4 Social Innovation Process

The social innovation leg towards social value for interior design business and society would have already begun with interior design process methods. Interior design processes used to complete a finished interior design product are similar to social innovation processes and share common characteristics, such as the nonlinear nature of the design process, collaborative efforts amongst different stakeholder and professionals and design thinking for problem-solving (Manzini 2015). When interior design is plugged into social innovation or design for social innovation, it utilises social innovation tools like design thinking to empathise, define, ideate, prototype, test and implement the solution for the identified social problem being addressed (Brown and Wyatt 2010; Docherty 2017; Dam and Siang 2018). At this time, through the interior design processes of brief project generation, evidence-based research methodologies, stakeholder and end-user identification, some of the problem framings would have begun. The social innovation process would now accentuate the interior design processes.

Because social problems or wicked problems cannot be addressed in silos, the social innovation process would help identify, locate and brainstorm possible collaborators for the project being achieved. Interior designers need to remember that they are as

many project leaders as the stakeholders involved in the social innovation process. The belief that individuals are capable interpreters of their own experiences and have qualified answers for their own challenges is one of the most effective forms of fostering social innovation and shifts the power dynamic from the designer to the individual (Mulgan 2006: 149). This is beneficial, as it opens a pool of unexplored or undiscovered information and resources unbeknown to the designer that they can leverage for business profit and social value (Lee 2008; Maina 2011; Cox, Wing and Dillon 2017; Akama, Hagen and Whaanga-Schollum 2019; Mckercher 2020).

Social innovation, like interior design, operates through six iterative stages, namely Prompts, inspirations, and diagnoses, Proposals and ideas, Prototyping and pilots, Sustaining, Scaling and diffusion and System change (Murray, Caulier-Grice and Mulgan 2010: 12-13).

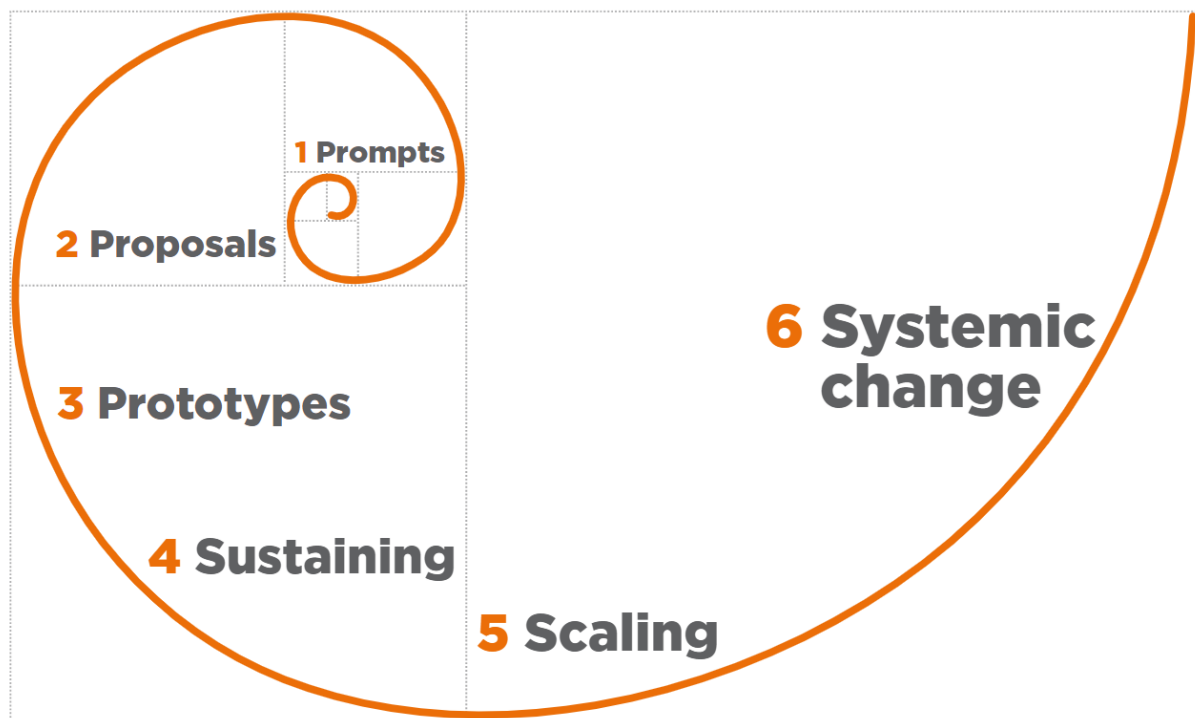


Figure 3.3 The Phases in the Social innovation Process. Adapted from (Murray, Caulier-Grice and Mulgan 2010: 11)

Figure 3.3 above illustrates the process of social innovation through its six stages similar to interior design. Unlike interior design's more linear streamlined process, the spiral or nautilus shape, emphasizes the growing effects of the different stages of

social innovation towards the solutions. However, the social innovation process is not sequential but overlaps with some social innovation jumping straight to scaling with feedback loops between each stage, as seen in figure 3.4 (Murray, Caulier-Grice and Mulgan 2010). The point of departure for the social innovation project would be the prompting stage which happening through facilitation and co-design, beginning with the identification of a need that is not fulfilled and an understanding of how this might be satisfied (Murray, Mulgan and Caulier-Grice 2008; Murray, Caulier-Grice and Mulgan 2010). The team working on the project would first get acquainted in a team-building activity and discuss thoroughly with a community of committed partners the problem and the variety of potential alternatives, providing case studies of other similar solutions to the problem (TEPSIE 2014; Nagore and Bynon 2018). At this point, the interior design business as the host hub and acting project facilitators will take the time to promote the iterative process. All partners are taught about desired values, instruments and techniques of social innovation, including communication skills, mapping and modelling and data visualisation skills, so that everybody could feel optimistic and confident to help towards the project (Brown and Wyatt 2010; Altuna et al. 2015; Amatullo 2017; Caroli et al. 2018; Yang 2018).

After that, idea generation begins through proposals and ideas, utilising a combination of observations and experience. This happens in the form of an innovative conversation led by the tools previously presented. The interior design business as facilitator uses a method of supervised brainstorming intended to help participants transcend the initial obstacle to the “invention” of new ideas and, therefore, to “decrease one’s sense of insufficiency and raise their confidence”. The first move is to strive to represent the participants’ current practices by incorporating the essential characteristics of design standards that have been utilised for the evaluation and development of proposals that originated from collaborative dialogue in the second process. Then the project will go on to the next level of design concepts through prototypes (Selloni and Corubolo 2017).

In the next level of prototyping through co-creation, co-production steps are taken in which concepts are introduced for testing and eventual refinement (Murray, Mulgan and Caulier-Grice 2008; Rayna and Striukova 2019). The process may include rapid prototyping approaches that move quickly to evaluate a design concept in actual or partly existing settings. Simple prototyping methods that make it possible to create

and test ideas organically include incubators, experiments in real-time and formal pilots (Murray, Mulgan and Caulier-Grice 2008).

The process of development and refining of proposals is especially relevant in the collective economy since it is in this manner that coalitions (including disputes with firm interests) increase in strength and tensions are resolved. In these procedures, performance metrics are often accepted (Murray, Caulier-Grice and Mulgan 2010). Following testing and trials, the innovation is approved and sustained; the concept is adequately considered and then simplified for daily usage, which is the sustaining stage. It is important to note that even before or after the sustaining stage, the process can go back to the prompting stage depending on the process outcomes and testing have yielded in relation to the desired output Figure 3.4 below illustrates the iterative nature of social innovation in and across each of the stages.

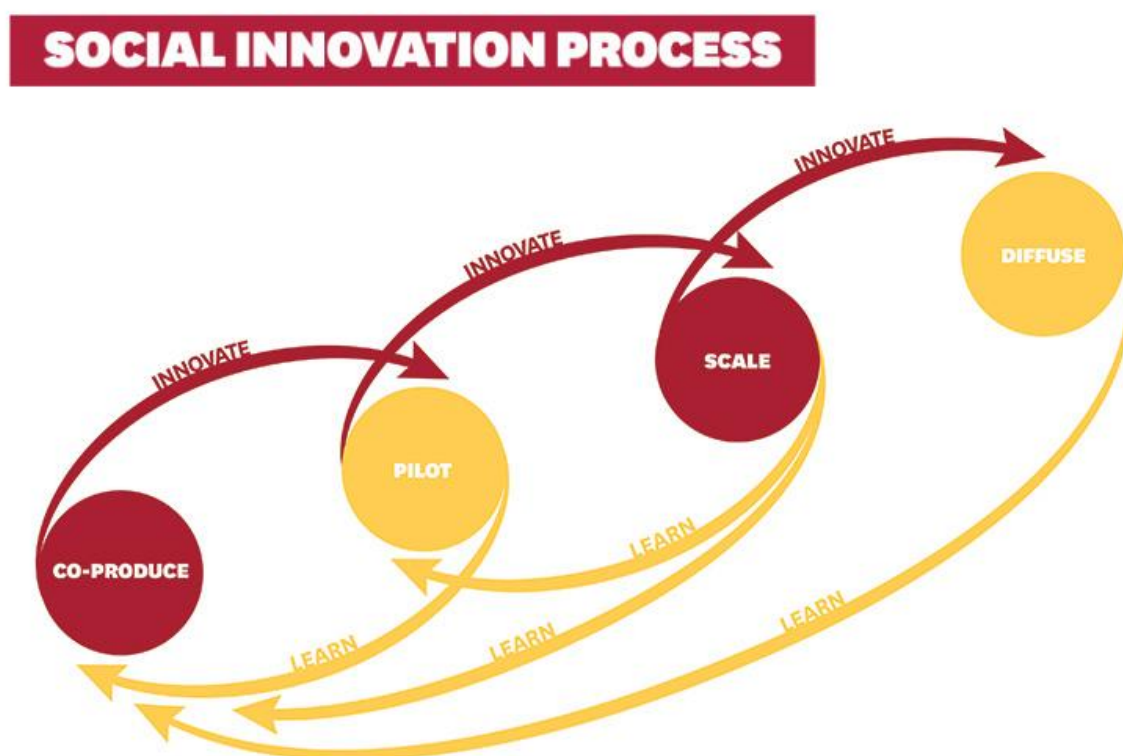


Figure 3. 4 The Iterative Nature of Social innovation Through the Stages Adopted from (Sol Price Center for Social Innovation n.d.)

At the sustaining stage, revenue sources are established to sustain the innovation and the organisation's long-term financial stability – for example, a social enterprise – the creation needs sharpening (and often simplifying) technologies and seeking revenue

streams that can progress the commodity (Murray, Mulgan and Caulier-Grice 2008; Rayna and Striukova 2019). This means that whether private sector or public sector for-profit or non-profit structures and processes of sustainable development must be established. These include identifying sustainable expenditures, performance measures, skilled teams and other resources, like legislatures or governmental inputs depending on the project.

The established new or modified ideas move towards scaling by being produced or established in the last two stages of social innovation, contributing to products, services, markets or processes. The unfulfilled need is readdressed, and its emancipatory qualities checked against the end-user's ability to act in their own capacities in the future. It is adopted and scaled, therefore creating a sustainable future (Caulier-Grice et al. 2012; Franz, Hochgerner and Howaldt 2012; Dervojeda et al. 2014b; Amatullo 2015; Ionescu 2015; Manzini 2015). This process aims to extend and disseminate the invention outside the initial test platform through scaling and diffusion (Murray, Caulier-Grice and Mulgan 2010; TEPSIE 2014; Rayna and Striukova 2019). The strategies selected in this step have been supported through intensive innovation development system and techniques. The stakeholders support the hosting interior design business acting as the facilitator during the inception of the project. Together they have developed the framework and actively pursued pilot solution prototypes. The focus shift at this stage to the concentration on the latest results of the tests of the challenge, the development of a marketing plan, reconnection with community representatives, prospective funding sources and actors, the defining of financing opportunities and promotion of new collaborations and partnerships and joining forces with similar other promising solutions.

Lastly, social innovation derived is envisioned to have long-term social value, thereby bringing systemic change. Not only will the interior design business thrive in the new social innovation, but tremendous social value has been generated, and society's capacity to act will have been enabled. Systemic reform typically entails several things interacting: Societal trends, corporate structures, laws and legislation, technology and facilities, and completely different forms of thinking and doing. These involve emerging technology, supply chains, structural types, expertise, and legislative and fiscal systems. Systemic innovation typically includes improvements in the public sector,

businesses, and household industries, typically over long periods (Murray, Caulier-Grice and Mulgan 2010).

3.5 Socially Responsible Design Process

The socially responsible design part of social value or better societal value is manifested through corporate social responsibility or corporate social innovation. At this point, corporate social innovation or corporate social responsibility is embedded within the interior design professional practice; therefore, corporate social responsibility or corporate social innovation is part and parcel of interior design business strategy. To further explain the conceptual framework, the research assumes that interior design business has adopted corporate social innovation as a business strategy method for personal profit and social value. The interior design business moves to the next level of corporate social innovation development by engaging in social innovation. The innovation paradigm that creates corporate social innovation focused on solving societal issues to lead to corporate growth and business success.

Thereupon, corporate social innovation is part of the core business plan. The corporate social innovation vision is consciously incorporated into the core business operations and functions to tackle the social problem being addressed to create business profit, while simultaneously creating social value. The interior design company harnesses its industry knowledge and maximises the relevance of its goods and services to solve crucial social and environmental issues identified and mapped out through the social innovation process. This is executed and achieved with complete business administrative assistance, exposure and responsibility, supporting all business departments. When corporate social innovation is integrated into the broader market approach in business strategy, it must also create business profit and offer the company a competitive business edge. Notably, the overall benefit generated is more than just wealth development; it must also emphasise the meaningful social impact and the realignment for the business with social values.

Continuing through the conceptual framework process, the inclusion of social innovation in the process creates corporate social innovation, which offers the interior design business a different perspective for viewing the demands of underserved

consumers. They include domestic or developing economies, and opening perspective on fulfilling specific unmet needs with other, new or improved products, services, models, markets and processes. The emphasis is on using market-based policies to address social needs better. The solution should be delivered in a manner that is different from traditional solutions. Market entry obstacles such as cost, product teaching and local traditions must be understood and brokered into product customisation. Local work openings also emerge to promote community product recognition, incentives, and sales to help regional economic growth. Capitalising on local buy-in and stakeholder relationships means multiple skillsets. Knowledge pools are attracted together with the experience of many multiple stakeholders concerned, mainly operating externally to the interior design industry, and will generate profitable results. The advantages provide more comprehensive viewpoints, awareness of possibilities and threats, and buy-in throughout the production process.

3.6 Social Value

Social value can be defined as social gains by tackling the world's most pressing social ills (Philis et al. 2008). These benefits can be social, commercial or ecological and may contribute to marginalised social classes or communities. But, most significantly, they must reach beyond the private gain and optimising profit that drives conventional business practices (Choi et al. 2018; Philis et al. 2008; Mulgan et al. 2007). Although there is no specific social value definition (Graddy-Reed and Feldman 2015), for the most part, scholars accept that social innovation is happening and, most importantly, crossing conventional business limits and is consequently separate from conventional industry innovation. Howaldt and Schwarz (2010) claim that social innovation is non-existent in technological mediums, but instead in social activities, even as Neumeier (2012) stresses the value that social innovation produces sustainable social gains. Moulaert et al. (2005) illustrate the fulfilment of (social) criteria that are not fulfilled at present. This discrepancy in the middle of a community and private gain is significant because the distinction offers a solid basis to design interventions, encouraging social progress and social value production by collaborated supported action (Borzaga and Bodini 2014). The compounded process of problem identification, interior design input,

social innovation process and corporate social responsibility come together and create social value.

Moreover, social value is generated by raising knowledge of critical problems, building stakeholder empowerment frameworks, ensuring that basic needs are fulfilled, and shifting attitudes, practices and even livelihood expectations. Also, social value is generated when framework and procedure improvement is enabled (Singh 2016: 110), or needs are satisfied at various levels of the organization (Nandan, Singh and Mandayam 2019).

Social value differs between markets, cultures and periods and is dynamic and contextual (Chen et al. 2016). It is a struggle to identify and decide where businesses need to spend on their activities because of the highly contextual concept of "social value" – with differing perceptions on what is socially valuable. It necessarily varies in terms of specific contexts and values. The dynamic nature of the production of social value can be dealt with in a company by utilising design in greater depth, as the design has a more significant role in companies (Choi et al. 2018). It is essential to mention that there exists a difficulty in the field for measuring social value. A few reasons exist Mulgan (2010) highlights that as citizens' beliefs, values, and interests differ, evaluations of social worth that only recognise costs and rewards do not impact too many members of the public or the legislators who serve them. Societies are made up of competing and conflicting systems of valuation and justification. Additionally, the time factor makes it hard to tell how the solution will perform in the future, especially as the social field lacks hard rules, laws and regulations.

3.6.1 People empowerment

Social value is created in design for social innovation, as empowerment occurs due to co-design and co-production efforts, where designers and stakeholders should see themselves as constructive improvements agents and the end-users are empowered to see themselves as architects of their own futures and realities (Heller 2014a; Lucas 2015; Manzini 2015). By doing so, this turns stakeholders into participants, investors and allies and can have a significant and robust effect on the results (Weiler, Weiler and McKenzie 2016). The design for social innovation contributes by making socially responsible design through corporate social responsibility (innovation) find a

partnership between groups that normally would not interact together. The mechanisms build education and expertise of key problems, possibly highlighting the disadvantaged experience for communities and individuals. Through the process, safe spaces are created and fostered for sharing, allowing the stakeholders to fully communicate their lived experiences and address their real issues. Often historic solutions were designed “at” or “for” the users and not “with” them, as space is not created to listen and empathise with their positions. However, through facilitation and co-production, a common understanding is developed that empowers minority perspectives (Cox, Wing and Dillon 2017; Steen and Tuurnas 2018). The personal, professional development that derives from imaginative participation in a comprehensive discourse on topics of common concern creates a platform of equality and value (Verschuere et al. 2018).

3.6.1.1 New roles and relationships

Throughout the socially innovative process, the corporate social responsibility engagement creates positive interpersonal bonds amongst all stakeholders, which influence dramatically and desirably the experiences of both creators and investors. Social value is also produced by generating universal principles and awareness of diverse technical and social-economic cultures across all stakeholders (Augustin 2014). Designers, through the process of design for social innovation, can also find themselves as design triggers and not only facilitators of the innovation process (Manzini 2014b: 66). Design for social innovation reflects a change from design as a job for professionals, to utilising a team of representatives of diverse contexts and desires for a shared imagination (Steen 2013). This is not unfamiliar to the interior designer who often works in large teams on large projects. However, the context is new, and thus new relationships with people outside the construction industry can be cultivated, nurtured and harvested for future projects. Participation is essential for the refinement, appraisal and conceptualisation of user-generated concepts amongst experienced designers and others (Trischler, Dietrich and Rundle-Thiele 2019). Exposure to diverse stakeholder relationships during the innovation process helps add value or contradict current models of operating (Cox, Wing and Dillon 2017).

3.6.1.2 Developments of capabilities and resources

The design for social innovation processes immerses creators into modern, somewhat different cultural and political environments from their mainstream design peers. These emerging areas frequently do not build on their educational backgrounds; instead, creators utilise new ways or practices to rethink the design culture (Alden Rivers et al. 2015). These "new ways" happen on the "fly in the field" as connection, co-design, and co-production occur. The designer and the stakeholders add daily to their repertoires, creating mental ideas and datasets to draw on future endeavours. The developing and continuous introduction of new design methods, methodologies, techniques and vocabulary are attributed to the broader spectrum of societal, cultural and environmental issues being faced by designers and others. Also, this query nature of social innovation contributes to more radical methods, which show new principles through design practitioners (Fuad-Luke 2009; Pilloton 2009; Chick and Micklethwaite 2011). The implementation of design thinking and other modern design techniques (Brown and Wyatt 2010; Brown and Katz 2011) are developing socially innovative solutions that, subsequently, carry new social importance to community and designers (Tromp, Hekkert and Verbeek, 2011). As they operate in the sector, the social significance of the designers carries with them their current potential and capabilities that have been articulated as overt (if they have trained designers perforce) and tacit (where non-professional designers articulate them) (Chick 2012). It is upon this new social significance for designers that interior design can capitalise and establish its social compact legs.

3.6.1.3 Better use of capabilities and resources

The process of social innovation helps to mitigate the unnecessary use of resources and capital (Moulaert et al. 2005). Amongst others, the competencies required are those that can mobilise resources appropriately and adequately while having the capacity to identify and exploit the resources needed ("financial, social, intellectual, cultural and political capital") (Dees, Anderson and Wei-Skillern 2004; Westley et al. 2014: 254). Engaging all stakeholder participation means that co-design is most likely to increase emphasis on prevention and early detection and thereby increase economic productivity possibilities for cooperation and alignment that should be exploited (Cox, Wing and Dillon 2017). The process reduces duplication and waste by

checking expectations of future resources for end consumers. Better use of social capital is a prerequisite for addressing social problems and social innovation (Howaldt and Schwarz 2010; Howaldt and Kopp 2012). Diversification in the social innovation process increases capabilities by introducing diverse skills and knowledge (Wyman 2016). New design capabilities and business capabilities create opportunities to serve new client segments by redirecting, for example, human capital, value chains, technology or distribution systems (Wyman 2016).

3.6.2 Sustainability

The design for social innovation permeability and continuity is beyond the ecological issues of design which have subjugated the “sustainable design” discourse but are inclusive of fiscal, ecological, societal and cultural agendas. The whole value chain of interior design, design for social innovation and socially responsible design, creates sustainability because it encourages enhanced service model buy-in and possession, products, services, processes and systems which emerge (Lee 2008; Fassi, Galluzzo and De Rosa 2016; Burkett 2017; Cox, Wing and Dillon 2017; Sneeuw et al. 2017; Akama, Hagen and Whaanga-Schollum 2019; Trischler, Dietrich and Rundle-Thiele 2019). Sustainability promotes mutual group accountability which, with scale, facilitates adaptation to unique contexts (Jégou and Manzini 2008). Scale, Reconstitution of Existing Assets and Replication are essential principles that have emerged as the main factors for social innovation sustainability. These ideas underlying design for social innovation for sustainable development transform our view of conventional design. Their small-scale solutions challenge standardisation and large-scale manufacturing; the recombination of existing resources move the propensity to create widespread rampant artefacts and designing for replication diminishes reliance on singular solutions. The degree of change represented by these shifts is significant. They lead to the substantial and structural social change required (Jégou and Manzini 2008; Manzini 2015). When the focus of innovation is measured and evaluated into a system instead of one person or organisation, it creates tools to overcome challenges. By reacting inventively to new unmet requirements, contextual challenges that arise do not prohibit parties from generating mutual value through cooperation, alliances and platforms (Phillips et al. 2015).

Also, sustainability is achieved as organisations with minimal resources strive to create sustainable development by operating in various organisational networks (Wei-Skillern 2010). Different networking categories include links to relevant government resources, support and growth tools that can minimise risks whilst supporting social objectives (Wei-Skillern 2010; Ratten and Welppe 2011). Tangible (non-cash) creation of social values through social innovation is essential to connectivity and brokerage resources, which tackles challenging issues (Moore and Westley 2011).

3.6.2.1 Shared value

Sustainable development in the context of shared values is a mutual and cultural way for the community to rethink beliefs and ideals regarding sustainable development goals (Chick 2012). The theory is that short-term strategies would be feasible beyond traditional dreams, and they would certainly not be the most durable. Shared visions accomplished through collective mechanisms carry viable long-term value strategies to the advantage of "the intelligence of the crowd" vs that of top-down advice and silos – the total is much more than the components (Cox, Wing and Dillon 2017). People and organisations who typically do not have a "face" can be active in mediation and discussion throughout the phase of social innovation (Sneeuw et al. 2017) (Sanders and Stappers 2008; Murray, Caulier-Grice and Mulgan 2010; Mulgan 2014).

The method of designing social innovation aims to separate the silos across industries, between financing firms, manufacturers and consumers of services, and across strategies for acquisition and facilities in organisations (Cox, Wing and Dillon 2017). Interior designer awareness of local culture and community-level acceptance to solve the issues is essential to social innovation progress, as Hamby, Pierce, and Brinberg (2010) stated. In the returns on future ventures that are indispensable as introduced, locals and end consumers are now allowed to build their own lives and liberate them. According to Nandan, Singh and Mandayam (2019), this is a research in which participants displayed the characteristics and skills through the social meaning mechanisms they adopted. During social innovation, participants and creators either developed their established services, progressed and separated their organisation from rivals on the market, developed their internal processes, and changed the broader sense of service distribution (Baregheh, Rowley and Sambrook 2009; Moore

and Westley 2011). Their initiatives brought monetary or non-monetary gains for the wellbeing of the society, and the emphasis on sustainable innovation and advantages was essential for all (Nandan, Singh and Mandayam 2019).

3.6.2.2 Measurable/evaluated improvements

Often, social innovations and their process are criticised for their lack of recording of processes, reporting and post-evaluation. The introduction and calculation of social value prove to be a problem (Nandan, Singh and Mandayam 2019). Few companies seem to be utilising effective assessment techniques. For example, Clark and Brennan (2016) mention that the lack of measurability and evaluation have made it so that social value cannot be adequately propelled, substantiated and assessed. When social innovations are measured and evaluated, they offer different stakeholders an opportunity to gain greater accountability for the different phases of project development; this enhances the engagement and dedication of all participants (Sneeuw et al. 2017). Measured and evaluated outcome and processes create parameters for improvement and critique for the benefit of progress and society's capacity to act. A rhythmic intervention allows blueprints that other designers can build upon to create a sustainable future. Otherwise, from the outside, it appears as a case of the blind leading the blind, but many social innovations led by designers exit with great success but remain undocumented (Nandan, Singh and Mandayam 2019). The innovators need to build measures to gauge client satisfaction and overall project efficiency, including expenditure, durability, efficiency, societal effects, wellbeing effects and ecological effects. These gauges help create a way to keep track of success and failure contributing to sustainable futures because re-design and post-occupancy review is similarly important for the success of the proposed system (Niskanen 2017).

3.6.2.3 Management/standards

To be sustained, social values require first setting the best management and standards around the innovation. However, each innovation process is highly contextual, and thus, its outcome is specific to the context and stakeholders. Exchanges at grassroots level code the social innovation with the unique fabric that is

accumulative grassroots experience. This impacts the standardisation of innovation. One of the requirements of social innovation is the scalability and diffusion of social innovation; however, not all innovations can be globally scaled. Standardisation can be managed for innovation created for the local context. This is important to maintain quality and keep improving society's capacity to act and adequately use assets and resources. The advantage of better management of resources and assets is that it increases capacity and impact by integrating various forms of skills and enabling consumers and stakeholders to consider additional solutions to solve problems and detect and minimise unforeseen effects (Cox, Wing and Dillon 2017).

3.6.3 New Markets

The co-design, networking and sharing of lived experiences during design for social innovation expose gaps in economic and cultural markets that can be explored and exploited. The design for the social innovation process creates a more dynamic spectrum to clients and their members than designers and stakeholders, with whom they would not have had contact (Cox, Wing and Dillon 2017). During the process's new roles, products, services, models and markets are revealed, and new sustainable futures are recognised (Dias and Partidário 2019). The advantages often go well beyond profit maximisation and boost long-term sustainability, including access to different and emerging supply chains or consumers, improved supply chains, and retained talent. These all help to encourage new industry acquisitions (Wyman 2016). The sustained new futures of social value include new markets for all stakeholders and interior designers' benefactors.

3.6.3.1 New population groups

Grassroots initiatives are often geared to involve vulnerable groups in society. Within these groups, their needs are usually not met by the market. Markets often fail to see the innovation necessary to infiltrate these population groups. Additionally, apart from vulnerable groups, design for social innovation addresses society groups in which social and economic boundaries are blurred – often known as the middle class. Within these new populations, small companies are willing to show their experience in cluster operations (Vasin, Gamidullaeva, and Rostovskaya 2017). Because of their size, they

can quickly and with fewer resources or infrastructure enter these new population groups to immerse and infiltrate than larger organisation, thereby demonstrating how a model run by one of the bigger establishments might enhance value (Cox, Wing and Dillon 2017).

3.6.3.2 New services

Social innovation closes the loopholes but opens fresh doors for all interested stakeholders that they did not realise existed. The conception for social innovation offers an incentive to impact systems or facilities design and maximise results for market consumers, whatever the end consumer and societal intervention may have been. Moreover, the essence of the demand for utilities and possible opportunities and the capabilities and vulnerabilities of prospective rivals are opened up for information collection (Cox, Wing and Dillon 2017).

3.6.3.3 New market sectors

Incidental networking and new stakeholder introductions create a new relationship which then can be fostered into new markets for all parties involved. Unexpected networking allows (interior) design opportunities by spending quality time with colleagues from different quarters and related officials, such as various government or private sectors. This social innovation process provides insights for new opportunities and gaps in markets that they can exploit or include in their value service or consultancy and business offering. Cross-sector collaborations may generate mutual benefit that each of the organisations working on their own may not have developed independently, and they offer additional services to resolve problems that no single agency could meet (Caldwell et al. 2017; Wyman 2016; Nandan, Singh and Mandayam 2019). Cross-sector alliances should provide market intelligence and specialised expertise to a business that are not ordinarily accessible to the business to improve the chances of finding a viable and efficient approach (Wyman 2016). Relevant co-design project advantages, benefits and eventual securing of new contracts include recognising prospective clients, staff or subcontractors throughout the social innovation partnership and process. Additionally, the new competencies that

interior designers gain open new market sectors, service offerings and can increase their revenue streams and clientele (Cox, Wing and Dillon 2017).

3.7 Conclusion

This conceptual framework Chapter is premised on the view that there is a series of activities that, when organised logically, can contribute to the interior design social compact discourse and offers a manner in which the integration of social innovation can be carried out. As the literature review has illuminated, the interior design social compact is vital for the profession's professional progression, unique value offering and integrity. Because of the different and changing role of the (interior) designer in the design for the social innovation era, this Chapter emphasised the importance of interior design to integrate social innovation to be more socially responsible and advance the social compact. At the same time, there is little research on social innovation and socially responsible design in interior design, especially in a South African context. This study purports that interior design, through its engagement with social innovation for socially responsible design, indicated in the conceptual framework diagram above, will translate its social compact utopia into action; that is, to be able to communicate what it is. This, in turn, would move the profession to a firm professional footing while rendering it more socially innovative and responsible, contributing and creating greater social value. The following Chapter outlines the methodologies and research design that will help accomplish the goals and aims of the dissertation illustrated in Chapter one.

CHAPTER FOUR

METHODOLOGY

4.1 Introduction

Chapter Four of the research discusses the research methodology and structure of the research design implemented to achieve the specified goals for the study. Research methodologies are defined by Leedy (1993: 121) as an operational framework within which the facts are placed so that their meaning can be seen more clearly. The aims, objectives and premises are defined, the data collection methods are elaborated, and the reason chosen for this research is argued.

The Chapter begins by recognising the research's worldview and lens, followed by discussing the research design strategy. Information gathering instruments and data analysis utilised in the research are also described. Further information regarding the sampling method is explained; namely, the criterion for participation in the study of the participants and how the research report incorporated or omitted them. Also considered in the research are ethical concerns which have been pursued in the process. Finally, there is also a short exchange about the credibility and reliability of the study (Caelli, Ray and Mill 2003).

In the efforts to understand the perceptions of interior design practitioners regarding social innovation and socially responsible design, the research will be positioned in the Interpretive paradigm. The Interpretive paradigm's application is twofold; observation and interpretation; consequently, observing involves collecting data about phenomena, while interpreting involves making meanings from the collected data by drawing elucidations by matching the data to the phenomena (Aikenhead 1997).

For this research, the focus was on interior designers' perceptions of social innovation for socially responsible design. Therefore, qualitative research was the appropriate research approach (De Vos et al. 2002). Qualitative research is aimed at generalising from one sample of one population, so that this population's specific characteristics, attitudes, or behaviour can be inferred (Babbie 1990; Creswell 2003; Jari, Saliu and Gyegwe 2016). Qualitative research is respected by Babbie (2001) as a good strategy for information accumulation when the researcher is keen on gathering unique

information from a populace that is too big to test individually; namely, the whole interior design population of South Africa. This study typically focuses on individuals, people's important information, values, thoughts, habits, motives and activities (Kerlinger and Lee 2000).

Qualitative scholars strongly conclude that an individual's views, attitudes, and social relationships cannot be limited to statistics and definitions – they are much too sensitive to people's existence. They think that the researcher who seeks to understand knowledge, attitudes and cultural interactions must reach somebody's environment and encourage words and descriptions of the participants to guide the researcher to understandings that would stay secret, without an extensive open-minded analysis (Munhall 2007).

4.2 Research Design

Social researchers explore most areas of human behaviour to gain a greater understanding of individuals and societies. The motivation for these explorations is to help individuals and societies make better choices for themselves. Babbie and Mouton (2001: xxi) describe a social study as a “systematic observation of social life to find understandings and patterns in what is being observed”. Social theorists often view research as a way to acquire evidence. Social science scholars view research as collective awareness, interpreting it to be a consequence of comprehensive, meticulous and structured inquiry (Babbie and Mouton 2001: 16). The research design and methodology structure covers choices from general assumptions to comprehensive data collection and analytical approaches (Creswell 2013: 3; Zikmund et al. 2013: 66). The research design relates to the overall strategic methodology that is used coherently and objectively in the research to ensure that the research problem is addressed appropriately and is the foundation for the data collection, interpretation and evaluation (Denzin and Lincoln 2005: 25; Welman, Kruger and Mitchell 2005: 46; Babbie and Mouton 2008: 74). Yin (2003: 19) adds that “colloquially a research design is an activity plan for getting from here to there, where 'here' might be characterised as the underlying arrangement of inquiries to be replied and 'there' is some arrangement of (ends) answers”. Finally for Mouton (1996: 175), the research design of study helps to “plan, organize and conduct” study to optimise the “validity of results”.

It directs the method of analysis and the processing of evidence from its conceptual assumptions.

According to Yin (2003), the research looks at how analysis is performed and how the study outcomes are used. In multiple forms, testing objectives may be listed. They have been commonly used as exploratory, analytical and explanatory methods (De Vaus 1996; Yin 2003). Exploratory studies aim at exploring a subject in greater detail to obtain fresh perspectives, pose questions and re-interpret societal processes from a new viewpoint (Saunders, Lewis and Thornhill 2000). There are three primary methods for directing exploratory research: (1) Literature review, (2) field expert discussions, and (3) group-driven interview (Yin 2003). The research uses a combination of literature review and interviews with interior designer who are experts of their experience (Saunders, Lewis and Thornhill 2000).

An exploratory direction was essential for the nature of the study. The exploratory inquiry is a kind of analysis, where an issue is not explicitly described and obvious. The exploratory analysis offers an awareness of a situation or scenario. In light of the definition, an exploratory approach was chosen. Babbie and Mouton (2007: 80) aver that research is exploratory since it aims to explore the perceptions of practitioners of social innovation based in Durban for socially responsible design. Their impressions constituted the core data of the study; thus, the approach used to deal with the topic was explorative (Kothari 2004: 36).

Additionally, an exploratory analysis was deemed appropriate because published research on social innovation in interior design was restricted. Therefore, no comparison could have been made to a similar research design. Nayak and Singh (2015: 9) agree by saying that exploratory research is frequently undertaken in emerging fields of inquiry, in which: (1) The scope or the extent of the phenomenon, problem or behaviour can be measured; (2) the generation of initially identified ideas (or "hunches") about this phenomenon or (3) the feasibility of a more thorough study of that phenomenon can be evaluated. For this research, the researcher sought to explore "hunches" around social innovation integration into interior design as an ethos of interior design through the conceptual framework.

The study of this issue also needed to use a technique to study a small number of instances carefully. In these cases, where there is little theoretical support for

phenomena, qualitative research is appropriate because more exploration is possible (Sullivan (2001) in Zucchella and Scabini 2007: 141). The phenoms, positions, perceptions and ideas of particular social classes are studied in explorative studies that are not as systematically, rigorously and critically evaluated and critically as different social groups (Walizer and Wienir 1978).

4.3 Sampling Methods

The research population consisted of 13 Durban-based practising interior designers. The study utilised methods of sampling that were non-probability, explicitly a combination of a convenience and linear snowball sampling method for the interviews. In non-probability selection, the subjects are chosen for their relevance in discussing the issue, while the goal is to achieve a more in-depth understanding rather than a broader community (Neuman 2000). Neuman (2003) describes convenience sampling as utilising specialists who work with the near subject to get informative cases. Cohen, Manion and Morrison (2018: 115) aver that it can be challenging to enter a population in an exploratory inquiry; therefore, the convenience sampling technique is usually effective because the researcher uses places and people to which they have access to carry out the research. This implies using the researcher's personal networks to recruit participants for the research study (Mason 2002: 142; Kothari 2004: 15; Brewis 2014: 850). In linear snowball sampling the researcher recruits the initial participants and the participants recruit one other participant until enough number of participants are available for the sample size (Etikan, Alkassim and Abubakar 2016: 55).

Etikan, Musa and Alkassim (2016: 1) explain that although convenience sampling is a non-probability sampling method and has its flaws, it is a valuable method in large population groups whereby randomisation is near impossible. Convenience and linear snowball sampling favours research set in the interpretive paradigm as these studies often have limited resources, time and workforce. Quantitative methods are used when the aim is to achieve breadth in an understanding, while; qualitative methods are used to achieve a depth of understanding (Etikan, Musa and Alkassim 2016: 3). Qualitative social sciences study targets – in comparison to quantitative research (which utilises mathematics) – identifying, understanding and demonstrating social realities through the use of language (Beuving and Vries 2015: 20). Advantageously, convenience

sampling was used to initiate population sampling, as this research study does not wish to make or create generalisations about the entire population of professional interior designers (Etikan, Musa and Alkassim 2016: 1).

To ensure credibility and focused generalisability, a homogenous convenience sampling was engaged to recruit participants. Those selected from the linear snowball sample were checked for homogeneity. Homogeneous convenience sampling is a form of a non-probability or random sample where participants in the broader target community are chosen, based on particular functional parameters such as ease of access, geographic location, participatory willingness or accessibility at a specific time (Shaghghi, Bhopal and Sheikh 2011; Palinkas et al. 2015; Etikan, Musa and Alkassim 2016). Thus, participants approached were screened for their interior design qualifications to make sure they met the specifications laid down the African Institute of the Interior Design Professions (IID), even though they were or were not a registered member of the IID. Those recruited by linear snowballing were also checked against the research criteria for inclusion in the research. The IID defines a professional interior designer as anyone who has a full diploma or degrees from a certified educational institution for a minimum period of three years, has satisfied its professional competence and adequacy and, according to the conditions laid down, has been practising or at least six years (The African Institute of the Interior Design Professions 2020).

Participants of the convenience and linear snowball sample were invited to participate in the interviews via telephonic conversation, because of the vast geographical location between them and the researcher and to account for the varying travelling schedules of the participating interior designers throughout Durban. Over the telephonic conversation, the research parameters were explained and a convenient time for the participants to have the face-to-face interview arranged. To research the problem, it was better to construct a research corpus with Durban-based interior designers for rapid turnaround in data collection with people having first-hand knowledge (Mason 2002: 136; Creswell 2003). The purpose of such research is to gain insight into the ties between variables and new concepts about social innovation for socially responsible design in interior design. To ensure the reflection of multiple forms of expertise, those qualified and willing to contribute new thinking were carefully chosen as participants (Kothari 2004: 36). Table 4.1 below shows the demographic

breakdown of the group of participants interviewed in the research. Within some of the categories, the participants preferred not to answer the demographic question; therefore, not all categories total 13 to reflect each participant. In the category Interior Design Project Experience, the numbers do not reflect a total of 13 as some participants have experience in various interior design project types.

Table 4. 1 The Demographic Breakdown of the 13 Selected Interior Design Participants⁸

Demographic Category	Representation	Number
Age	25-30	5
	30-35	3
	35-40	3
	40-45	2
Highest Education	Bachelor's Degree (B-tech)	5
	National Diploma	6
	Post-Graduate Degree	1
	High School graduate	1
Institution Attended	Durban University of Technology	10
	Design School Southern Africa	2
Employment	Full-time (40hrs/week)	7
	Self-employed	5
	Unemployed	1
Interior Design Experience	1-2 yrs	1
	3-4 yrs	2
	7-8 yrs	3
	9-10 yrs	2
	+10 yrs	3
	+ 15 yrs	2

⁸ Gender, ethnicity, and marital status data were collected during the research and reported for the examination copy. Upon examination, it was highlighted that gender, ethnicity, and marital status data had no bearing on the premise of the research and were not related to or contributed to the questions posed to the research participants. Therefore gender, ethnicity and marital status data have been omitted in the final research copy

Interior Design Project Experience	Retail	6
	Corporate	6
	Commercial	5
	Residential	9
Interior Design Position Held	Mid-junior	3
	Mid-senior	1
	Senior	1
	Executive/Managerial	6
Company/ organization size	1-2	6
	3-4	3
	7-8	1
	+10	3

4.4 Data Collection

Leedy and Ormrod (2001: 4) characterise research inquiry as a deliberate procedure of gathering and investigating data to expand our comprehension of a phenomenon. Different tools may be used to generate data for qualitative analysis (Cooper and Schindler 2011: 183; Thomas, Nelson and Silverman 2015: 357). Observations and participant observation (fieldwork) and interviews are quality data sources and include focus groups and surveys, documents and texts and the impressions and responses of the researcher (Mouton and Marais 1990: 43; Sprinthall, Schmutte and Sirois 1991: 101; Myers 2009). The nature and intent of this study warranted the qualitative research data collection method of face-to-face interviews with Durban-based interior designers to collect the data (Babbie and Mouton 2007: 53-58). As a data collection tool, interviews were aimed at unpacking and engaging in discussion with participants from an interior design background. The researcher could explore and tease out how Durban-based interior designers perceived design for social innovation could help them be more socially responsible based on their lived experiences (Kitzinger 2005: 56).

The researcher's open-ended questions were posed to encourage participants to construct answers and share their thoughts and understanding (Creswell 2008).

Saldana (2011: 32) stresses that interviews as approaches to capture data are an essential tool to gather and document participants' own thoughts, emotions, perceptions, behaviours and values – in addition to precise details regarding their circumstances – in their own terminology (Wilkinson 1998).

The collection of data took place between February and March 2020. The data consisted of semi-structured 60 to 120-minute interviews with 13 Durban-based interior designers, digitally captured using an audio recording unit supported by a video camera to ensure that all information was captured if one of the tools failed (McLafferty 2004: 191). Additionally, recording the interviews mean that the researcher did not have to rely on memory or notes taken during the interview as during notetaking, some vital information can be missed. The stored recordings mean that data could be engaged with repeatedly increasing the validity of the analysis and interpretation process. The audio was transcribed later by the researcher with the consent of participants. The researcher interviewed 14 participants, but one of the participants was excluded from the study due to the interruption of the interview. Subsequent arrangements to continue the research proved unfruitful, and the participant was excluded. Despite the mix in the racial ethnicity of the participants, there were no translator facilities required, and all interviews were carried out in English. The researcher is fluent in both isiZulu and English, and all those interviewed were native or highly fluent English speakers. Although the interviews were administered in English, the interviewees answered in a mixture of English and isiZulu during the interviews. At the time, the participants found it hard to find a correct English word equivalent for an isiZulu term or used the isiZulu conjunction to join two English sentences and replaced the minor English language with the isiZulu words. Therefore, the researcher had not only to transcribe but also translate the text.

Interviews occurred in locations around Durban chosen by the participants – offices, homes or places of study. Most interviews were conducted before work began early in the morning or during the lunch break of the participant. Due to the COVID-19 pandemic, follow-up interviews with study participants were not feasible, as availability proved difficult, unpredictable and unfruitful. The interview format (see Appendix C) contained an initial series of open questions to gain a comprehensive view of the participant's understandings about social innovation and socially responsible design in their own vernacular. A set of more focused questions followed, assisted by photo-

elicitation as a catalyst and foundation for conversation (Harper 2002; Magnini 2006; Van Auken, Frisvoll and Stewart 2010). As a research technique, Photo-elicitation has been used mainly as a data collection method or as part of the data processing process in many fields and disciplines (Schwartz 1989; Cederholm 2004). Participants were often invited to explore any topics they deemed relevant to the study. The order of questions varied slightly depending on the understanding and experiences of the participants; these typically presented opportunities for more in-depth levels of probing for more details and clarity if needed (Walker 1985; Kvale 1996; Cohen, Manion and Morrison 2007: 361). The end questions were aimed to bring participants to a conversational level and finish the interview with positive responses (Charmaz 2014). Throughout the data collection process, a key priority was to remain self-aware, flexible and non-prescriptive, "open to the new, the different, the true" (Gadamer 2008) and be ready to evolve the ongoing interpretation of the data following new insights as they emerged.

4.4.1 Interviews

Some scholars describe an interview as a dialogue between two or more people who want "information" from someone else on a mutually interesting subject (Bogdan and Biklen 2003: 94). Mason (2002: 63) explains that interviews are used when knowledge, views, understandings and interpretations are a meaningful property of social reality, which is to be answered and explored by research. To increase the reliability of the interviews, questions were primarily constructed according to the literature review and related previous studies.

Data was gathered based on semi-structured qualitative interviews (Neuman 2000; Bloor et al. 2001) and reflections (Charmaz 2006). Interview questions (Appendix F) were structured to address the research question, and sub-questions related to the thoughts, opinions, challenges and opportunities the designers had experienced and perceived in the context of social innovation and socially responsible design. Also, potential gaps could be addressed, since interviews enable participants to give their worldviews and interpretations (Cohen, Manion and Morrison 2007: 349; Creswell 2007). Since it is exploratory research, the researcher was granted versatility in how the participants were asked the questions, employing a semi-structured interview

(Walizer and Wienir 1978: 288; De Vos et al. 2002; Bryman 2004: 319). Thirteen open-ended qualitative interviews were done face-to-face following telephonic invites to participate. Field notes were taken of first impressions and ideas of all responses to the open-ended questions and were later coded. Interviewees included 11 females and two males. This spread reflects the gender disparity in interior design, where 70-95% of interior designers are female, yet only 1.7% reach the executive level (Contract 2020). Despite actively seeking a more balanced gender spectrum, no other male designers within the participants' networks could be found or met the criteria to participate during the research period. Observations and reflections on the research were recorded in notebooks, digital notes, drawings and emails throughout the research period.

4.5 Ethics

Ethics is an expression derived from the Greek word *ethos*, meaning personality or custom, indicating a cultural code that transmits great honesty and consistent integrity (Partington 2003: 22). Mouton (2001: 238) believes the ethics of academia are about what is right and wrong in research. In this regard, all researchers are subjected to ethical considerations irrespective of research plans, sampling techniques and methodology choices (Gratton and Jones 2010: 121). Ethics can be defined as finding codes of conduct that allow researchers to explore specific environments while undertaking a study logically and rationally (Basit 2010: 56). Researchers must be mindful of the participants and perform a study with compassion and consideration, preserving and caring for the participants – not just throughout, but after the conclusion of the research (Basit 2010: 56). Ethical issues and concerns primarily contribute to study acceptance and the involvement of researchers, the public, and society and the method used to evaluate data (Keeves 1997: 257-260; Busher 2002: 81).

The participants engaged voluntarily in the research. The researcher received approval reference REC 144/16 from the Durban University of Technology Institutional Research Ethics Committee that the research was conducted in an ethical manner (Appendix B).

4.5.1 Consent

Informed consent means that the research procedures were given and explained to the participants. The researcher explained before the interviews commenced that their involvement in the research was discretionary and they could at any time, pull out of the research, without implications from the study. This study has met the ethical norms established by the Durban University of Technology Institutional Research Ethics Committee. This ensured that the research notified the participants of all the measures to be taken in this study. The participants were more crucial than the research, so they were always respected. Participants were verbally informed about the objective of the study. The subject information sheet was then provided to the participants (Appendix F), explaining the study's intent. The participants were particularly conscious that the research had no effect on their work and was entirely optional. Before starting the research, the researcher advised participants of the intent, design, data collection methods and scope of the research.

Participants were also informed about the research parameters, including, co-operation needs (for example, activities and length of time) and their confidentiality rights. The contact details for the researcher, supervisors, co-supervisors and the Durban University of Technology Institutional Research Ethics Committee were pointed out in the letter of information given to the participants. Given all the precautions mentioned above, the participants were told that the study is mainly for university use and is voluntary.

4.5.2 Harm and risk

In this research study, the researcher ensured that participants could be affected, either physically or psychologically, through their own involvement in the research. This was guaranteed by meeting them in places of their choosing where they felt comfortable to have the interview carried out—explaining the study and their role and answering any questions they had before, during and after the research.

4.5.3 Honesty and trust

As outlined in Chapters One and Four, the researcher did everything possible to conform to stringent and ethical standards of research.

4.5.4 Permissions

It is salient for research to be conducted ethically to not impeach the on participants' right. All matters must be addressed openly and transparently to all parties involved. Creswell (2008) advises that all permissions be obtained before the beginning of the research study. Provisional approval to conduct the study was granted to the researcher by the Durban University of Technology Institutional Research Ethics Committee on 21 April 2017, followed by full approval on 18 February 2018 (Appendices A and B).

4.5.5 Confidentiality and anonymity

Somekh and Lewin (2005: 57) notice that ethically constructed, confidentiality enables people to share their thoughts confidentially but still affords them the right to refuse to reveal details which they deem could be detrimental to them or those in their networks. Anonymity is a mechanism by which participants' privacy is safeguarded. The identities of persons or organisations such as companies were covered by the use of fake names (Somekh and Lewin 2005: 57). The letter of consent (Appendix C) served as confirmation that the participants knew and understood their right to confidentiality and anonymity (Somekh and Lewin 2005: 57). However, because of the nature of a convenience sample, the participants knew of each other's participation in the research, and in that regard, anonymity could be observed. However, their comments were kept secret from each other by the researcher. The participants' video-recorded data and audio recorded data were kept in a safe place, only known and accessible by the researcher, as were the researcher's handwritten notes. Within the research, the participants were given a code to represent their views in the body of the study. The participants were notified that their recorded data would be destroyed on completion of the study. The participants were also made aware that should they want access to the research; a copy would be available at the Durban University of Technology. Distinguishing data and locations were kept vague or fake substitutes used. During transcription, the participants were given numbers in the order of their interviews. The demographic information of the participants was assigned to the numbers used during transcription. After all the data was collected, the data was destroyed. All electronic media was password protected and stored safely.

4.6 Data analysis

At times, people's lived experience is sequential and riddled with conflicting variations in their social lives; through the qualitative study, the researcher tried to find patterns in these complexities of their lived experience and professional lives (Neuman 1997: 327; Bogdan and Biklen 2003). The participants' lives' trends are made by creating comparable groups or themes from data reorganisation and grouping (Cohen, Manion and Morrison 2007: 461; Saldana 2011: 26). In qualitative research, according to Yin (2003), it is necessary to be able to discern the trends in the participants' lived experience so that their social systems can be decoded and better understood.

Guided by the conceptual framework to conceptualise the theory of the existence of social innovation in interior design, the researcher had to be aware of human definitions, which seem to catch the nature of life and its necessities to build the exploratory study. Through qualitative data analysis, the researcher could bring literary representations of the thoughts and views expressed by the participants of circumstances, corresponding trends, themes, definitions and frequent comparisons from their lived experience and that of the integration of social innovation into interior design (Cohen, Manion and Morrison 2007: 461). Therefore, the aim and effect of data analyses are to uncover for others – through the perspectives of the 13 participants what was learned and discovered through analysis – more about the interior design and socially responsible design experience (Saldana 2011: 89). To reflect the relationship between interior design, social innovation and socially responsible design, the qualitative analysis helped explain the vast quantities of data by building order and find categories of meaningful data (Marshall and Rossman 1999: 150; Bogdan and Biklen 2003).

During the data identification and summarization, trends of importance are being exposed (Bailey 2006; Cohen, Manion and Morrison 2007; Saldana 2013), which according to Gibson and Brown (2009: 127), take the form of terms, phrases and paragraphs. Thus, the data processing required inspection, selection, categorisation, assessment, contrast, synthesis action and consideration of coded data and raw data complementary to the conceptual framework (Neuman, 1997: 427). Gibson and Brown (2009: 128) advise that there has to be a pursuit of variance as one of the core features

of the thematic analysis in data analysis. The researcher searched for uniformity and exclusive “intel” that distinguishes variations and characteristics in the participants’ experiences while simultaneously deciding whether the details applied to the matter under review were significant as pertaining to gaining perceptions of the participants towards the integration of social innovation in interior design for socially responsible design as an interior design ethos rather than fragmented projects. To do this, the researcher used the data analysis process explained by Braun and Clarke (2006) occurs in six phases; namely, "data familiarisation, initial coding generation, search for themes based on initial coding, review of themes, theme definition and labelling” (Maguire and Delahunt 2017).

The study aimed at defining general statements and connections in the meanings of Durban-based interior designers' perceptions of social innovation for socially responsible design (Leedy and Ormrod 2010: 135; Marshall and Rossman 1999: 150). Thus, the best approach, because of the study's exploratory nature, was to thematically sort through the data defining and interpreting significance trends in the datasets (Herzog, Handke and Hitters 2019: 1). Figure 4.1 below illustrates the thematic analysis process that occurred in the research between the six stages of thematic data analysis.

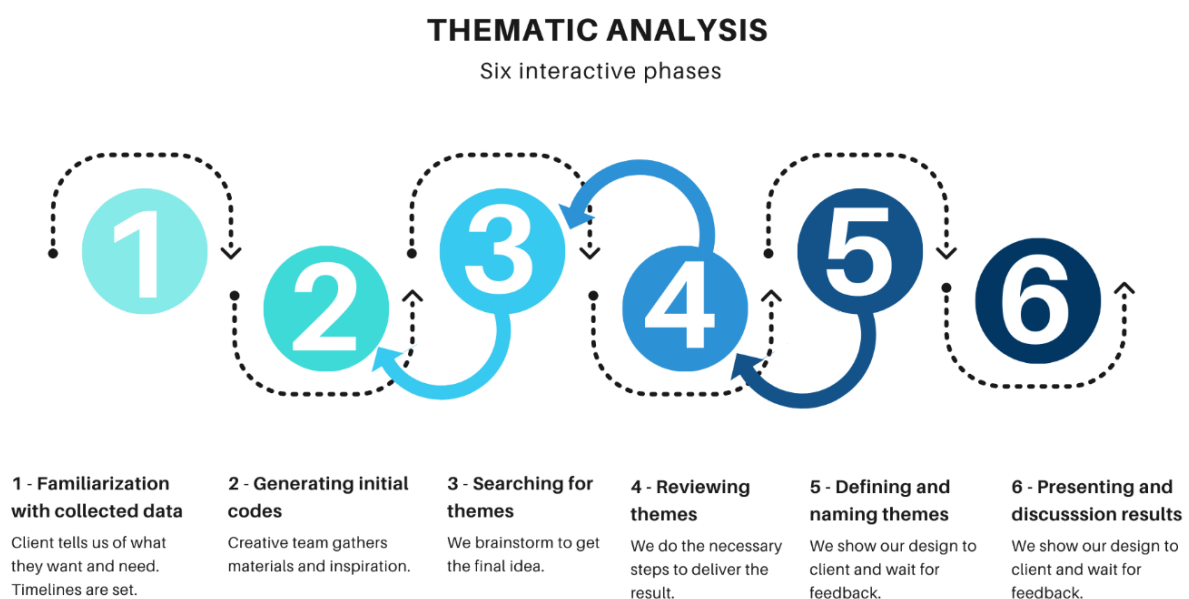


Figure 4.1 Thematic Analysis Process

4.6.1 Become familiar with the data

During this first phase, the goal was to become familiar with the data; the researcher became engrossed in the research by transcribing the recordings, listening to the tapes and rereading the transcripts. During this phase, the researcher interacted with the data sets through a back-and-forth process between the audio and the transcriptions (Lankshear and Knobel 2004: 266; Best and Kahn 2003: 259). After that, general overarching thoughts were noted down by the researcher of the first impressions of the data "memoing", guided by the audio-recordings, video recordings and field notes (Johnson 2006: 2).

Henning (2004: 127) and Lodico, Spaulding and Voegtle (2010: 35) explain that it is crucial that the researcher is fully aware of and intimately acquainted with the content of the interaction and all aspects of the data. Gibson and Brown (2009: 128) often suggest that a key factor in the "thematic analysis" is first to look through the data to identify general topics. These general subjects can then be evaluated and partitioned further.

4.6.2 Generate initial codes

After becoming familiar with the data, the researcher then went on to identify preliminary codes. These codes are the most prominent and interesting aspects identified in the dataset. According to Lodico, Spaulding and Voegtle (2010: 35), coding comprises the meticulous inspections of "patterns, themes or categories" that emerged within the data. The researcher coded by highlighting and writing overarching words to participants' thoughts and expressions (Johnson, Guest and Bunce 2006: 2; Maree 2007: 105). The researcher observed that these codes were numerous when coding but were indicative of the nature of the interviews (Nowell et al. 2017). This phenomenon is not unfamiliar to research data and, as Bell (2005: 214) points out, coding can yield varying sizes of data which are termed data "chunks".

4.6.3 Search for themes

During this step, the researcher started to interpret what they observed in the data (Maguire and Delahunt 2017). Portions of interest and significance were isolated and highlighted to generate descriptive occurrence in the data. Relationships began to

form, and their interlinked nature identified, creating an outline for the final research themes (Palinkas et al. 2015; Yin 2003). The participants' views were numerous; however, the researcher tried to delineate which data consisted of deflections from the research problem (Best and Kahn 2003: 259).

4.6.4 Review themes

It was important for the researcher to step back and reflect on the research questions with the groupings already identified. An in-depth review that involved new combinations, refinement of already placed connections, and separations and discarding of information that was not complementary to the dataset (Darabi, Macaskill and Reidy 2017: 569). The researcher strove for coherence and logical order by using visual methods to map out the themes and their connections.

4.6.5 Define themes

The search for themes proved rather challenging for the researcher as there were overlapping ideas that required congruence. In this step, the themes and subthemes in the dataset in the information are "refined and defined". This necessitated the researcher make meaning of the details in the data and considering the participants' interpretations of circumstances by observing complementary thoughts among the participants' patterns, deviations and regularities (Cohen et al. 2007: 461). Theme names were revised during the continuous assessment, and to the point, terms were substituted to represent the data accurately and negate ambiguity (Evans 2002: 157-200).

4.6.6 Write-up

Lastly, the research converted the analysis into literary representation by selecting the vibrant and convincing adopted instances that address the research questions and objectives. The researcher aimed to write succinctly and clearly, providing answers to the question and giving meaning to the research outcomes in a harmonious order (Best and Kahn 2003: 259).

4.7 Trustworthiness

Trustworthiness is the qualitative interpretive alternative to the positivist concept of validity and reliability utilised in quantitative research (Shenton 2004; Marshall and Rossman 2006). The fundamental rule to robust qualitative research is the awareness of trustworthiness. Trustworthiness denotes the neutrality and rationality of the research results. (Babbie and Mouton 2001: 277; Basit 2010: 67). These four categories, “credibility, transferability, dependability and confirmability” of qualitative validity and reliability, were considered for the research; and included adopting research methods that are well established Krefting (1991); (Bryman 2012; Loh 2013; Veal 2017). Qualitative research has its pitfalls, including the infallibility of the researcher (Padgett 2012). The researcher’s worldview directly impacts how the research is conducted (Kivunja and Kuyini 2017: 26). Saldana (2011: 30) points out that the researcher should practice robust inquiry and be empathetic and understanding towards documenting the complexities of social life.

4.7.1 Credibility

Credibility relates to the measure to which the research study reveals the “real” sense of “truth value” of the participant data (Lincoln and Guba 1985). In qualitative research, credibility can be a utopian ideal. The nature of qualitative research is entirely subjective, but there are ways in which the researcher can certify credibility (Merriam 2009). The researcher used member checks and peer debriefing to ensure credibility. The researcher carried out member checks during the research interviews by paraphrasing and summarising back to the participants their views to make sure they were understating them correctly (Robson 2002: 175). The COVID-19 pandemic limited member checking after the interviews, as data collection was happening during the national lockdown. (Denzin and Lincoln 2003; Yin 2003; Cohen, Manion and Morrison 2007). Peer debriefing served the researcher by getting a second voice to question the researcher’s thoughts and interpretations. Lastly, the researcher used reflexivity to ensure credibility. Reflexiveness is the method of introspection by the researcher – the human tool, as Lincoln and Guba describe it (Merriam 2009: 213), It brings to the forefront the researchers’ initial ideas and partialities, and by dialogue with the research supervisors, the researcher sought to stay reflexive throughout the study phase.

4.7.2 Transferability

Transferability is concerned with how far the study's findings can be transmitted/transferred to different participants from different and distinct backgrounds and to all participants (Babbie and Mouton 2001: 277; Mills 2007: 86). To maintain transferability, the researcher used thick descriptions of the time and context of the gathered data using the nonprobability sampling method. The descriptions are described in Chapters Four and Five, where detailed accounts are laid out transparently for the reader to understand the complexities of the participants' experiences and views (Cohen, Manion and Morrison 2001: 109; MacNaughton, Rolfe and Siraj-Blatchford 2001: 274). The combination of research background, subjects interviewed, strategies for knowledge gathering and, most specifically, conclusions from the analysis set out in the research will allow the reader to determine whether this study is transferable. These factors will enable the reader to draw parallels to similar contexts and aspects of the field of exploration; namely, interior design. The non-probability sampling ensured that the research subjects were in line with answering the research questions; it further illustrates how the analyses were concluded for the Durban-based interior designers (Shenton 2004: 69-70).

4.7.3 Dependability

The “stability” denoting the robustness of a qualitative research study is known to be the dependability of a research study (Mills 2007: 86). Dependability is challenging to ensure because the life of experiences, beliefs and opinions of people evolve. Qualitative research mainly aims at identifying and understanding the world through people’s encounters in the world around them and see the world through their eyes (Merriam 2009). This research asks the reader that instead of asking if the research outcome can be remanufactured, instead to ask whether, given the same data collection circumstances, the findings are dependable and consistent (Merriam 2009: 211). The research maintains dependability through the processes mentioned above in credibility and transferability and an audit trail (Mills 2007: 86). An audit trail has been accomplished through this study by maintaining a clear record of the compilation of data, themes, and research results (Stringer 2004: 59).

4.7.4 Confirmability

Confirmability refers to the degree to which the product of the analysis subject confirms the conclusions of a qualitative inquiry, rather than the researcher's bias (Lincoln and Guba 1985; Babbie and Mouton 2001: 278; Mills 2007: 86-87; De Vos et al. 2011). To validate the data integrity for confirmability employed by the researcher, judgments on data collection methods and data analysis have been recorded diligently, to guarantee that another well-informed researcher can draw the same results as the primary researcher during data gathering (Stommel and Wills 2004: 288). The researcher confirmed that the outcomes reflect the "voices" of the participants and the context of the sample, rather than the researcher's preferences, intentions and viewpoints (Polit and Beck 2008: 539). The researcher also ensured the analysis of the real facts has been internally accepted and that the researcher and the sample population's view had come to a consensus (Brink, Van der Walt and Van Rensburg 2006: 125). The "trustworthiness" of the research analysis is strengthened with the methods mentioned above (Stringer 2004: 60).

4.8 Conclusion

Chapter Four discussed the design, paradigm and methodologies of the research. The methods used for data collection, the methods used for the study of transcripts, and how participants were chosen have also been identified. The purpose of this research study was to explain a participant's creation of his or her reality and thereby demonstrate how the ideas under examination are built in the same way by a community of interior designers. In the sense of this research, ethical issues and trust were addressed. The following Chapter presents the body of data, and the findings generated into themes guided by the conceptual framework.

CHAPTER FIVE

DATA ANALYSIS AND PRESENTATION OF DATA

5.1 Introduction

The researcher explains in this chapter, the qualitative pragmatic measures taken in the analysis of the responses. Following the research analysis tool – namely, thematic analysis – and the conceptual research framework, the researcher evaluated the findings on associative themes. The researcher also ties the results briefly to the literary body of interior design, social innovation, and socially responsible design within the chapter. An assessment of how the data has shed light on the research aim and research questions and research objectives will be addressed in this chapter.

5.2 Interpretive Paradigm

These working theories on participant experience and philosophical constructs that direct participant actions (and stories) were discovered during data analysis Denzin (1989: 110). During the investigation phase, the researcher considered an interpretive model ideal for the current analysis because of the explorative nature of the research. This method permitted the researcher to investigate the experiences of 13 interior designer participants in their local design environments in the light of their beliefs and values. The researcher did everything possible to be sympathetic to what participants thought and claimed, to be significant to them, their "working theories", and how they assigned meaning to their lived experience. The researcher sought to grasp their own cultural and interior design context while examining and describing the text. The researcher's research design and process, coupled with reflexivity, helped the researcher to be constantly aware of their bias (Patton 2002; De Vos, Fouché and Venter 2005). During the interview session, a journal entry (memo) helped the researcher to self-reflect.

5.3 Photo Elicitations

The elicitation of photos is now well established. It is a research technique often used and includes one or more visual images in an interview and encourages participants to comment on the graphical images used (Clark-Ibáñez 2004; Bignante 2010). The precedent examples were presented to the research interviews by the researcher as a means to quickly orientate and contextualise the participants with the research topic and encourage longer, more detailed interviews through the presence of images and large text, thus helping to relieve participant exhaustion and confusion (Collier Jr 1957: 58; Glaw et al. 2017: 2). Picture elicitation introduces into a research interview of a photograph (or some other visual material) that evokes outlooks, recollections and more in-depth knowledge in human consciousness than phrases (Harper 2002). The researcher put together a PowerPoint presentation of all the visual cues sourced online to be discussed during the research interview and printed them on A3 paper for the interviews (Gomez 2020: 54). Photo elicitation is beneficial as it gives the participant an object to handle and reflect on, which helps break and diffuse the tension of the participant and researcher relationship (Didkowsky, Ungar and Liebenberg 2010). It enlightens insights and complexities that do not typically present themselves in other qualitative methodologies (Snyder and Kane 1990; Ali-Khan and Siry 2014).

When selecting images to use as stimuli for the interviews in design for social innovation, varying projects were initially selected that were acclaimed social innovations from organisations like NESTA spearheading social innovation. On further filtering the selection to the final three projects used in the research, it was important to balance projects that were relatable to what interior designers do within the construction industry and an example that was not blatantly interior design related. Typically, social innovation projects are not focused on the usual interior design artefact, which is the interior environment and the discourse around interiority and therefore selecting projects that were not too far removed to mainstream interior design services was imperative so as not to alienate the selected participants from the projects and the conceptualisation of their current and future contributions in social innovation for socially responsible design.

The advantages of photo elicitations lead participants and researchers to mutual understandings (Harper 2002). Furthermore, the use of images was identified by researchers as "connections between strangers, which can become paths in unfamiliar environments and subjects" (Collier Jr and Collier 1986; Harper 2002; Epstein et al. 2006). Photo elicitation allows for silent reflection by the participants and the selected (Magnini 2006; Van Auken, Frisvoll and Stewart 2010). Interviews with photo elicitations help maintain the authenticity and rigour of the data by member verification (Bignante 2010; Glaw et al. 2017).

5.3.1 Social innovation and socially responsible design examples

Initially, participants were asked to explain their understandings of social innovation and socially responsible design without any visual material. After their initial definition was recorded, they were then given the descriptions for both social innovations and socially responsible design in the form of text and presented in large font on A3 paper for clarity and visual comfortability for the participants. Their understandings were discussed after the text definitions of both terms. After that, precedent projects were presented to participants to garner their categorisation criteria based on their understanding of social innovation and socially responsible design. The BlindSquare was selected to facilitate the capacity, scope, and perceived limitation of the interior designers when dealing with a not-stereotypically interior design and where the interior design contribution is not clear upfront. The technological upfront nature of BlindSquare does not appear to require interior design input but further investigation into the back of house operations reveals the need for interior design expertise. The researcher wanted to assess whether the participants felt that they could be not only a part of the type of project but also be the ones to initiate the project. The Hex House and Empower Shacks were chosen for their familiarity and nuances with interior design and their specific non-typical interior design application. The Empower Shack specifically was selected to represent a common South Africa wicked problem that interior design has had very little contribution and discourse in. The examples are outside the typical interior design residential and commercial project types; however, their interior design contribution is fairly evident upfront. It was essential to find out whether the participants would gravitate more to the Hex House and Empower Shack because of familiarity, and whether familiarity played a role in project selection. It was

also important to ascertain whether the participants could cross over comfortably to the informal sector of design, versus the traditional market-driven design projects. The precedent projects presented are described below:

5.3.1.1 *BlindSquare GPS-app for the blind- MIPsoft*



Figure 5.1 BlindSquare App Smartphone Technology to help the Visually Impaired Navigate. Adopted from (BlindSquare 2019)

BlindSquare is VoiceOver-optimised GPS software that provides directional cues to the visually impaired. The app was launched in May 2012 in Helsinki, Finland (Wellington City Council 2020). The app offers usable travel directions and names and locations to millions of places of interest (POIs) from hotels, banks, malls, metro stations and almost everywhere else you need or would like to go (Bueckert 2018; Miltenburg n.d). On the route, this information will be updated, and intersectional and landmark reports announced as you reach them (Anon 2019). The user can set how far away BlindSquare will announce upcoming intersections and landmarks to Short, Medium or Long (Holton 2014). The app is optimised for use indoors and outdoors by the blind and visually impaired, with its core features including the ability to communicate points of interest, crossroads and the capacity to save locations previously recognised (Barrows 2016; Sturges 2016). The app's flexibility to connect to a third-party navigation application, such as Apple or Google Maps, allows the user to switch to real-time navigation in the app to travel independently (Barrows 2016).

In indoor applications, the software provides the user information of businesses with a spoken overview with its name, the products or services it sells and the store layout as software users go through the 'BlindSquare enabled' shops and businesses. A single battery-powered unit located in the entrance of shops and firms “contacts” the user’s iPhone. This device is known as a Kontakt.io beacon and is ready with information about the shops and businesses. A pre-recorded message is often given on the screen for people leaving and indicates roads and how to get on buses, for example, when leaving the store (*BlindSquare and Kontakt.io Beacons* 2020).

The World Health Organisation estimates that 285 million individuals, or almost 4% of the global population, suffer from vision disability worldwide, and 39 million are blind. These are the target audience for BlindSquare's smartphone app (Mandore 2014). Until technologies such as BlindSquare entered the market, most of the wayfinding and navigational cues were only available through visual media such as signs or maps. The integration of GPS technology outdoors and beacon technology indoors into urban environments makes previously difficult to access information available audibly through BlindSquare. Specially designed information coded in the beacons illustrated in Figure 5.1 provides valuable environmental information, which helps users make independent decisions and travel better and more effectively. Through BlindSquare, navigation becomes a primarily autonomous and productive experience to navigate independently the routes that the visually impaired have not travelled before (Shaw 2019). An example of the application of the app is the Melbourne Zoo. The app allows the visually impaired to navigate and locate areas within the zoo where guide dogs cannot access (BeaconZone 2018).

5.3.1.2 Urban-Think Tank low-cost housing



Figure 5.2 Phase Two of the Empower Shack developed by Urban-Think Tank. Adopted from (Block 2017)

Urban-Think Tank, a design strategy collective in 2017, completed the second phase of its ongoing safe, low-cost housing solution in Khayelitsha, Cape Town's second-largest township, illustrated in Figure 5.2 (Block 2017). The project is known as Empower Shack, bringing alternative slum housing to residents of South Africa's informal settlements (Urban-Think Tank n.d). Empower Shack is an interdisciplinary post-apartheid housing development spearheaded by the Urban-Think Tank (ETHZ) and NGO Ikhayalami, in collaboration with the BT-Section (Site C) community of Khayelitsha, Cape Town and allied local and international partners (Architizer 2016).

The collective first started studying the project site in 2012 and designed and built the first four prototypes two years later (Block 2017). South Africa has faced a housing crisis for a long time, with high property rates, minimal borrowing options and inadequate residential stocks leaving 7.5 million people in informal communities without homes (Low 2018). Although the guarantee of access to affordable housing is part of the country's post-apartheid constitution, a quarter of its residents are shut out from the official property market (Urban-Think Tank n.d). The Empower Shack project has been longlisted for the Royal Institute of British Architects International Prize. The outcome of the group's critical Empower Shack project is the modern double-storage

house, complete with a balcony, a dining room, a kitchen and bedrooms, using cost-effective materials, such as iron sheets, plywood and hollow-core bricks. The structure is minimal and focuses on function, safety and cost-effectiveness, without losing the aesthetic appeal (Hudson 2014; Anderson 2018). The project is committed to remaining embedded within community-driven processes around resource allocation (Brillembourg et al. 2014).

The Empower Shack project was selected for its familiarity with the local and cultural contexts of the participants, its familiar design solution and South African narrative. The participants would have been exposed to some degree to the challenges of informal settlements in South Africa. Informal settlements are commonplace and often located along national roads in South Africa (Fallon 2018). Present government programmes have been ineffective, with insufficient homes being constructed and flawed structure types available to meet various families' needs (Block 2017; Fallon 2018).

5.3.1.3 Hex House Hexagonal emergency housing - AFS



Figure 5.3 The Hex House Low-cost Hexagonal Shelters for Refugees. Adopted from (McKnight 2016)

Hex House Hexagonal emergency housing is a low-cost house sustainable and rapidly deployable disaster relief solution designed by Architects for Society to host catastrophe or war-displaced individuals. The Hex House project was initiated by Architects for Society (AFS). AFS is an international non-profit organisation founded in 2015 by skilled architects from the United States, Canada, Europe and the Middle East (Itiny 2018). They aim to include experts, decision-makers, policymakers, and the

public in a conversation that improves the climate of deprived communities through accessible, innovative architecture and design (Architects for Society 2017; Itiny 2018).

The purpose of the Hex House project was for more than trauma housing; it was to create an atmosphere that facilitates discussion and exchange of thoughts. It treats all community members with dignity and respect as basic home amenities are designed within the homes for displaced populations (McKnight 2016; Architects for Society 2017). The hexagonal house has a high community exchange focus, wherein the clusters' common services make all people equal and eliminate inequality. High-risk groups like the elderly and children are community protected. The main house is managed by all tenants who take turns delivering required facilities such as childcare, events organisation, gardening and tutoring (Sebambo 2016; Architects for Society 2017).

The hexagonal shape is intrinsically rigid, such that no external structural reinforcement is needed in the interior. The roof and wall panels are self-supporting and locked to form a rigid structural shell by internal tongue and groove joints. For better thermal efficiency, units may be positioned next to each other, or even grouped to share walls, as shown in Figure 5.3. They can be integrated into bigger units as well as community clusters (Architects for Society 2017). Even in a tragedy, the Hex House can be assembled with simple tools by the end-user with no training required. All house sections are flat-packed and transported flat, in an average three-unit trailer (McKnight 2016; Architects for Society 2017). The fact that it has been built for long term usage like a permanent building is what separates it from other emergency housing (Lofgren 2016). The houses perform well as they use sustainable technologies like solar panels, natural ventilation and rainwater harvesting (Architects for Society 2016; McKnight 2016; Sebambo 2016).

is familiar to all people across all sectors and industries that they would have perhaps participated in their personal or corporate capacity in their respective companies of employment. The stimulus material was used to probe whether participants had been involved first in any community engagement socially responsible design projects in their personal and professional capacity; moreover, to find out if participants saw themselves as agents of change and what they would tackle and how they would tackle it if they had no limitation imposed on them. The image itself is iconic and commonplace, and participants would have most likely interacted with it or seen it. It was important not to provide an example of a 67-minute campaign, as the researcher did not want to direct, influence and coerce the participants' thinking about what they could contribute as interior designers.

5.3.3 Social innovation engagement methods

There are many and varying ways to engage social innovation, as mentioned in the literature review. Various toolkits have been developed by different social innovation pioneering organisations. For the research, the social innovation engagement methods for discussion were: Continuing Professional Development points, Design Thinking and Collaboration. The idea was to understand what the participants understood about each method and how they interacted with each method in their daily lives in their interior design practices. Additionally, it was to better understand how the participant understood the terms related to our conversation and the research topic for social innovation integration in interior design for socially responsible design. The research utilised the precedent examples to act as a continuous catalyst and foundation for the ways that Continuing Professional Development points, Design Thinking and Collaboration could be integrated into social innovation, and which are currently integrated into the participants' daily interior design practices.

5.4 Data Analysis Process

In analysing the data, a part of the process involves the researcher's interpretation and perceptions and the significance placed on the data by the researcher. The method included a way of "engaging" with the results, which implied that the researcher put aside daily attitude, behaviour or expertise to understand the ambiguous life experience between knowing and not knowing (Denzin and Lincoln 2000). Inasmuch that, the researcher's emotions ranged from familiarity – being able to identify with the importance of attribution of meaning to their lives – and strangeness – not being able to identify personally to what the participants were possibly feeling or describing. Therefore, the researcher was motivated to approach the data with a sense of versatility, flexibility of mind, improvisation and imagination during preparation, while complying with thematic research analysis measures and guidelines (Janesick 1998). Theme analysis turns data into outcomes by adding logic, context and relevance to the gathered datasets (Herzog, Handke and Hitters 2019). However, the analysis process "does not stay simple or linear, rather it is a revolving spiral to a greater degree. The data amount is minimised, the immaterial facts are noted, instances are known, and inclines may be defined. A framework is created for transmitting what has been revealed by knowledge" (De Vos et al. 2005: 333).

The connection between data processing and data interpretation is inseparable. One of the primary qualitative research focuses contrasted with conventional research (De Vos et al. 2000: 335). As a result, the researcher began to observe trends in phrases alerting the researcher that they understood comparable or differing topics as further details became unpackaged. "The data collection does not itself include answers to questions related to analysis since they are looked for by evaluating the findings analysed" (Kruger, De Vos, Fouché and Venter 2005: 218). Interpretation means the findings are defined and analysed into explanation (De Vos 2005; Denzin 1989). Once again, contact through interwoven perception and examination of the analysis implies continuous interplay, since the researcher implicitly characterises the evidence as he or she analyses (Kruger et al. 2005). Therefore, a "plausible and logical" interpretation was established from this integrated data collection and analysis phase (De Vos 2005: 335).

5.4.1 Generating themes: particularities, generalisations and condensation

The researcher studied cautiously through the transcriptions to attempt to increase a general comprehension of every interview. The meaning of this process resides in the subtleties of self and aims to obtain a sense of the conversations in general until they are segmented (Agar 1980 in De Vos 2005: 337). In the information gathered, the researcher differentiated patterns or repeating phenomena that indicated what participants cared the most unambiguously about and what conveyed the most embedded subjective experiences that moved them and were a characteristic of their basic life and working theories (Johnson-Hill 1998: 33). Recognising "important themes, repeating thoughts or language, and examples of belief that connect the participants" are the "most mentally testing period of data analysis and one that can integrate the whole research study" (De Vos 2005: 338). As the interviews continued, the researcher grouped repeated patterns and shared traits rehashed by participants into themes.

The challenge to balance and preserve person-specific narratives to extensive general connotations of values, knowledge and importance can be challenging, especially when inferring general trends to all the research participants (Falmagne 2006). This is the case because a study cannot accommodate the breadth of individual narratives and articulations of the participants, but rather necessitates they be portrayed as distinct group viewpoints that complement the idea beyond the articulation or characteristics that are generalisable to the participant (Falmagne 2006: 171). Moreover, Falmagne (2006: 172) embraces the concepts "generalisation, which preserves the richly particular social existence of people while permitting social interpretations which are beyond the specific case". This argument supports the current study's interpretive framework for developing the theme and directs the method of interpretation.

The researcher found that developing trends based on participant knowledge and assumptions helped the researcher recognise and interpret what occurred when next considering the experiences of the following participant. This legitimised the data analysis objective, to "produce significant condensations that make it possible to obtain from one participant an explanation that can also improve the cognition of the researcher of another participant interpretation" (Falmagne 2006: 181). On the other hand, thematic analysis frequently included seeing how one participant's narrative fits

into the overall populace context, while another may suggest a divergence from the group.

5.4.2 Coding of themes

Each participant transcript was numbered line-by-line with a corresponding timestamp for each time the participant and researcher spoke. The numbering and timestamps made it easier for the researcher to quickly find and present the data clearly while the themes emerged and became defined, and participant quotes assisted this in the writing of the concluding dissertation. Following that, through thematic processes, “open, axial and selective” coding was carried out (Henning, Van Rensburg and Smit 2004; Angot and Milano 2007: 139).

5.4.1.1 Open coding

Open coding, which included reading and rereading the data, was the first stage to understand how theme outlines might be categorised and coded. Open coding necessitates the concentration on phrasing, jargon, setting, uniformity, occurrence, breadth and specificity comments, carefully looking at them, contrasting the comparisons and variations and interrogating the anomalies seen in the research themes (De Vos 2005). Consequently, transcript fragments of significance were explicitly defined and descriptively described (highlighted). During analysis, the researcher highlighted the information of the grouped trends or topics. Each theme was then coded as a commentary to the original text next to the underlining description, based on its emphasis or content. This method is known as a conceptualisation of data in which the word is a phenomenon (Strauss 1990 in De Vos et al. 2005). It is carried out by contrasting accounts, while the researcher proceeds to attribute the same phenomenon to the same word. If not executed thoroughly, too many names are generated, confusing the data collection (Strauss 1990 in De Vos et al. 2005).

5.4.1.2 Axial coding

Axial coding, which implicated searching for associations and links between subjects, was then carried out to consolidate related topics into clusters. This synthesis or hunt for categories of meaning is called by De Vos (2005) categorising or observing for groupings of the value of internal consistency and external divergence. This is demonstrated by De Vos (2005), suggesting that the classes or themes are internal but distinct. In this context, the researcher has clustered and shifted the highlighted subjects to a new paper in the linked narratives of the separate participants. The accounts of participants noted many events, issues and difficulties and added fresh interpretations to the researcher's understanding of the text. It was recommended that the "straightforward patterns" (De Vos 2005: 339) should be analysed critically, and those other interpretations of potential and alternative evidence are to be inspected.

5.4.1.3 Selective coding

The final step was a selective coding procedure, whereby all themes were clustered into a set of presentations from the document of the cohesive participants. The result was "to learn the details and minimise them in the final Chapter narrative into a small and manageable set of topics" (De Vos 2005: 338). During this process, the main topic with the sub-themes and the auxiliary themes to the sub-themes were established (De Vos, Fouché and Venter 2005). In the last processes, the researcher observed that the lineages or variations between codification of the type can falsely be seen and even seem to blur when continually shifting from one framework to another. Multiple coding types were typically not sequentially conducted in contrast (Corbin and Strauss 1990).

5.5 Emergent Research Themes

From the participants' accounts and guided by the conceptual framework, five themes come to light from the research, as illustrated in Table 5.1 below. The themes are identified and described in the following text. An account in some situations of a theme refers to the substance of a different theme. The researcher noted that it is often not easy to differentiate and separate related subjects. Participants' lives and understandings cannot be precisely described in frames since the researcher

observes that any component of the participant's lives has implications and results in other shared factors.

Table 5. 1 Themes Identified in the Research and the Research Question to which they Relate

No.	Theme	Question Relevance
1.	Social problem identification	Question 1
2.	Interior Design Process	Question 1
3.	Social Innovation Process	Question 1 and 2
4.	Socially Responsible Design Process	Question 1,2 and3
5.	Social Value	Questions 3

5.5.1 Social problem

At first, the participants found it hard to conceptualise the word “social” in both the terms social innovation and socially responsible design. It appeared that their understanding of social problems was limited; however, the participants were conscious that South Africa had many social challenges. The participants' views ranged from "social" as a community, community interaction, communal spaces or societal socio-economic groupings. PT13 did not know whether "socially" meant people or the environment but imagined that "social" was for people and coming up with designs for people. The predominant understanding of social change was its relationship to socially responsible design and the need to design for a changing society as society progressed and advanced. PT13 referred to the change in conditions in an ageing population and their accommodation in design. The participants found it hard to conceptualise how interior design could create social change and solve problems outside of interior design related projects. Although they could not immediately provide how interior design could make a change. The participants were confident that their interior design skillset would allow them to contribute as an integral role in solving social ills, demonstrating an overall willingness that is now shrouded by unawareness and inexperience.

Through the participants' own life experiences and the Mandela 67-minute campaign stimulus, they were able to identify many social problems that the world is facing. The most prevalent problem identified amongst the participants was that of education. If

unrestricted by budget, time or responsibilities, some participants would like to contribute to better education for South African children, building libraries, creches and schools; others would run workshops in schools to teach about design, gender-based violence and wealth generation. Some participants wanted to tackle the housing problem in South Africa by building good homes. Yet others still wanted to build hospitals. The participants were aware that they lived in a society with pressing and blatant social problems that required interventions. Although not often leading the way in social innovation and socially responsible design, the interior design social compact had the opportunity to create change. It was also important to note that participants were aware that change was happening and would continue to happen even if they did not step in, but they could accelerate and perfect the process to ensure that socially responsible design was executed well. PT1's comment summaries the sentiments of the participants:

[00:34:47] I mean, it's just another aspect that you're adding to what's already there, and it's, it's important because we live in a society that really desperately needs these things. Um, and if we don't drive it, the end-users themselves will, and it might end up being like a higgled piggily all over the place. So, you know, if we don't take the lead in it, it will happen anyway. So why not lead the way? Because that is what we supposed to be, um, the leaders in.

PT4, PT5, PT6 and PT9 were very close to some of society's social problems as they were from marginalized communities, impoverished communities or knew people closely who were in these population groups. PT5, PT6 and PT9 were exposed to pressing social problems daily through living near social problems or seeing them on their daily commute to work. PT4, PT5, PT6, and PT9 expressed that they had always felt a need to give back and bring design into marginalised population groups, acknowledging that interior design has a contribution to make to challenging social problems. PT2 said that for interior design to get involved should not be hard as opportunities were literally on every corner.

PT2 [00:44:37] I don't think it's hard to do. We live in South Africa, with many charities on every corner and needy people on every corner. I don't think it's hard to help someone. You just need to think of the way that you want to help people, and you want to implement change as opposed to, just not.

5.5.2 Interior design process

The research participants had a firm hand on the interior design process. This is not surprising as this is what they are trained to do, and practice had re-enforced some elements and brought mastery of others. The participants were familiar with the design process that ultimately culminated in the client's vision and occupation of a supportive environment. Where a roadmap was charted by preparing ordered and orchestrated documentation of all design components, choices and decisions are taken along the way for each client. The roadmap means that all professionals, contractors, tradespeople and suppliers know the design proposal and requirements thoroughly.

5.5.2.1 Stakeholders/users

The interior designer participants were clear and adamant that enhancing human experience was at the heart of what interior designers do. Interior design, by nature, is human-centred, and the premise from which it operates is to make sure that all user needs are met. The interior design participants, although not mentioning the words health, safety and wellbeing, use of words like psychological, mental, building regulations, behaviour and physiological, implied the notion of enhancing human life through making sure that occupants of interior spaces stay safe, healthy and well.

PT6 [00:59:00] we address the very important issues in terms of making the psychological effects of human beings in buildings, inside buildings, you know? So, what we do is extremely important because most people are cooped in buildings

The participants also expressed that the client in a project can comprise multiple people. PT3, PT4 and PT11 shared encounters where the clients were not only the people who issued the brief but diners in restaurants, employees in offices and the community in community development projects. Moreover, interior design made sure that all building occupants were treated with respect, enhancing human dignity.

PT2 [00:37:40] invested in making a project work when they all feel like they're being treated with respect and dignity.

PT4 and PT8 concentrated their description of enhancing the human experience to the enjoyment of the user and the solving of the user's problems. They formulated that interior design was purely there for, amongst other things, the psychological benefits of the user and that, in a society where things are busy, and multiple challenges present themselves to people, interior design played a role where it could help alleviate stress and anxiety, especially seeing as most people spend between 80 to 90% of their lives in interior spaces.

It was interesting to note, but the expression of enhancing the human experience was often communicated in contrast to architecture or complementary to architecture, illustrating the ever-present tensions between the perception of interior design being architecture's "other".

5.5.2.2 Evidence-based methodologies

All the participants agreed that interior design choices carry significant consequences; as such, interior designers often use research approaches to solve the complexity of situations by involving human principles, standards and ways of life that are evidentiary methods to measure and quantify solutions. This natural process of research on interior design is one of the contributing factors to the value of interior design. Although not choosing the exact terms of evidence-based methodologies, the participants were aware that an interior design project required research and understanding of the context in which the project is to be executed.

PT3 made a compelling case that the simplicity of interior design was deceptive because most of the interior design processes happen in the background. There are static features with which users interact, making it seem as though interior design is an easy task. However, complex problem solving occurs in the background and is often integral to the building services and systems and not physically seen by the user. Therefore, the interior design invisible process contributes to the overall comfort productivity and wellbeing of the user in interior design space; it is not seen but can be immediately felt by users when in a space that is incorrectly designed. PT3 and PT7 make an example of government buildings where they feel wrong, but it is hard to communicate to someone why it feels wrong. To echo these sentiments, PT5 and PT6 said that if comfort was not created within the interior environment, if space was not designed correctly or is not conducive for occupation by users, it is like living in prison. These invisible processes and services of interior design often offer elements that affect the psychological and physiological aspects of human existence and directly affect human behaviour; they become an expression within an interior design space.

PT2 and PT13 saw that the role of research was to make sure the project was detail-oriented and able to see into the future of the design project. PT9 expressed that tried and tested evidence was beneficial in expanding the interior designer knowledge base. PT11 highlighted that through project management, the recommendations of evidence benefited from the networks built by interior designers and industry camaraderie, helped projects to be delivered efficiently. The Sentiments of PT11 were shared by PT2, who expressed that interior design work is predominantly project management more than design.

PT7 uses examples of a hospital and restaurant to indicate how evidence-based design helps interior designer design. In a franchise like McDonald's, the choice of colours, seating, spatial layout and lighting help with the turnaround time for clients coming in. In a hospital, it helps with material selection and specification, making sure that "bacteria are not easily being transferred and stuff like that".

PT7 [00:24:00] our inputs and the way we design spaces and the feelings they convey are relevant to what the clients want...McDonald's and why it's red and you know to stimulate hunger thoughts of food and whatever.

5.5.2.3 Brief

The interior design participants mentioned that the design brief allowed interior designers to showcase their ability to deal with the soft qualities of human life qualities like meaning and beauty. These qualities cannot be measured in quantitative terms but have a profound impact on the human experience. However, most of their work was market-driven and dependent on a client brief. Interior designers made every effort to create a holistic solution to design projects.

Participants expressed that interior design, although predominantly viewed as highly concentrated on aesthetics, was more function over form than form over function. Interior design processes could be overridden and did not allow for aesthetics to dictate function, but rather function often dictated aesthetics.

When looking at the precedent studies, participants were able to critically analyse the solution's effectiveness in the South African context, thereby showing their ability and knowledge of the provision of contextually appropriate solutions for specific design projects. When looking at BlindSquare, the participants were concerned that the solution relied heavily on technology to help the visually impaired navigate with Wi-Fi or data. In South Africa, they were apprehensive of its effectiveness, as data availability and Wi-Fi hotspots are not commonplace in all areas. Additionally, they commented that network failure would leave the visually impaired, who are solely reliant on the software, stranded. Although a novel and improved technology, as opposed to using a cane and a guide dog – which is not allowed in every area – the solution in the South African context could face significant problems. In addition, South Africa has a crime problem, and the participants wondered if the technologies would get stolen.

When looking at the solution of the Hex House, the interior designers showed concerns over material selections because South Africa did not build like America. They were concerned about whether it was economically viable, whether the shape suited the south Africa context and whether security would be a problem.

PT7 [00:15:51] Um, I think practically from like a South African point of view, it wouldn't really be a good idea here. Um, just because of like the masses and, okay. Obviously trying not to get too political but like corruption and things. I don't think it would be a sustainable option for somewhere like South Africa that doesn't really have that much money for something like this. Um, but internationally, like if you think about it in the context of maybe like the Australian fires that have just been a huge deal, this would probably be amazing for them because it's a temporary solution, enough to get people back on their feet, but temporary enough to be demolished or removed afterwards.

PT2, PT3, PT6, PT11 and PT13 mentioned that often good intentions and projects like the supply of a school with new school computers in South Africa schools were often thwarted as the computers were often stolen. South Africa has a crime problem, and while initiating projects, the designers suggested that all aspects of the project are considered, including how property will be safeguarded. Through critically analysing the precedent examples, the interior design participants demonstrated the ability to provide contextually appropriate solutions.

5.5.3 Social innovation process

The full exploration into interior designer perceptions of the social innovation process was hampered by the 13 participants' lack of understanding of social innovation. Table 5.2 below represents the level of awareness and exposure to social innovation and the participants' levels of understanding. Although they had not been part of social innovation projects and did not have a firm grasp on the meaning of social innovation, the participants drew from their interior design and precedent examples and definition to speak to the social innovation process.

Table 5. 2 Awareness and Level of Understanding for Social innovation amongst Research Participants

Awareness of Social innovation	Heard of it	Partly/Aspects of it	Never heart if it
Number of participants	4 of 13	5 of 13	4 of 13
Participant names	PT11, PT1, PT12, PT2	PT10, PT6, PT8, PT5, PT7	PT13, PT9, PT4, PT3
Level of understanding of Social innovation	Good	Average	Poor/None
Number of participants	1 of 13	3 of 8	4 of 13
Participant names	PT6	PT3, PT5, PT8	PT1, PT5, PT6, PT7

5.5.3.1 Current understanding of social innovation

As shown in Table 5.2 above, there was an even split amongst the participants regarding the awareness level of how many interior designers knew of social innovation and socially responsible design. The participants who had heard of one of the terms or had heard both terms expressed that they were unsure what they meant and what they mean to interior design although they knew of them. Most participants, even those aware of social innovation and socially responsible design, expressed that it was not something that they thought about or frequently discussed in their paces of work. Although the participants had not heard of social innovation or socially responsible design, they could break down the concepts to make sense of them.

Regarding understanding and definition of social innovation, the participant interior designers either had mixed or confused ideas of social innovation, often mistaking it for socially responsible design. The participants struggled with expressing their views and understanding the term. The selected interior designers explained social innovation as ranging from technological innovations, different clients, design for a broader spectrum of people, new design and new ways for people to relate to each other. There was a lot of confusion and uncertainty amongst the participants about the meanings of social innovation and socially responsible design.

PT12 [00:04:10] Social innovation. I'm actually not too sure. I mean, I've heard, I've heard it. One not too sure what the definition would be uhm I mean, I get the innovation part, but what it has to do so much with social innovation, um, maybe design that I'm actually not sure.

Some of the participants used other words to describe social innovation or its equivalent, instead of social innovation. PT5 and PT12 kept using the phrase, “impactful design”; PT10 and PT13 used “inclusive design”, and PT2 used “universal design”.

PT1, PT5, PT11 and PT13 thought of social innovation as relating to green design or environmental impacts, and PT4 thought of sustainable resources. PT5 highlights that conversations about ecological impact, functional design, and financial impacts around design are commonplace, but there are rarely conversations about social impact.

Of the participants, PT6 had the most accomplished understanding of the concept of social innovation.

PT6 [00:04:05] And then the social innovation, uh, basically, um, new ideas, um, new technologies, maybe new manufacturing techniques, new materials, um, that are, um, addressing, um, isocial what, what.

It is noted that amongst their definitions, they made mention of the terms “social entrepreneurship” and “innovation”, which could be directly linked to the entrepreneurial competition they were trying to enter. According to the literature, entrepreneurship and innovation are sometimes used interchangeably for social innovation.

PT1 and PT8 thought social innovation related to technology. PT1 said her view was based on work when designing restaurants, as new technologies were often being introduced that needed inclusion and knowledge for design projects. Admittedly, PT1 did mention that even though they work on restaurants frequently, the term social innovation did not come up often.

PT1, PT8 and PT9, when considering technological advancements, thought social innovation was the remedy for decreased social interactions and would help in building interactions with users of space and the community. Of interest, PT7 thought it was about social media and the opportunity to have an online opinion.

The most prevalent understanding of social innovation was the creating of something new or a new way of doing things for society. It was perhaps indicated by the word “innovation” which is often synonymous with creating something new and in this context, something relating to the “social” or society. It is interesting to note that PT3 mentioned a change in the ways of doing things with the use of the words “status quo”. PT3 and PT4, who each have over 12 years of industry experience, point to millennials as the reason for ignited need to change the way things are done. However, social innovation has been around for decades; perhaps the sudden re-emergence and proliferation of social innovation makes it appear as a millennial trend.

With the help of precedent examples, the selected interior designers understood that the primary premise of social innovation focused on the community or a social design somehow, rather than a market-driven focus, although this was unclear. They expressed that to understand fully; they would still need “a real-world example or like an on the ground example of what social innovation is about” so they could see what it looked like in practice.

The sum of the answers amongst the selected interior designers covers the scope of what social innovation is but individually, the interior designers had a very vague to a general understanding of what social innovation meant and involved. PT11 and PT10 touched on a critical element of social innovation with the inclusion of the collaborative nature of social innovation.

PT10 [00:03:04] social innovation, I'm sure that maybe refers to how, um, we can innovate some designs with communities and stuff like that to try and build a better future.

The most prevalent sources of knowledge were Internet platforms – notably, video streaming sites and blogs – followed by interior design related working knowledge acquisition. The participants made use of various internet platforms for their

information source, including social media platforms. It is no surprise that Internet platforms were the leading source of knowledge acquisition. We live in an increasingly digital world where all social media and digital platforms are connected from RSS feeds to single sign-in accounts. The second most frequent answer was a combination of experience, industry knowledge, interactions and “designerly” ways of knowing. Lastly, PT7, PT8 and PT10 stated that they rely on their understanding of social innovation from what they learned when studying at university.

PT9: [00:18:15] so it pops up because obviously everything's linked. So, every time I go, like I'm working on a project now, um, and then I go and look up, what was I looking up. Oh, I was looking up office furniture and whatever. Obviously on my Google, but it's linked to my email, all of that. Then my Facebook, so when I'm on my Facebook, then it starts showing me Smeg, whatever, whatever, cause it's picking up what I'm actually looking at currently at the time. So yeah, and then it starts just popping up when your Facebook, so whatever you do is going to come back to Facebook. Whatever you search during the day is when it comes up at night on your Facebook. That's a given.

PT6 had the most unconventional way of coming into a current understanding of social innovation through a social entrepreneurship competition with a prize of a large sum of money for the winner. It was interesting to note that PT6's awareness was driven by monetary gain through a brief Internet search to understand the nature of the competition and the criteria to enter. The response appears as a prelude to motivation that designers may have to venture into social innovation projects.

The participants mentioned that social innovation was not a term that was in their spheres often. PT11 said that it was not in her sphere but rather “going green” in hotel design was familiar. PT6 mentioned that they were part of a design network and “newsletter”. They sent each other competitions to enter in social entrepreneurship, so he was aware of that. PT9 and PT13 occasionally see related concepts on Facebook.

The lack of concrete knowledge of social innovation and socially responsible design could indicate the lack of prevalence of social innovation and socially responsible design, respectively, in the participants' spheres and thus could be an indication of the various understating and the confusion over the two concepts.

5.5.3.2 Facilitation/co-design

The participants illustrated knowledge of co-design and facilitation through collaboration with their senior designers, people with their companies or industry professionals. Admittedly, the designers expressed that co-design in their practice was minimal as their design work was often instructional by the employer or senior designer. PT5 illustrates this by saying,

[00:05:58] I'm unseen an unheard ... When there are changes, okay, change it according to how they wanted I'll give it to you and give you a new revision ... Like they only know that PT5 worked on it because my name is on the drawing... but do we engage?... we don't have that, at least in my little corner of design.

PT3 admitted in contrast to PT5 that they did not do much co-design because they preferred “to sit in my little oyster my little cocoon and carry on with our work”.

PT1, PT5 and PT7 say that co-design is quite an “obvious” and “definite requirement” when doing social innovation because the individual and an individual designer cannot solve problems alone. Co-design was not about dictatorship or being “less worthy”, but simply asking people who knew better than you. PT13 outlined that their knowledge of visualisation software like AutoCAD allowed them to contribute those skills and visualisation methods to social innovation projects. PT6 expressed that co-design worked best in what they termed “the absence of unequal”, where there is no delineation and undermining about who knows what and how much of it, they know; when there’s a certain level of understanding at a “human-level”, then the engagement becomes very strong, and the output becomes quite compelling. Co-design was not just collaboration for the sake of collaboration; PT6 had seen that many co-designs had been initiated because someone or something had been “in the heat of the

moment” backed by a big company for it to “just fizzle out into thin air”, burning through much money. Co-design is better when there is a human understanding of the people involved; then, they can create a process that creates a quite effective co-design outcome.

According to PT6 and PT3, co-design brings new capabilities, unexpected growth, new employment industries, techniques, materials, and even surprising job titles being created when two worlds are coming together. A role can be created when someone is needed to facilitate closing the gap between the stakeholders and project outcomes.

PT3 used the example of an office design project that they worked on, and which illustrated the roles they played between themselves – the employer and the employees in the co-design process. In their design solution, they had to make sure that the interests of the employer and the employees were met. They found themselves in a position of being mediator, facilitator and educator, educating the employer on new and current trends of work culture such as Adhoc and remote work. As a designer, he/she had the experience of navigating and understanding the complexity of employer expectations versus technological advancements; the traditional versus the new with regard to employee behaviour, especially with millennials and systems that were still present in more distinguished forms. Yet, now technology required these systems to fall together more seamlessly. Designers had to be more conscious of this need to adopt a co-design approach.

PT4, PT9, PT12 and PT13 identify that co-design is the partnering with “contractors or principal member of the team and collaborating with other stakeholders, including the client”. PT2 recognises that sometimes the client was the end-user, and PT4 mentions that the end-user could be various people with a common cause. An example of varying needs shows in a current design project they were working on, where they had to incorporate the needs of surfers, scuba divers, paddlers and the like.

PT1, PT4, PT11 and PT12 mention that co-design is about collaborating with other professionals within the same industry and beyond with other artists. Therefore, the designer is creating “this network of people” that would not have happened elsewhere – a collective of “like-minded people.” PT7 uses the example of the Hex House for disaster relief. To deal with that part of the design team, disaster relief specialists that

deal with emotional the life experiences of people who have been displaced would be asked to contribute. PT7 and PT8 said that with the BlindSquare app; developers might work with interior designers about the relationship of people with space so that they were able to translate that digitally; a “cohesive” process or information sharing and brainstorming.

PT11 pointed out that the facilitation during the co-design process made sure that no one felt overwhelmed, and the tasks at hand did not appear daunting and impossible. PT4 imagined that co-design really could happen when more people started approaching the government to come on board to support this process; not only the South Africa government but governments around the world—teaming up and bringing designers on board to “start thinking cleverly about how we are going to deal with real problems”.

PT3, PT5 and PT11 agreed that co-design is awesome that with more minds and more hands in the social innovation process, people are forced to hear other people's opinions and learn from their experiences. The greater the idea pool and the more significant the population representation – and inadvertently, innovation – the more chance there will be for progress which is always “a big win or a big plus”. PT10 and PT2 noted that the co-design probably yields better creative outputs with university students, as the thinking is still fresh and unboxed; years in the industry make the designer's creativity “faded” because of the repetitive nature of the design work and the type of clientele. Co-design reignites the creativity and re-educates the designer.

5.5.5.3 Co-Production

Of the 13 participants, PT3, PT4 and PT11 had had exposure to co-production and worked with the local community to produce solutions for the design project. The participants – in their experiences at a low-cost housing organisation property development in a Durban township and RDP – were exposed to the process of developing an understanding of how to work with other professions and experts. PT11 shares their co-production story by saying that they incorporated local people and local trades in work at a property development in a Durban township. So rather than, “Oh, the white interior designer from the suburbs calling on the white tradesman, because it's easy and I know them”, they found local ladies through speaking to a member of

the community who then suggested a family member. Together with the ladies, they approached a family member's friend to give them colourful wire instead of weaving grass, and the lady wove the wire into decorative patterns on balustrading in the projects. The interior designers expressed that they operate in a network of contractors, tradesmen and other professionals. These networks could be lobbied for co-production activities quickly, as mutually beneficial relationships established over time allows for a give and take that propels co-production forward.

PT10 and PT13 expressed that the co-production stage was about maximising the benefits of collaboration. The interior designer relies not only on expertise but also on the resources and expertise of other people in the project. They share the burden of creation and creativity, "so the whole thing won't just fall on the designer". As PT5 puts it: "It's like the more, the merrier". PT8 explains that their past attempts and social innovation projects had failed to launch, often by not finding the right type of people to partner with them, and the social innovation process and co-production were very dependent on the right kinds of people.

PT11 indicated that with social innovation, the idea was about "simpler and faster" as it was better for the end-user who would have to utilise the solutions. Using the example of people who lose their homes to a fire, they need a quick solution, and a 12-month erection of a temporary home was unrealistic. Solutions needed to be fast, it needs to work, and it needs to be good. So, in terms of co-production, PT11 suggested that many ideas need to be pre-thought and pre-understood so that they can be implemented and executed as fast as possible.

PT10 saw co-production as similar to co-design; as the solution was being designed, the production methods were being outlined. Using the example of a hospital where they designed the mammogram section for women, PT13 referred to the design aspect of the collaboration, namely, colour and material choice, where feelings were being evoked. The design took on a spa-like sense, so the colour scheme and specifications had to be in line with a spa feeling.

PT6 uses the illustration of a recipe book to explain a view of co-production, explaining that co-production is essential because then it becomes the recipe book of how to execute, although it might not lead to the final execution. The recipe book might change depending on what is happening on the ground. Substitutions and additions

might need to be slotted into the process because of the uniqueness of that area. It may happen that in a particular project, a specific method worked, but for a project in eQwaQwa, some skills and additions may be suggested by the people of that area. He urged that designers needed to be aware “of the takeout the slot back in the adjustments”.

PT6 [01:20:00] co-production is about carrying the principle while being aware that people have their own principles.

PT9 and PT12 explained that the co-production process was all about listening, observing and testing. People had to be open to navigating the process with its revisions and troubleshooting things like feasibility, materials and labour required for the solution. Therefore, people in the process need to go out there and test the “thing”, test the theory to see what works and what does not because “there are many ways of skinning a cat”.

5.5.3.4 New and improved

Through photo-elicitation and precedent studies presented to the participants, they were able to conceptualise that social innovation was a process that required a new or improved solution to be provided for the end-user. The participants reflected on how the precedents showed better solutions to the problems they were addressing than solutions that they had seen in the past. All the participants were confident that they could not only be a part of the team that undertook the socially innovative projects, but they could lead the projects. They felt that interior design that was plugged into social innovation and socially responsible design was refined in that it was connected to sustainable approaches of building and construction, making sure not to harm the environment. They mentioned that interior design in social innovation and socially responsible design was unfortunately not as bright and colourful as mainstream interior design, as such projects did not allow for exuberance, but rather “form” in social innovation should follow “function”.

PT13 was interested in the social innovation process as not only coming up with new products but also reimagining existing resources in new ways, even mentioning

applications with public transport and using the material in a way that is better for the environment. PT5 and PT11 reason that the improved often means something that we already know, but that requires going back to basics where “simpler is better”. It questions the system of society – for example, food wastage in conferences – and addresses finding new ways to save or reuse. The “improved” questions the use of available resources, hopefully redirecting society to local resources. According to PT1, to get to “new and improved,” the social innovation process asks the questions: Does it work with the people that are using it? What elements need to be incorporated? Has it ever been done before? How has it been done before? Is it suited to the context? PT6 highlighted that often society is “so obsessed with the new”; therefore, improved capabilities and better use of assets are essential because we typically overlook things by wanting new trends, instead of looking out for the original where we can also find innovation in the existing.

PT8, PT2 and PT3 thought that the Hex House and Empower Shack were both social innovations and socially responsible design; they were not quite as innovative but showed more care and consideration for communities under challenging situations than what was typically provided.

PT9 and PT12 mentioned the word “holistic” as a solution that must suit everyone involved in the project – the designer, the client or end-user and the community.

The other ten participants were not entirely sure whether they could ultimately say that the Empower Shack and the Hex house were socially responsible designs because they have elements of both. However, most participants leaned toward both solutions being socially responsible because they had existed in the past in a different expression. The current solutions were adaptations of their predecessors. The Hex House is an improved version of the disaster relief tents that are usually provided for displaced people. The Empower shack was a cross between an RDP and an informal settlement. PT10 calls it “a facelift”, but they bring accessibility and equitable cultural value and meaning to places.

All the participants categorically agreed that the BlindSquare app was a social innovation, not only because of its technological capabilities but because it was a solution that had never been seen before in terms of a tool to help the visually impaired navigate independently. It was different from the guide dog and cane, as the blind

person looked just like any person on the street who was navigating their way through streets and malls. The app did not draw attention to the blind person like a cane and guide dog.

PT13, PT1 and PT10 thought using technology was an excellent and new way to help people through everyday life. PT4 uses an example of a social media platform that is being developed so that people can order remotely and just come into the shop to choose meals and dine without the use of till points. PT7 mentioned that the social innovation mandate to enhance society's capacity to act was not unfamiliar to interior designers, saying, "make a solution for the clients and leave them with everything that they need, not to have to contact you every week or two to check". PT8, PT2 and PT5 mentioned that the solution had to be useful for society, accommodating all people, and not being an expensive solution and out of reach for the people it is proposed to serve. It should be cost-effective, more manageable, cleaner, more accessible, more durable and have a broader reach, cognisant of the aftereffect of leaving it with the people and needing them to continue their own.

5.5.3.5 Challenges toward social innovation engagement

One of the most significant hurdles that interior designers expressed regarding integrating the social innovation process into interior design was public and professional perceptions that interior designers, according to all the participants, must prove their value and expertise beyond interior decoration. Considering the discourse over the value of interior design, PT5 and PT13 commented that interior designers were not merely slapping paint on walls. Still, individualised solutions need to fit the needs of the client. Television shows like HGTV, YouTube channels and influencers, coupled with do-it-yourself media, perpetuate the idea that anyone can be an interior designer. Therefore, it is thought their skills services are not necessary. This view limits and "pigeonholes" the capacity in which interior designers can participate in interior design-related projects and the perception beyond aesthetics into social innovation and social engagement.

Additionally, PT6 remarked that the external public and professional perceptions often leave the interior designer intimidated by other professionals and superior to others on the design team. PT6 noted that this hierarchy exists, as it is fuelled by perceptions of

class or superiority and these perceptions, according to PT6, are detrimental to the capacity and scope of interior design work because they limited the types of projects and population groups that professionals could get involved in and also co-design and co-production opportunities.

PT6 [01:23:41] Definitely. In terms of then they feel less than architects, less quantity surveyors, um, less then, you know, but interior designers, they feel more than decorators. Um, or you know, more than people who are just styling interiors.

PT2 and PT6 commented on perceptions of interior designers' educational institutions and international recognition as limiting factors, respectively. PT2 expressed that depending on which institution a person attended, even though what they have studied is the same as that of their peers, just because the qualification says degree or diploma at the end, they may be perceived as less than needing to add "architect" to their title as an interior designer so that they are perceived as knowledgeable. PT6 observed that South African interior designers perhaps suffer from an inferiority complex and could, even with years of experience to back them, downplay their capabilities or be intimidated by a fresh graduate because of their Western or European education. PT6 observed that the international influence of the esteemed global influence and aesthetic was not only crippling to interior design in the South African context but was crippling to the social innovation process as it perpetuates Western or European solutions versus contextually appropriate solutions based on the South African narrative as it prohibits the ability for the South African dialogue of design to be expressed and explored.

According to PT2, PT1, PT9 and PT8, crippling perceptions that are liking interior design to interior decoration or styling discourage interior designers. This is compounded by the view that interior design is not a profession, but a vocation – often meant that interior designers were overlooked within the design team. Therefore, the invitation to participate in projects in general and social projects is not extended to interior designers.

PT9 [00:40:49] I don't know. I think it's; it's a question of are they being invited? Is it being put out there for them to like go for it, to get it? That's the thing. If, if these [00:41:00] projects this, then okay. The way to include the designers is that the project team requires an interior designer because I don't think it does; it just an architect, engineer, whatever done. They never are required.

Eight of the interior design participants held that social innovation is outside of the mainstream interior design work that interior designers do daily at their respective companies and has to be taken on as a side project. This is difficult because they are physically exhausted and burnt out, often taking their office work home, which is usually at odds with their personal responsibilities and priorities. PT3 mentioned that she did not have time to have a side project as a mother and a wife. PT2 and PT10 note that interior designers needed personal security, as the interior design industry does not offer pension or medical aid contributions. With the economic recession, smaller interior design businesses who rely heavily on billable hours were changing their modus operandi by altering things as simple as going to meet with suppliers and reps, because those meetings are not billable hours. PT1 outlines that the not-for-profit nature of social innovation projects was deterring because social innovation projects “generally won't generate much income” even if the individual interior designer wanted to partake. Still, if the company is unwilling to pursue social innovation, there is little the interior designer can do. Lastly, the participants expressed that they do not have enough time outside of their general duties at work. PT4 postulates that the interior designers they knew often did not even have time to do the paid work, let alone enough time for the pro-bono work to make a meaningful contribution.

PT5 [00:53:09] like I was saying like I'm really tired. I think, like in my own personal aspects, I am so tired. I feel like I just can't like I'm already on such a back burner where I'm almost working every night clicking away. Like physically, I'll be so exhausted. Cause that will also require a lot of time. And I feel like it requires a lot of time away from, you know, there's always that fear. You know, to let go of one thing, it

goes to another, especially when it's something that will eventually be done with, and then when that's done, what's next? So also, I'm holding onto the security of being where I am now.

All the participants outlined that securing financing, politics, and governmental red tape would be a real challenge to social innovation, saying that “it can go ugly pretty quickly” and designers fear “being butchered by the government”. Often internal politics to which the designer is not privy can risk the designer's safety by appearing to be choosing a side or exposing something. PT6 used the examples of tenders in South Africa, again having to be “very careful, thinking about safety, and your whole wellbeing”. Often government-related projects require the designer to be approached or to know someone who knows someone to be considered for their ideas to be given a platform to be heard. Designers are deterred by too many policies that require them to jump through hoops. The designer, therefore, is asked to leave their comfort zone and be vulnerable.

All the research participants mentioned that a lack of skills, experience, protocols, knowledge of the cultural context and the background of the area could hinder the social innovation process. If designing for a broader community that is not necessarily a community type that the designer automatically relates to, PT10 remarked that they would not know enough to be part of that social innovation process as the dynamics were unfamiliar. Sometimes, it can be challenging to understand adequately what a community's needs might be. The designer can taint everything with their perceptions and life experience “when a fancy designer with an accent comes through”. Furthermore, PT4 shows that at times people are set in their ways and processes; to change what they know and do can become a hurdle. PT12 also highlights that people might not be accepting of the social innovation process because “they've had the South African dream in their minds promised by the government, which is their four-room with the flushing toilet”.

PT6, PT7, PT8, PT9 and PT12 postulate that research could also be a daunting process during the social innovation process as it leaves the designer in a vulnerable position because usually the interior designer almost knows the outcome of the project when coming into the project or soon after during the inception of the projects. But

social innovation requires phases, and the iterative process can be exhausting. The breadth of the project scope could overwhelm the interior designer and affect their confidence and capabilities. PT11 puts it that a designer might feel: “Oh, social innovation, I've got to build a mini marketplace on my own”.

PT6 [00:44:06] That's scary. Yeah. Is it going to happen? How is it going to happen? Will it require me to work 24 hours? Will I have to read books? Will I have to sit in a room with professors? Um, well, I have to ask people field research, go and knock on doors. You know, people who are busy with their lives doing whatever, getting ready for shopping or doing laundry, and me disturbing them, you know, will I to stop people in the road, will I have to be in an uncomfortable position that compromises my ego. That puts me in a, in a, in a fragile, vulnerable position. That I may be perceived in a certain way that I don't want to be perceived. Maybe people are gonna look at me like I'm struggling, and I don't want to be looked at like that.

Interestingly, PT6 asserted that current design education perpetuated egos, and this outlook was counterintuitive to social innovation. Social innovation requires “next level maturity” and requires each participant to look beyond their ideas and agenda to benefit the next person in the process. In contrast, design education promises future grandeur and opportunities to be the “next Mies Van Der Rohe somehow”, reflective in their own RDP project, where they were not used to “doing something and instantly be glorified for it.”

Lastly, all the participants mentioned that a significant impediment to the social innovation process was the large disparity between social innovation theory and practice, evidenced by how much awareness and action took place in social innovation. PT11 advised that social innovation demands that it be more practised so that it can be better understood. According to PT13, social innovation moves from “regurgitating” knowledge into societal interaction. PT4 and PT8 said that the gap between theory and practice is often found in design education, where the approaches learnt are often not practised and not applied to real-life situations. PT7 added that

many real-life social innovation processes could not be taught and, if taught, cannot be fully grasped but need to be done. PT3 and PT12 said the theory has a utopian outlook and is often out of sync with realities on the ground where a great idea is suddenly no longer viable. PT9 found that theory will teach you one way of doing things, and practice changes it; if a theory is not amended often enough because practicalities come up, you could find that in the social innovation process, you are already on revision 10. However, for the theory, it is still the same. PT6 and PT2 found that there are design professionals who prefer to sit behind the computer conceptualising the social innovation processes, what it is and how it can be done. At the same time, those who are in the field practising have little time to write for knowledge generation. Often two groups are “pointing fingers”, with each party comfortable in their own work and unwilling to be a combination of the two. PT1 postulates that being aware of the gap between theory and practice, they try to learn as much as possible and integrate it into their design practice and that the willingness to learn is a “very individual thing”, but continuous learning helps bridge the gap between theory and practice. PT5 admittedly reflects that being the only active designer in the company means that there is very little time to educate oneself, except through Google, which PT2 also uses to learn more.

5.5.4 Socially responsible design process

The full exploration into interior designers’ current engagement in socially responsible design and how it happens was limited by the participants’ lack of concise understanding of socially responsible design – they lack engagement. Amongst the 13 participants, only three had been involved in a socially responsible design of sorts. Table 5.3 represents the level of engagement in and understanding of socially responsible design. The interior designers expressed no limit to the scope and types of projects that they could be involved in regarding social innovation and socially responsible design. Although limitations were externally imposed and faced challenges and limitations with their skillsets, through co-design with other peers and professionals, they would be able to problem-solve and overcome the obstacles that lay ahead of the social process.

Table 5. 3 Engagement and Level of Understanding for Socially Responsible Design amongst Research Participants

Engagement with Socially Responsible Design	Never	University 2nd year community project	Post University
Number of participants	2 of 13	8 of 13	3 of 13
Participant names	PT10, PT7	PT1, PT2, PT4, PT5, PT8, PT9, PT12, PT13	PT11, PT3, PT6
Level of understanding of Socially Responsible Design	Good	Average	Poor/None
Number of participants	4 of 13	6 of 8	4 of 8
Participant names	PT11, PT3, PT6, PT7	PT2, PT4, PT9, PT12, PT10	PT13, PT8, PT5, PT1,

5.5.4.1 Current understanding of socially responsible design

In contrast to the social innovation understanding among the participants, socially responsible design was often understood as balancing people and the environment. Other views included designing to help people and community, developing existing solutions, environment, design consequences, responsible gentrification and social development, and spaces for interactions.

The most predominant understanding of socially responsible design was that of designing to help people and the community. The example often used by participants was about those with disabilities and how socially responsible design was the vehicle to make sure they were included in the design. Interestingly enough, PT5 mentioned that socially responsible design was a way of ensuring everyone was included in the design but added the observation that socially responsible design was at times an afterthought after the design project had already been completed. The participants mentioned that socially responsible design often manifested as the adherence to building regulations. PT1, PT2 and PT13 expressed that although they knew about universal design, inclusive design, and the likes, they often did not incorporate those principles beyond the SANS 10400.

Following disabilities, the participants understood social responsibility as relating to and helping the community in some way. Similarly, social innovation was also seen to connect people and foster social interactions and connections. To illustrate this

concept, some participants made an example of the design of communal areas for communities:

PT9 [00:00:34] Then the socially responsible design. I think then its main goal is to, that's a responsibility. I think they're similar; I don't know. I don't know. I think I'd say they're similar, but then the other one is like literally everything about it is about. Connecting people socially, and then the other one can have touches of it [00:01:00] here and there, but not like holistically that's what it's aimed up doing. That's how I understand it.

Most unexpected was the view by both PT1 and PT12 that socially responsible design included responsible gentrification. The participants thought it was when companies like Propetuity or big developers coming into a community to build malls would responsibly move people from the area, making sure that they relocated them responsibly.

The selected interior designer participants could not speak about socially responsible design or whether they had seen it manifested as a corporate social responsibility, as ten of the participants had last engaged in a socially responsible project in their second year at University. Even the participants could not express whether socially responsible design happened through corporate social responsibility. It was clear that it had not occurred in the companies they had worked for, as their last participation was in university. Of the 13 interior design participants, three of the participants had a history of engaging in socially responsible design outside their University education. PT11 and PT3 had in the past been part of socially responsible design. PT3 volunteered with a low-cost housing organisation, PT11 was involved in a property development in a Durban township, and PT6 is currently engaged in a socially responsible design where he has been asked to conceptualise a kitchen design for an RDP house that will be rolled out. It is interesting to note that PT3's company supports an initiative that supplies books to primary schools. Although not in an interior design context, their company does have a corporate social responsibility aspect of their business.

It was clear that participants conceptualised the definitions of social innovation and socially responsible design as relating to space and found it hard to see its application outside interior design. This is warranted, as the central area of focus for the interior designers in interior design, and in its intrinsic nature, interior design is about space. Based on the precedent studies shown to the participants, they were able to delineate that social innovation and socially responsible design were not the same but complementary. Socially responsible design resulted from social innovation, and social innovation was the mechanism that made socially responsible design work. Interestingly, PT13 and PT9 thought that social innovation and socially responsible design were the same and should be called the same name: Inclusive Design.

5.5.4.2 Socially responsible design engagement

The participants' current engagements are minimal, if not near non-existent. Of the 13 participants, only three have been involved in socially responsible design projects since their tertiary education. PT6 is currently engaged in a socially responsible design project with an RDP house. The team focuses on redesigning the kitchen in a RDP homes “because it is the heart of the home”. PT6 also participated in a community project while at university; they painted murals at a hospital cancer ward. PT11 was asked to design a space in a business park project as part of Durban township property development. PT3 used to volunteer with a low-cost housing organisation. PT12 worked on a consultancy base for a friend who designed the reception for an eye clinic in one of the Durban state hospitals. One of PT9's clients at work was the eThekweni Municipality that wanted to change the carpets for their libraries. PT9 offered design service and suggested how to update the space and provide a spatial layout for a better flow in the library. With each rollout in different Durban townships, PT9 sees an opportunity to design for the community.

The community projects that other participants worked on in their second years of study included an office re-design for an international NGO, the design and renovation of a children's home and a collaboration with the blind society to design new products that they could manufacture and sell. PT10 had never executed an actual project but had hypothetical conversations of what it could look like while at university.

Most of the interior designer participants did not know of other interior designers who were working on socially responsible design projects. PT10 pointed out that they did not even know of any architects working on socially responsible design projects, and their company had both interior design and architectural departments. PT1 said they could not tell if they had ever seen any socially responsible design initiative in a South African or European context. PT6 and PT9 knew of manufacturers who gave away their offcuts and excess materials to local communities to use for their crafts and trained them on the materials and how to use them effectively. PT13, whose interior design friend has a side business that manufactures glass chandeliers from recycled glass, hired people who have been released from prison or are homeless.

The participants mentioned their lack of engagement and awareness of socially responsible design because community engagement has not always been inherent in interior design; therefore, the interior design participants have had very little exposure to socially responsible design and bar in their second-year projects. PT5 and PT10 pointed out that they will probably not get the opportunity to get involved in those kinds of projects, because socially responsible design is often an afterthought. According to PT2, PT4 and P12, the interior design business has always been about making money by finding “those high-end clients” and by out-designing each other with “bigger, better, brighter, flashier, um, you know, whatever we can make better than the other”.

PT5 [00:57:00] It has become a little bit of second nature. For example, excuse me, we only think about how we can help the community like after, like for example, we last went to a creche to donate, um, extra turf that we had no longer used. So that's an afterthought to me.

According to PT11, PT7 and PT13, interior designers often get tunnel-visioned and unable to think out of their social realm and require a mindset shift. While PT11 and PT13 mentioned that the willingness for people to lend a hand has a lot to do with upbringing and understanding that the “smallest, smallest action has an impact”, PT 13 was vulnerable in saying, “because it's never really felt important to me and it's never really being, like, instilled, like ingrained in me or, like passed on to me basically”.

Although the interior designers were not engaging in socially responsible design projects in their interior design capacities and did not know interior designers who were engaging, they have volunteered in community outreaches in the form of soup kitchens, community workshops, fundraisers, literacy projects, Christmas parties for orphans and church outreaches. The interior designer participants expressed that even though they were not currently engaging in socially responsible design and social innovation, they had the capability (skills, knowledge and understanding) and capacity to initiate and lead social innovation and socially responsible design projects.

It was interesting to note that the participants were not exposed to socially responsible design projects and that their education did not emphasise socially responsible design, and that they only participated in one community project in their second year of study. The interior designers mentioned that for them to engage more in socially responsible design, they would need a few structures or resources in place to help secure their wellbeing.

5.5.4.3 Corporate social responsibility through the professional body

It is interesting to note that none of the participants were currently part of the IID. However, PT3 had been a member of the IID until the end of December 2019, after which they switched to SACAP, the professional architectural body in South Africa. Through the IID, socially responsible design is an optional part of the CPD points that interior designers need to accumulate over a two-year cycle to keep their professional registration. More interesting was that PT3, who, because they were a member of the IID until December 2019, would have been aware of CPD and Category Two: Social Responsibility, as CPD points were introduced in the IID in 2015, but PT3's experience is to the contrary.

PT3 [00:27:41] Um, yeah, but I mean, in saying that I was registered with the IID for a few years, and I like saw nothing got no benefit at all from being a member of the IID it was totally pitiful. So, I'm not with

them anymore, but I'd actually, I mean, I didn't even realise that we were supposed to get CPD points, but then I mean I was always on the scout on the lookout for interesting courses to do, but I never, I never got anything from them.

All the other participants' responses followed this line of experience and perception. PT9 currently is not part of the IID but works in a company that is part of the IID and offers training for architects, interior designers and suppliers who acquire CPD points through the courses that they run. PT5, PT13, PT12, PT4, PT7 and PT2 were not even aware of CPD points through the IID, but had heard of the IID; PT11, PT10, PT8, PT1 PT4 and PT9 have heard of CPD points but thought it was primarily for architects.

The participants were not aware of CPD points, and what they entailed, and therefore they had not participated in social innovation or socially responsible design in their interior design capacity. Additionally, the participants worked for companies that did not partake in socially responsible design in the corporate culture. PT10 mentioned that there had been no mention or engagement in any socially responsible design in the three years he had been with his company. All the companies for whom PT4 had worked in 12 years of experience, "never told any of that sort of stuff like pro bono work. What designers are going to do pro bono work?" Moreover, all the designers that PT4 had worked for, barring one, had been part of the IID but their staff were not members of the IID not required to be. "It was more sort of like the owners of the company, and the little worker bees weren't very; we weren't part of it."

The reasons given by the participants for not registering with the IID included not seeing value for being part of the IID, failure to get round to registering, meaning to be part of it, lack of experience, young company, self-entitlement, drama, cost of joining was too high, not a necessity and not sure of the role and services offered. Some participants agreed that it is a good idea to be part of a network and has received an invitation to be part of the IID. Some had personal networks of interior designer outside of the IID but added that not being a member did not stop them from practising.

On seeing Category Two in the CPD document, the participants were happy to know that the option was there for the profession to participate in social responsibility. Still, they were also very wary of a designer doing pro-bono work.

PT8 [01:03:34] okay, we're going to design like, Pro bono design. Why is it called that? Because you do things at your own expense. Then it's, then it's social responsibility. Not Really? Why? Why? Why can't someone else pay for it? No, you can. You can be hired by the government to do something. They will be like; you can build a hospital that will help the masses. A government hospital. It'll help the masses but designed in a socially responsible way. Okay. What? Yeah. Maybe there's a; these are the other reasons why I'm not part of the IID.

It was interesting to note that interior designers wanted the IID to drive social innovation and socially responsible design more; however, they have not registered as members of the organisation. This is an internal conflict or the deferring of responsibility from the designers. Firstly, the onus would be on the designers to agree to regulation and then alongside with the IID partner to drive change.

5.5.4.4 Ways to integrate social innovation and socially responsible design more

The participants were concerned that integrating socially responsible design could be problematic for existing and practising interior designers. They say that “Um, no, that's probably the most difficult part”, for the same reasons that it would be challenging to practice social innovation mentioned above in the social innovation process. However, the participants conceptualised that through education, on the job training/education, funding, benefits, awareness through a professional body, collaboration, social media and personal convictions, social innovation, and socially responsible design could be used to encourage interior designers to engage more in social innovation to become more socially responsible.

PT1, PT2, PT3, PT6 and PT9 expressed that the first integration method for social innovation and socially responsible design was a genuine interest in social innovation. Interior designers needed to be interested and willing to go out of the interior design field, showing intentionality, a deliberateness to find out more about society, communities and areas where they could lend a hand. Often interior designers spent their days cooped up in offices and needed to be primarily interested in social innovation. PT2 expressed that social innovation in socially responsible design

required risk-taking, and often their projects would be secondary to a primary job as a passion project that would hopefully grow and overtake the primary job. PT6 advised that for integration in interior design, it required interior designers who were smart and savvy and willing to risk it if they were passionate about social innovation, forgetting about public opinion. PT11 cautioned that it was not so much how social innovation and socially responsible design were integrated into interior design, but whether the interior designer felt compelled or driven to become a part of social innovation and socially responsible design and participate in such projects. It was good to keep in mind that no matter how integration efforts go, there would always be a select group who chose otherwise. PT11's views illustrate that if the individual designer already came with the desire to improve the lives of the marginalized, then it wouldn't be a struggle but a responsibility and the decision to be involved a natural one.

PT1 [00:47:35] Um, I do think that there are lots of those type of projects around, um, just not enough people interested enough in it or, yeah. I guess interest is the most important thing.

All the participants agreed that the best and quickest way for social innovation for socially responsible design to be integrated into interior design was through education. However, most participants deferred this education to future students and felt that social innovation and socially responsible design should be introduced into the interior design curriculum; "It should form more of the curriculum" as an integral part of the design education. Most of them had experienced a community engagement project in their second year of studies. They suggested that for social innovation and socially responsible design to be embedded in interior design, it required more focus on the educational system. PT12 said that current interior designers could be educated through "job training", as their return to school is unlikely, but also the needs of society were continually changing. Real-time education and work-integrated learning would facilitate a better understanding of how we can relate what we do to impactful real-world design. Real-world applications had no textbooks and were very individual to context. PT6 advised that social media could be leveraged to educate current interior design because "that's where the society is", and it is the quickest method of information dissemination.

PT3 [00:28:52] I mean, the foundation is in education, so whilst you're studying, mmm, yeah, I suppose it would be helpful actually for it to be introduced as part of a module or at least be raised and, um, in the different subjects and the like, it's really cool to have a project that, that challenges you, yeah from a social innovation point of view. And I think that would kind of set you on the right train of thought when you leave the confines of tech.

In addition to the education recommendation, PT10, PT1, and PT6 thought collaboration was essential between universities, the community and the interior designers. PT10 imagined that integration could happen between the partnership of companies and universities, where companies took the lead or took their cue from universities about project briefs and partnered with universities to tackle a social innovation of socially responsible design. The collaboration would bring fresh ideas from students to the company and expertise from the company to the students. PT12 mentions how impactful and endearing their participation in their second-year social engagement project they were involved in had been, as it had allowed them to see first-hand the benefits and challenges involved in real-world examples of social engagement and gave them a chance to collaborate with the community.

PT5 suggested that social innovation and socially responsible design could be integrated into interior design through awareness, and a professional body or community to which designers belong would disseminate information regarding social innovation and socially responsible design projects and endeavours. The suggestion of PT5 was an illustration of the lack of understanding of the breadth and scope of the work the professional body carries out. The very structures asked for already exist, but the interior designers live outside of the network, unaware of the benefits of a professional body. PT12 and PT3 suggested seminars and gatherings where “real-world examples” of how social innovation and socially responsible design projects were presented. PT13 said that the professional body could help interior designers integrate social innovation and socially responsible interior design through securing government funding, or if the government created a department like Parks and Recreation, they could create jobs for interior designers – because the government

was the biggest proponent of ensuring that society was catered for and that the needs and capabilities of societies were met. PT1 and PT5 said that social innovation and socially responsible design projects do not generally include interior designers unless it is in “competitions or a government-related thing”, so the best way would be through private investors, organisations or the government to open doors for integration.

One of the most prominent suggestions for integrating social innovation and socially responsible design was the introduction of economic benefits, kickbacks or rewards. This was one of the main ways interior designers perceived that they could be encouraged to engage in social innovation and socially responsible design because the perception that social innovation projects are not for profit presents a threat to personal security and life ambitions. PT5 and PT10 mentioned that interior designers have ambitions linked to egos, status and clout; thus, if there were a way to ensure that social innovation projects could create revenue, it would be easier for them to be integrated into interior design. PT1 and PT12 said if designers received “some kind of CPD points or some kind of accreditation of sorts for it” and if “they can benefit from being socially responsible. That would be how I should hope would lead to increased participation in projects of this nature”. To complement this thought, PT6, PT5 and PT4 said that it just somehow needs to be made glamorous. Perhaps if Top Billing could just focus on it every week, everyone would want to do it so that they can appear there.

5.5.4.5 Social Innovation and Socially Responsible to be mandatory, optional or specialised

The majority of the interior design participants said that socially responsible design and social innovation should be made mandatory in mainstream interior design and integral to interior design services. Table 5.4 denotes the number of interior design participants who thought integration should be mandatory, optional or specialised.

Table 5. 4 Participant Engagement with Socially Responsible Design

Engagement with Socially Responsible Design	Mandatory	Optional	Specialised
Number of participants	10 of 13	2 of 13	1 of 13
Participant names	PT11, PT10, PT6, PT2, PT8, PT9, PT4, PT12, PT3, PT1	PT5, PT7	PT13

Those who were of in favour of integration warned that it would not be without its implications. PT10 noted that the whole process could become the most “giving back” organisation in our country and shrouded in corruption and politics, likening it to government tenders. “I feel like that could be; it's kind of like those government tenders”. This would result in projects being abandoned halfway through their inception. PT12 says that some companies would not be willing to part with their money or have socially responsible projects affect their “bottom line”.

PT6 said that if it is not made mandatory, the same level of engagement the industry is seeing now will perpetuate, and those who genuinely want to be involved would be the ones to do it. As experienced with the RDP project, they are currently engaged in; another interior designer might also “weigh the commission work versus the non-commission work”. PT9 urged that it must be imperative because you want everyone to do a “bit” and have that understanding and be flexible enough to do them too. Otherwise, the pendulum swings the other way, where you will end up with designers in the social innovation space being swamped with the work and only a few people to do it.

PT2, PT6 and PT12 said that by making social innovation and socially responsible design mandatory, greater emphasis would be placed on its integration and eventual adoption as an interior design ethos. They urge that interior designers “can't live blinkered”, appearing to the public as being “far removed from social responsibility projects. The integration would be the industry being proactive in bettering our communities and the betterment of the economy. Interior designers become ‘pioneers’ or ‘social champions’”.

PT6 [01:35:00] The social could be made with more emphasis. Especially for South African and African design. It'd be right after BBBEE should be social.

PT4 noted that it should be an interior design imperative because people often gravitate to what is most comfortable. People are inherently “lazy”, in PT4’s opinion; “otherwise people just aren't going to bother”. PT8 noted that to make social innovation

and socially responsible design specialised was counterintuitive as, according to PT8, “all design should be socially responsible” and no designer should “stick to a particular way of doing things all the time”. Society is changing, and design must change with society. Therefore, designers must always be socially responsible in design. Moreover, suppose interior design is about people. In that case, socially responsible design and social innovation are tools to make sure that the real needs of people are met – the “social needs, the social ills” that need healing should be incorporated in all projects.

PT5 and PT12 were of the view that social innovation and socially responsible design should be made optional in the hope that interior designers would choose to integrate social innovation and socially responsible design as part of their practice, urging designers to make sure they include the “next person”. Because people are different, they should be allowed to choose, and we should be optimistic that designers would prefer to choose to integrate social innovation and socially responsible design rather than not because they see the value of inclusion. PT13 and PT7 suggest that social innovation and socially responsible design should become specialised because when people feel forced to do something, they often do what they call a “shit job”, and that attitude would translate to the community and make them feel like a charity case and that they were being helped so the respective businesses could look good in the media. Just as army personnel are required to go for training periodically, an interior designer should be regularly required to take on social innovation and socially responsible design projects.

5.5 Social value

Even though the participants did not have a clear understanding of what social innovation and socially responsible design were and even though their engagement exposure had been minimal, based on the precedent studies, they were able to see the value of interior designers and the entire design profession integrating social innovation for socially responsible design into mainstream interior design. In addition to new markets, sustainability and people empowerment identified in the literature and conceptual framework, the interior designers also identified other social values, including overall meaning for the interior designer, new networks, new roles and new

relationships. For the profession, there would be an opportunity to shift public perceptions. The user would benefit from an enhanced human experience, enhanced capacity to act and inclusion.

PT11 added that interior designers should not approach social innovation for socially responsible design with the mindset of benefitting. PT11 expressed that social value should not be directly influenced by what any individual party will gain, but by a sense of moral and social responsibility. This attitude emphasised the needs of others. According to PT11, this approach could only lead to better things. Of the research participants, PT11 had the most experience with how social value is created from experience working at a Durban township property development. PT11 not only found new contractors and suppliers to work with but was also able to help them establish new jobs, new business relationships and businesses.

PT11 [00:39:52] Um, you know, like when I worked at the property development in a Durban township, I found a guy that used to work at a construction, and he was very good with concrete. So, in that, um, I managed to get him to make me a few concrete items of furniture, which I couldn't actually find someone to do properly. So, and then I know he then worked with a builder that was working on building on a project, and he's now started furniture as a business, concrete furniture. So, things like that, I think I've beneficial. Knowledge is beneficial um, you know, now I know that lady's a basket weaver. Great, so if I have any, if I'm doing any international lodges where I need big chandelier's woven for me or things like that, I can reach out to someone without going on to Google and saying, Oh, you know, weavers in Durban. How difficult is that? Hardly. Exactly, and I find that by doing projects like this, I found that you find those people, which is wonderful.

5.5.5.1 Social Value for The Interior Design Profession

The most significant social value that the interior designers pictured for the entire interior design profession was shifting public and professional perceptions about

interior design being a superficial, frivolous and easy profession – one that was primarily focused on aesthetics versus enhancing the human experience. Interior designers who participated in social innovation for socially responsible design would be able to illustrate first-hand to the public and other professionals the complex nature and in-depth knowledge that interior designers have about the psychological and physiological effects of design on humans and their environment.

PT7 [00:50:27] They would see like, yeah, our solutions to problems are practical for the real world as well.

PT7 noted that public and professional perceptions about what interior design is and its capable of doing had pigeonholed interior designers in terms of the types of projects, clients and design teams that approached them for their services. PT3, PT7, PT1, PT2, PT13 and PT9 highlighted that those in the interior design profession live under a cloud of underestimation, being relegated to service the needs of the “rich and out of touch” with “luxury” items and ideas, placing the industry in a “niche”. Admittedly the participants agreed that initiatives to change those public perceptions needed to be spearheaded by the interior design profession by initiating social innovation and socially responsible design initiatives that would shift public and professional perceptions.

PT10 and PT2 advised that the interior design profession should take the initiative to engage in community uplifting project programmes to create a cycle of mutual benefit, calling it a “vicious cycle” of benefits. Outside organisations who saw the initiatives being carried out by the interior profession could lend a hand, thereby creating mutual backing of companies in the built environment with interior design and NGOs. This would lead to development and business ties creating new business relationships, and bringing in people who would normally not work together at the same table. PT3 urged that the interior design profession should take the time to educate clients, professionals, and users on the benefits of innovation with interior design.

PT5 and PT7 noticed that the demand for interior designers had decreased because of a combination of economic recession and people cutting costs, the introduction of do-it-yourself blogs, YouTube channels, and channels like HGTV on television made

the interior design work easy and decorative. PT6 had commented that the industry was heavily saturated. Therefore, the integration of social innovation and socially responsible design would give the interior design profession stature and recognition. PT8 echoed the sentiment that social innovation and socially responsible design would increase the demand for interior design and interior design services because people will understand how capable and necessary interior design services are in enhancing the human experience. Moreover, it would open new markets to counter industry saturation.

PT 5 conceptualised that social innovations would help the profession in better ways to get things done. The society we live in demands “quicker, better and faster”. Social innovation could help bring new models of doing that to help the interior design profession cater to the needs of a changing society.

PT13 expressed that by engaging in social innovation and socially responsible design, the moral conscience of interior design becomes explicit, making it more evident to the public and other professionals that interior designers do not only create beautiful spaces but are community conscious and environmentally conscious thereby, helping to illustrate and increase their social compact repertoire for the growing demands of society. PT1 and PT7 conceptualised that it would be an eye-opening experience to all involved that just architecture and engineering interior design carried the same weight.

5.5.5.2 Social value for the interior designer

PT4 and PT11 revealed that the interior designer would benefit from growing their personal networks of contractors and suppliers. New relationships come with various skills traditionally unavailable to interior designers which become available as co-production facilitates the exchange of skills and knowledge in multi-faceted designs for social innovation projects. Cross-pollination of skills, knowledge and design ideas would increase the interdisciplinary nature of the interior designer. The interior designer's creativity boundary would be expanded and enlarged by the demands of social innovation, which often require re-imagining existing structures and ways of doing things that better suit the needs of the social problem being addressed.

PT6 expressed that by engagement in social innovation and socially responsible design, interior designers would be doing themselves a favour because, according to them, there have been conversations within the interior design industry that the industry is saturated. Social innovation and socially responsible design would open avenues that were unexpected for the interior designer. More room would be created, and the high concentration of interior designer to client ratio would be more balanced. Furthermore, the interior designers would then gain access to more extensive networks from which they were previously excluded and, through co-creation, entry into new markets that they had not yet penetrated, for example, production.

PT2 and PT9 stated that using the example of just catering to non-disabled people, limits the interior designer clientele and by including people with disabilities could interior designers expose themselves to clients they never thought they would have serviced. This then forces the interior designer to be more creative, sharpening their design thinking abilities and design repositories or “pot of ingredients”, as PT9 described. A database of previous successes and failures is created and continually added to, arming the interior designer with an easily accessible personal design arsenal to tackle the next project, according to PT9.

PT6 noted and advised that interior designers were “cooped inside one box, and everyone was trying to squeeze into this one box. It was suggested that interior designers get out of a box because exposure to social innovation and socially responsible design could create a snowball effect, where one project leads to another and another. Social innovation projects build bridges to other networks, where work could be secured for the next five to ten years from a project that was not interior design related. This then creates a sustainable income that is not just coming from one source but also from multiple sources. So, the interior designer becomes unlimited “so you don't have to wait for people who want their restaurants to be designed”. Additionally, PT11 has experienced new income sources with a social innovation project, as the project will be rolled out in multiple townships; therefore, more business opportunities are open.

The participants also said that social innovation and socially responsible design also increased the interior designer's scope and value offering. Just as there is in residential design, commercial design, hospitality design and corporate design, each

respectively presents the different skills that the interior designer has, social innovation and socially responsible design also accentuate current skills that the interior designers already have and increase their skillsets. PT5 mentioned that social innovation was the new classroom for the interior designer where skills are acquired on the job with sharing, mentioned by PT6 and that social innovation and socially responsible design create great avenues to open doors for collaboration and cross-pollination

It was interesting to note the comments of PT10 and PT6 that ego was a prevalent part of interior design and that the interior designer could also benefit from social innovation and socially responsible design with regard to “publicity” and “getting your name out there” through the advertising of the project they were working on, and the beneficial work they were doing in the environment and communities. Their community work enhances the interior designer’s reputation as it creates a persona for the interior designer that “they know what they are doing”, and they are good people to work with because they are giving back to the community.

In contrast, PT1, PT2, PT4, PT5, and PT13 expressed that engagement in social innovation and socially responsible design would bring personal growth, fulfilment and overall dispensation of doing good. They said that they often found themselves asking the question, “What is it for?” and feeling at odds with their profession and professional choice, seeking more purpose than making “Sally Sue's house pretty for her”. Social innovation and socially responsible design would bring greater meaning to what they believed was the value of interior design and their contribution to society. The personal growth would be a shift from designer-focused to people-focused; “Not being so selfish and thinking about other people and how you can make other people's lives better”.

PT13 [00:45:20] Because for me, I find nothing more rewarding than like my clients. Like creating a beautiful space with them and a beautiful home for them and seeing how happy, it makes them and also to be able to do that to somebody else or somebody that is less fortunate would probably make me feel a lot better.

PT3, PT7 and PT12 highlighted that often interior designers get into a cocoon, and their clients become figurative – “when you’ve seen one, you’ve seen them all”. Social innovation’s constant exposure to different population groups gives the interior designer “a greater understanding of the impact of design on real-world examples,” and the “psychological, emotional, and mental effect of what you're doing to an end-user is no longer figurative but real”.

5.5.5.3 Social value for society

The ability and the capacity for society to act is enhanced through the collaborative exchange of co-design between the interior designer and society through co-production. It means that society is given an insight into interior design, design thinking and framing and creatively enhancing their indigenous skills to suit a more modern design economy. PT11 uses the example of the ladies at the property development in a Durban township branching out of their usual basket weaving into the weaving of chandeliers and decorative balustrades elements. This type of exchange creates a sustainable future for the basket weavers; with new insights from the designers, they can keep up with the times and trends of markets that they traditionally have not been able to service. Local women who were asked to weave items for the project find that new clients and unemployed people were subsequently employed, contributing to lowering the unemployment rate in the community. For example, security guards were hired to watch over the premises, although the project was not intended for the benefit of hiring security guards. However, social innovation created value that created job opportunities and, therefore, people empowerment and sustainable futures.

Participants mentioned that society would also benefit from the services of interior design. PT3 illustrated this benefit using an example of Home Affairs or any government building and how difficult and often horrible they are to navigate. Interior design could play an essential role in the ability of people to be able to use and feel comfortable, be seen and confident to utilise or find their way within these building types and that the experience would be “wonderfully refreshing”.

PT6, PT5, PT6, PT7 and PT12 express that social innovation and socially responsible design make sure that no one is excluded. Frequently, minority groups are fighting for a voice and the recognition of their presence and their needs. Social innovation would

mean that the addressing of minority groups benefits the majority, using PT2's example of the remote control that was created for people with disabilities but now benefits all population groups. Society would benefit from co-design and co-production for the provision of "tailored" solutions that do not feel "secondary" or one-size-fits-all. This would cause self-actualisation and self-growth.

PT5 [01:05:28] You know how it is now. Like for example, you know, the LGBTQ industry, they always feel that they need to announce, you know, that Oh I am. Cause I would assume that they feel like they're not accepted or included, you know? So, in this way. These projects, for example, in in in in general, they would make everybody in every, so people who are displaced and feel like they're not, they don't have homes. They would feel like; you know what? I do have a home. This would make people live in the more dignified and be like, you know what? I also do have a home with people who are blind or who are deaf; they feel like, you know what? I can also still engage in life. I don't have to feel excluded in anything because I am accommodated. You know, for whatever reason, that's I am not; I feel like, yeah, it would benefit everybody.

PT3, PT6, PT10 and PT13 suggest that society benefits from the new and improved solutions they receive and co-design that improves their current circumstance. When looking at the Empower Shack and the Hex House, people who have lost everything and are displaced from their homes can feel a sense of community and warmth. The Empower Shack, when compared to their current shack, brings social and economic upliftment. People through co-design have a sense of "anything is possible", lifting them from the mental block of poverty that does not allow them to see beyond their current situation and expose new opportunities to create better futures. Additionally, co-design introduces an "aesthetically pleasing" alternative to solutions because form too often gives way to function, but a balance between the two can be achieved.

PT13 illustrates that the co-design and co-production process allows the community to upskill themselves, giving them new skills that they would have been exposed to

through working with an interior designer, thus enhance society's capacity to act. PT6 says further the society will benefit by becoming their own perpetrator and disseminator of solutions and future opportunities. And the shift happens where the social designer is not the executor, but society has the "loudest voice" to spread the news and people in that community can relate to one of their own from whom they have seen the solution change their lives first-hand.

5.6 Observations

The effective incorporation of social innovation in interior design is to build mechanisms and models which empower interior designers in their choices, while not jeopardising their personal ambitions, professional aspirations, and social obligations.

In general, the researcher observed that there were too many terms that were dense and because the designers were unfamiliar with them, this was characterised by long pauses and repetitive "uhms", "wow", "yo", "racking my brain here" and "shu" during the interviews. There is a need for terms to be thoroughly explored and explained to the participants so that they become familiar and orientated to them so that they could fully explore their relationship to the interior design, social compact and interior design value proposition.

Some research participants were not comfortable to read the definitions and felt pressure, so the researcher opted to ask participants whether they would like to read for themselves or have the researcher read for them. Some opted for the researcher to read first, and then followed and read them for themselves.

The researcher noted that off the record, after the interview questions, the participants had many questions regarding the research and clarification of what they had not understood. They were reflective of their practice and why they had been not involved in social innovation and socially responsible design. They were reflective of their daily work environment challenges, and that primary needs in their work environments were not met; thus, they were not satisfied in the conditions and environments in their places of work and questioned if ever they would be able to engage in social innovation and socially responsible design. The participants commentated on the photo-elicitations and how they wanted to be involved in more similar projects, and that South Africa lacked much in projects of those natures.

5.7 Conclusion

The themes that emerged from the data analysis have been postulated throughout this chapter, and their sub-themes supported. Quotes have been used to convey the “language” of the themes from the interviews. All through the discussion of the data, it is apparent that the participants' varying views and perceptions indicate their varying lives, educational paths, socio-economic makeup, professional experiences, and personal backgrounds. The themes in this chapter showed that participants' perceptions about social innovation integration for socially responsible design are interwoven with their education, public perceptions, personal security, job satisfaction and company culture. This indicated how the awareness and drive for social innovation varied depending on the participant's experience. The participants favoured the integration of social innovation for socially responsible design, many saying it should be made mandatory. However, their varying experiences necessitate that the integration of social innovation requires the presence of a unified voice and professional experience that is unified, bringing interior designer to the same level of understanding, awareness, education and exposure. It was difficult for the researcher to delineate the themes, since one aspect of a person's life seemed to be a part of, cause of, or consequence of a different circumstance in their life, making it difficult to differentiate various sub-themes from each other.

The narratives of each participant mirrored the society in which they lived, and they spoke about their experiential implications in life during the research in different ways. In generating themes, the researcher noticed shared words and passions comparable to all participants; these are “condensations” and “generalisations” that can be defined and examined without neglecting each participant's specific social circumstances or social background (Falmagne, 2006). The researcher found that as they were assembling different themes, they were concurrently interpreting the thematic data. This process culminated in a parallel method of interpretation and analysis; however, Chapter 6: Findings Discussion answers the research questions and the aim of the present study. In the following chapter, the researcher will illustrate the conclusions from the thematic analysis and connect the findings with the discourse on literature in Chapter Two.

CHAPTER SIX

FINDINGS DISCUSSION

6.1 Introduction

The two previous chapters addressed qualitative data collection, analysis and data presentation of the 13 interior designer participant interviews. This segment incorporates the outcomes of the study into social innovation and socially responsible design literature. Through data gathered from face-to-face interviews, the chapter describes the participants' shared concerns, perspectives, beliefs, and priorities that are representative of their lives. Their professional careers have been considerably varied, and their career paths have taken many different routes. Each participant's career path provides rich information for a more detailed narrative detailing the interior designer's perceptions of social innovation for a more socially responsible interior design. In answering the research questions in this discussion, the researcher explains and analyses details of the expressions of the participants that were gathered into themes, guided by the conceptual framework that has reflected their understanding and perceptions of social innovation integration in interior design for socially responsible design. Linking literature to participants' responses regarding social innovation for socially responsible design demonstrates the prospect of utilising a conceptual framework to underline the need to incorporate social innovation in design education and professional practice. Essentially, the findings were driven by the research aim and questions of the study underlined below.

Aim:

The study sought to establish whether social innovation can be integrated into interior design and practised more as an ethos for socially responsible design.

Research Questions:

Question 1: What is the current understanding of social innovation and socially responsible design in the selected group of interior designers?

Question 2: How have the selected group of interior designers been engaging in socially responsible design?

Question 3: How does the selected group of interior designers perceive they could engage in social innovation to be more socially responsible?

The research demonstrates that the conceptual framework offers potential for integrating social innovation for socially responsible design in interior design. However, the framework cannot function effectively where there is a lack of knowledge of social innovation and socially responsible design and a lack of frameworks that enable interior designers to feel equipped and supported when engaging in social innovation and socially responsible design. Re-evaluation is required to shift interior design from social problem identification, the social compact to greater social value. The re-evaluation is necessary to orientate, raise awareness and empower interior designers with social innovation and socially responsible design methods. The findings highlight that the empowerment of the interior designer with social innovation methods will affect the interior design social compact and help legitimise the interior design profession.

Social innovation and socially responsible design call for the interior designers' portfolios to improve beyond typical interior design clients. They ought to include the capacity to communicate with other fields, experts, suppliers, clients, partners, cultures and issues outside of the area of interior design, to demonstrate not just the conventional core interior design capabilities, but capabilities for innovation (Heller and Vienne 2003; Martin and Guerin 2010; Yee et al. 2013; Smith, Lommerse and Metcalfe 2014).

6.2 Question 1: What is the current understanding of social innovation and socially responsible design in the selected group of interior designers?

The definition of social innovation is contested and broad (Pol and Ville 2009). The participants' responses seemed to mimic this contested landscape of definitions. Regarding socially responsible design, the answers and descriptions from the participants were very vague and ambiguous, demonstrated in the response of PT3. *PT 13 is quoted as saying, "[00:03:00] So I don't know if socially means people, or if it means like also the environment."* Only after using the textual definitions and precedent studies did a clear picture emerge to the participants. This

misunderstanding is not uncommon with social innovation and socially responsible design. Coupled with the participants' lack of exposure to social innovation and socially responsible design, their current understanding is reflective of the social innovation landscape. According to Ayob, Teasdale and Fagan (2016), social innovation is a challenged and reasonably uncertain term. What social innovation means remains "ambiguous and vague" (Grimm et al. 2013: 436; Ziegler 2017).

The interior designer participants struggled to understand the word "social" in social innovation, socially responsible design and social change. The "social" is the target audience or the intended market for social innovation. *PT 3 is quoted as saying, "[00:03:38] sho I think, you know what, I think what gets me here, what keeps getting me is that I don't know what social need means I don't know what the context of that is, what the like the conception of what social need is".* A vague understanding of "social" means that solutions created can take multiple meanings depending on the individual's interpretation of the social. "Social" looks different in various backgrounds, contexts, economic climates and human experiences. Undeniably, the social is to do with the human dimension. Chick (2012) explained previously that ecological and environmental concerns dominated design discourse, and PT5 commented saying, *"[00:01:29] social innovation, all of that. We never think about anything that's got to do with the social aspects of anything. As far as the design. Yeah, is it functional as far as how it impacts other people? But we never think about social aspects".* However, decades later, the advocacy of Papanek has gained fresh momentum. Social problems are everywhere in society; they are not "shy" but blatant.

Social problems entail special requirements towards creating social value; these include value creation and value-taking, the return of power, and equilibriums' influence to benefit the public (Phills, Deiglmeier and Miller 2008). Although not entirely sure what social change was or their role in it, the interior design participants were aware that society had problems that needed interventions. Not only were they affected directly by social issues, but they were close to people who lived; thus, is disparity. PT11 shared that *"[00:24:45] Um, my literally my other mum from my childhood that helped us to clean and help around at home, retired outside of there (Pietermaritzburg). And it's just the saddest space, you know it's so sad. The shebeen is what the cornerstone of the foundation is, but actually, you've got so many gogos that are still weaving that are still planting their veggies that, but they, the waters is not*

great, you know.” The participants showed a willingness to be part of the solution, acknowledging that interior design has often sat on the sidelines. PT11 shared her current goal to help the community, saying, “[00:24:35] *Um, I'm trying to get a preschool built by sponsorship just outside of Maritzburg area.*”

The lack of understanding of social innovation and socially responsible design is troublesome and limiting to exploring the social innovation process because room is made for miscommunication, distortion, and misconception of ideas (Mulgan et al. 2007; Veiga and Almendra 2013). The utilisation of free terms prompts an absence of clearness in attitude. A generally acknowledged definition spares time and abstains from misconception (Pol and Ville 2009: 880). However, this lack of understanding should not deter interior designers from social innovation, and these reasons ought to draw interior designers to explore new ways of “doing” and “being” (Ayob, Teasdale and Fagan 2016: 2). Even though one of the predominate participants’ understandings were that the idea of social innovation was technological, this is not entirely off par with social innovation as some scholars say that perhaps technology advancement itself is the primary force of social reform (Howaldt, Kopp and Schwarz 2015; Howaldt and Schwarz 2017).

Persistent and unfledged understandings of social innovation and socially responsible design amongst interior designers could create a limited scope of projects that interior designers are involved in, due to lack of knowledge about the parameters of social change and their contribution thereto. The understanding of interior designers regarding social change as a tool to help the ageing populations’ accessibility could be an opportunity. As an opportunity, it can be mobilised to shift public and professional perceptions regarding interior design and the complexities of interior design. These perceptions can be leveraged to showcase the potential of interior design to address complex human and societal needs. Interior design could use some television programmes that concentrate on ageing and accessibility and other societal makeups to demonstrate interior design problem-solving – thus distinguishing it from do-it-yourself perceptions.

The interior design participants revealed that their primary sources of information are Internet sources, including social media. The Internet is a mixed bag of credible and untrustworthy sources of information, especially in the era of social media, a leading

advocate of information dissemination which the participants use frequently. Information sources that are not accredited and from trustworthy vetted sources pose a problem for integrating social innovation into interior design. PT9 reveals the interconnected nature of social media information sharing, saying, “[00:18:15] so it pops up because obviously everything's linked. So, every time I go, like I'm working on a project now, um, and then I go and look up, what was I looking up. Oh, I was looking up office furniture and whatever. Obviously on my Google, but it's linked to my email, all of that. Then my Facebook, so when I'm on my Facebook, then it starts showing me Smeg, whatever, whatever, cause it's picking up what I'm actually looking at currently at the time. So yeah, and then it starts just popping up ... Whatever you search during the day will come up at night on your Facebook. That's a given”. If the type of information that interior designers are consuming and gathering is baseless, it can be detrimental to integrating social innovation for more socially responsible design. However, the power of digital marketing and an online presence can be leveraged to bring awareness and help foster the integration of social innovation into interior design for socially responsible design. PT9's remarks about the notification pop-ups illustrate an avenue that uses digital algorithms to continually remind and keep social innovation and socially responsible design at the forefront of the minds of interior designers.

The participants mentioned that they also source their information from interactions with people within the construction industry and its affiliates. Industry interactions can be leveraged as opportunities for information sharing and gathering to improve knowledge and practice. The frequency of interactions is also pivotal to capitalise on knowledge exchange. Extended periods of absence create an unsteady flow of information and stagnation in efforts to integrate social innovation in interior design through knowledge acquisition and a shared social innovation understanding. Therein lies the opportunity for the professional body. However, some of the interior designers interviewed in the research were unfamiliar with the processes of a professional body as they were not members of the IID. PT1 is not a member of the IID or the companies for which they have worked. In their comment, they illustrate this unawareness of the IID processes, expressing, “[00:50:37] the IID having that (CPD points)? not much. Because I don't know if they drive it enough. I don't know. Yeah. To be honest”.

However, a professional body is there for up-to-date dissemination of information and professional practice methods.

Operating outside of a professional body creates loopholes in knowledge and practice for the interior designer and the profession. The professional body and the people whom it serves begin to operate as parallels. This lack of convergence means that social innovation integration will always look different to different people, and their practice cannot be challenged, improved or emulated. The reliance on tertiary education for continuous professional development or knowledge is inadequate, as information, primarily in this day and age, is changing rapidly. The cutting edge of yesterday may not be the cutting edge of today, especially if interior designers are not continuously upskilling themselves and are not lifelong students so that they keep up to date with the latest developments in theories and practices of social innovation for socially responsible design.

It was very interesting to see how the participants who did not know about social innovation and socially responsible design formulate their understandings. The interior designers broke down the concepts and related them to their current experiences to find meaning. This, according to (Cross 2001; Cross 2004; Cross 2007), is due to designerly ways of knowing. Designers have innate abilities of “knowing” and “thinking”. This includes creative cognition in design, the natural intelligence of design and expertise in design. This designerly way of knowing is essential to the social innovation process. It gives the interior designer an advantage when working in the social innovation process, where the concepts do not seem unfamiliar, but rather an extension of already possessed knowledge.

6.3 Question 2: How have the selected group of interior designers been engaging in Socially Responsible Design?

Most interior design participants revealed that they had not engaged in social innovation or socially responsible design projects, apart from their second-year university-community engagement projects. Of the 13 participants, eight were last involved in socially responsible design when they were doing their second year in university as part of a community project organised by the university. Three of the 13 participants have been part of a socially responsible design, and PT3 volunteered at

a low-cost housing organisation. PT6, by invitation from a friend, is currently working on designing a model of a kitchen for RDP homes, and PT11 worked on property development in a Durban township after being referred by her husband. The last two of the 13 had only conceptualised projects in university.

Additionally, of most interest is that the participants were unaware and did not know personally of interior designers who sought out social innovation and socially responsible design projects. The participants mentioned that conversations and activities around socially responsible design, let alone social innovation, were not common in their design spheres or companies. Those who had engaged in social innovation projects had done so in their own capacity, through friends or in partnership with organisations outside of interior design. PT 13 had last engaged in their second-year university project and shares that the only other person she knew of was a friend *“[00:35:01] I think, um, I had a friend who, I think it was for an orphanage, she was making some curtains with some black leftover fabrics and donated fabrics and some scatter cushions and like painting a tree and stuff like that through the church. So it was. Um, for an orphanage, but otherwise, I haven't been really heard of other designers.”*

The lack of social innovation and socially responsible design engagement is not surprising among the selected interior designers as the selected interior designers are not members of the IID. In contrast, the single interior designer PT3 who was a member of the IID was unaware of CPD points and Category Two of the CPD points, which outlined social responsibility and the types of projects to engage. Additionally, it worth mentioning that they describe their years with the IID as unfruitful, expressing, *“[00:27:41] I was registered with the IID for a few years, and I like saw nothing got no benefit at all from being a member of the IID it was totally pitiful”*. This experience is hoped to be an anomaly as a reality like this would undermine all efforts for social innovation integration into the interior design industry. As revealed earlier, perhaps if the interior designers were members of the IID, they could have been exposed to socially responsible design projects as an optional prerequisite of the CPD points. Perhaps they would have been inclined to participate in such projects, as they have mentioned their willingness to participate.

The interior design participants' non-engagement in socially responsible design or social innovation hinders the processes outlined in the conceptual framework. Until they participate in social innovation and socially responsible design, the conceptual framework cannot be tested, and the relationships between the social problem, interior design process, social innovation process, socially responsible design and social value cannot be validated. However, theoretically, the literature supports the similarity of social innovation and interior design processes and outputs.

The traditional role of design consultancies must change if we are to move interior design's social compact into social value. Interior design must expand design capabilities beyond its traditional borders and recognise and exploit various new marketplaces. This is a significant opportunity for interior design, particularly in an industry that the participants recognise as saturated and undervalued, pointed out by PT6 *"[01:10:14] I think, I think it will become, I think we'll be doing ourselves a favour, uh, because I think. We might find avenues that we did not expect to because there is this huge talk of things being saturated neh, and it's all because we're cooped into our box neh, and everyone is coming into this box"* (Yee et al. 2013). Increasingly, in the last few years in the design field, there has been significant growth in strategic design thinking practices linked to innovation practices using design leaders rather than business leaders. The practices offer a better quality of service and create meaningful interactions. Interior design plays a significant role in quality services and interactions for the enhanced human experience. The step beyond typical interior design is a jump over the hurdles in addressing this specific obstacle for interior design to express its worth effectively in a changing culture (Yee et al. 2013).

All the research participants mentioned that a lack of skills, experience, protocols, knowledge of the cultural setting and understanding of the area could hinder their engagement in the social innovation process. Interior designers are afraid of the unknown in social innovation, and they expressed a fear of vulnerability and failure. PT6 highlights that this new social innovation field in interior design would require a solid affinity for taking risks saying, *"[00:17:35] ...This one is kind of gutsy up because the unknown is so much because there was so much room for failure. When, when you're dealing with the innovation, um, you are testing new stuff, you know, you test the new stuff, it might work. It might not work. Um, people might respond to it, might not respond to it. It might be an epic fail. It might be a huge success."* That could be

because, in commercial design, a conceptual brief also signals the beginning of a project. In this summary, aside from describing what is required of the interior designer, market analysis results are typically mentioned in the original summary (Goh 2012). An interior designer going into a project already has a clear picture of the outcome.

While conducting this research, the researcher observed the participants' overwhelming response to the integration of socially responsible design in social innovation as one of optimism and excitement. Although the interior designers did not fully understand or were not aware of or exposed to social innovation and socially responsible design, the interior design professionals expressed a need for greater meaning in their work. Some of the participants expressed that, at times, they were at odds with their profession and sought deeper meaning than market-driven endeavours provided. PT 8 expressed a desire that the future interior designers would drive the change of perception change of interior design from elitist to egalitarian, saying *"[01:11:43] ...I really do hope that the next generation will appreciate interior design, will not see it as just, I don't know, designing a coffee shop or see it as just designing the restaurants and just designing homes. See it as a solution to all spaces; see it as a need because everyone sees interior design as a luxury. But it's not a luxury; it is a real need that is not an imaginary view... So, it's not only for the elite, it's not only for the rich, it's for everyone because we all need to live in spaces that work for us."*

Interior designers felt that their interior design education and professional work were designed to train them to detach their individual values and principles from their profession (McCoy 2003), often asking questions like, "What is it all for?" This phenomenon has primarily culminated in interior designers being unconsciously educated to perceive themselves as divided from their clients and their target market and consequently further removed from the content of their work. Interior designers were often relegated to sitting behind a desk churning out drawings *"[00:05:57] I'm unseen and unheard; you know what I'm saying? When there's changes, okay, change it according to how they wanted and how they would want to experience it. [00:15:00] You just literally feel stuck at that desk in front of the computer. Just one deadline after the other. So sometimes it makes me feel like that's well, like uninspired."* It was noted that they should put their personal beliefs in the fore to justify and rationalise or even

to begin to establish their role in social innovation for socially responsible design (Yee et al. 2013).

The participants conceptualised that participation in social innovation for socially responsible design would be able to bring greater meaning, not only to their work but also to their lives. As interior designers, they currently make sure that they enhance the human experience in the interior environment by applying methodologies that enhance health, safety and wellbeing. Social innovation would extend this to include: A sense of value and purpose for themselves and stakeholders; a group of individuals of the same mind; the ability to make a positive change for oneself and others; being part of a society that validated and respects one's identity and lived experiences and inclusion into an equitable economic system that creates opportunities for all. The participants are constantly having to educate and fight for their value. Social innovation could allow them to let go of tensions and let their work advocate for them.

The interior design participants supposed that participation in social innovation and socially responsible design would help shift public and professional perceptions about what interior design is and the value thereof. Through social innovation and socially responsible design, the participants expressed that they could demonstrate their worth and capabilities first-hand like their other professional counterparts. PT12 demonstrates this benefit of social innovation by illuminating that “[00:30:42] *It could have a positive effect on the profession. Um, and that's again, the perception of it being clearly so superficial, um, so decorating. That's all what people think interior design is. Um, and people could then see that it is a part of the built, um, industry. So, part of the architecture, part of, of the engineering, et cetera, et cetera. Cause those seem to hold a lot more weight in perception than the interior design does.*” Khan and Königk (2019) point out that the quest for intelligent social compact in interior design is not new. Moreover, it is necessary to legitimise the profession (Wilensky 1964; Sullivan 2005; Anderson, Honey and Dudek 2007; Pable 2010; Khan and Königk 2019).

What this means is that the profession is at a point where it has to seriously rethink its professionalisation evolution for the profession and the role of society in its design practice (Khan and Königk 2019). The whole field of interior design must be much more qualified to collaborate with individuals from diverse backgrounds (Heller and Vienne 2003; McCoy 2003; Smith, Lommerse and Metcalfe 2014). To that end, the

link between various forms of information between nurtured knowledge and innate knowledge – designerly ways of knowing – must be discussed (Cross 2001, 2007). The interior design social compact is about more than shifting public and professional perceptions and professionalisation. However, the benefits would be of professional legitimacy. It is about taking the lead to help solve some of society's most pressing issues with the innate skills that interior designers possess; the health, safety, and welfare of people by enhancing the human experience.

However, Yee et al. (2013) warn that interior design cannot have much credibility with other professions in the public if it is unable to articulate its knowledge and skills fluently – the participants struggled with this. They believe working on problems, and social innovation through their contribution to a project will show their worth. This is a very naive belief, according to Yee et al. (2013), especially if the commissioning and establishment of a brief on social innovation are focused on a statement of purpose, rather than a portfolio analysis. Designers ought to be secure in describing the importance they add to a scenario beforehand. Thus, one crucial role for design education lies in encouraging students to recognise what strengths and virtues they carry when walking into complex social problems and the design for social innovation.

Moreover, interior designers should recognise the experience and abilities found in other disciplines to help them learn how to communicate and partner effectively with them. They must also recognise their knowledge of these attributes and values. The aim is to bring them to a competence and interpretation threshold that allows them to function in multidisciplinary teams (Yee, Jefferies and Tan 2014).

Through the social innovation process, engagement in socially responsible design and redefining the interior design discipline's core practices takes place regarding what design is. The interior designers then take on new roles as facilitators, entrepreneurs and educators (Dias and Partidário 2019). Only two participants were aware of this and had experience in the projects they had been involved in. Greater exposure to social innovation is needed for the designers to accentuate their interior design knowledge for the integration of social innovation into interior design as an ethos. The interior designer's role as an educator is demonstrated in the co-production and co-design process; they not only teach design methodology but also shift mindsets and existing organisational culture hoping to build new capacities and capabilities to

ensure a viable new or improved solution and economic sustainability and an enhanced capacity for society to act (Murray, Caulier-Grice and Mulgan 2010; Caulier-Grice *et al.* 2012). PT 3 was exposed to this dimension of design when they undertook the design of new office spaces for a client, PT 3 shared their experience saying “[00:09:35] *Um but understanding and having to educate them that there's a shift in the working environment and how and understanding that they've got to relinquish what they know. But okay, but how do we make this a workable solution for everyone?*”

The interior designer must be willing to share the whole spectrum of expertise above the evident intangible expertise to external audiences. The skill of the interior designer to consider, envision, synthesise and create resolutions includes the ability to facilitate the transformation of interior designers into different and extended positions and to affect how they will interact with users, collaborators and colleagues. In consideration of the potential prospects for interior designers, building design expertise in new markets is a societal breakthrough; for example, they will take on new positions as educators (Yee, Jefferies and Tan 2014).

Although, at times, the participants found it hard to articulate what the social value for all stakeholders would be, they were certain that there would be a symbiotic relationship between the design profession and society. Interior design would increase its scope, value and help shift public perceptions. They would find other building professions amongst them, and society would have a heightened human experience offered by interior design. Subsequently, their capacity to act will be increased by exchanging knowledge and skills between interior designers and society.

It appears that the search for convergence of all the above issues for the integration of social innovation for socially responsible design as an ethos in interior design results in three major areas of consideration. The first is that, in the integration of social innovation for socially responsible design, it is important to teach and to discuss as many ethical issues as practicable pertaining to and intrinsically applicable to the practice and discipline of interior design (Roberts 2006b). Second, it must be hands-on since it relates not only to well-known designers but also to a regular designer. To be realistic, integration should usually meet the institutional and economic difficulties faced by designers, and alternatives should be offered where compromises are requested (Bush 2003; Levrant 2006). In conclusion, incorporation must be widely

appropriate and universally accepted to the smallest degree possible. It must blend into today's condition of culture and be reasonably open to appeal to most ways of thinking (Roberts 2006a). Therefore, the latter element has significant ramifications and is the most complicated to retain in the current school of thought and cannot be researched and examined nearly completely. Therefore, the purpose of this research is not to identify a path conclusively – that social innovation can be integrated into interior design for socially responsible design – but to find out interior designers' relationship to social innovation for socially responsible design through their perceptions.

Although showing willingness and positivity towards social innovation, the interior designers were very aware of their limitations regarding personal security and funding. Perhaps the interior design business model requires a shift towards corporate social innovation, wherein corporate social innovation is where the business utilises innovations to separate itself from competitors and establishes a comparative edge (organisational results) and mutual value (societal results) (Jayakumar 2017). These innovations help it become distinguished from rivals and achieve a strategic advantage while also building mutual value. For this competitive edge in interior design, it is important to identify motors, enablers and hurdles to developing, exploring and executing social innovations. This is crucial to recognising corporate social innovation institutionalisation (Herrera 2015). As businesses address societal issues in this manner, they are interested in the challenges, and they approach the initiative in the same way they do every other project central to business activities. They use their strongest staff, key knowledge and strongest talents. It is not charity but a strategic company expenditure (Kanter 1999). This business model could better help interior designer integrate social innovation into mainstream interior design services without feeling as though they are risking themselves and business but are gaining profitably and simultaneously creating social value.

Suppose social innovation for socially responsible design is to be integrated into interior design. In that case, it is crucial to establish a basis of understanding of both terms from the selected interior designers. Their choice of vocabulary was indicative of their knowledge and positions regarding social innovation and socially responsible design. For all new theories and design movements to become adopted, it is essential that a global understanding is established for shared knowledge, uniformity and

reference. This has been the case for social innovation and socially responsible design. In theory, today's vagueness and ambidextrous use of terms around social innovation and socially responsible design mean just as many social design movements are happening, called by just as many terms.

The growing field of social innovation and socially responsible design is asking, "How and by whom will design be done in the future?" "Who will the producers and the consumers be?" and "How would these roles merge with the advent of proactive communities in society, additive manufacturers, connected mobility and the Internet of things?" (Yee et al. 2013). Interior design needs answers to these questions. Social innovation offers interior design entry and exposure into a broader socio-economic relationship where social paradigms are playing out.

In the field of interior design, it is clear from the research that social innovation for socially responsible design is still in the early development stages and appropriate uniformly accepted approaches towards social innovation in interior design have yet to be defined. Caution must be exercised regarding the way in which social innovation is introduced into the interior design space. In their attempts to chart a path for designers, many other professions, such as graphic design, have been criticised for coming up with ideas that were too ambitious and impractical to observe with the majority of the field. There is a delicate balance to be considered, and the nature of stepping into uncharted waters is often complicated and multifaceted.

Designers who embrace social innovation for socially responsible design are using their expertise to create powerful and influential leadership roles for themselves, expanding their skillsets and working with people from other disciplines to co-create transformative propositions within the context of an increasingly complex world (Yee et al. 2013; Yin 2013; Harber and Buckland 2014; Smith, Lommerse and Metcalfe 2014).

Based on this study, the researcher cannot negate the views expressed herein that social innovation and socially responsible design are happening in the interior design field globally and maybe even in South Africa. Still, the participants' lack of understanding and engagement, coupled with the limited available knowledge of social innovation in interior design, may demonstrate the more extensive landscape outlook that designers have regarding social innovation. It is indicative of the gaps that

need to be bridged and the cohesion that needs to happen in practice. Also, dissemination of information to all interior designers is required so that all can know on a single global platform about multiple projects that are happening and their approaches and outcomes.

Also, it is essential to note that these platforms do perhaps exist; however, they have been typically architecturally led, and much of the contribution is from architects. Interior designers still need to penetrate those platforms and make their presence known and their contribution seen and understood (Pable 2010).

Many different conclusions can be drawn about the integration of social innovation in interior design for socially responsible design practice; based on the perceptions of the interior design participants. It is hoped that through this research, new opportunities on the fertile ground of social innovation can be explored as part of the interior design way of design. The research recognises that the findings are not extensive to the entire interior professional body and that this research is a product of time. The study also believes that, in light of the global context accentuated by COVID-19 and society at large, presently, the opportunities for interior designs application needs to go beyond traditional interior design scopes and into a new and exciting series of transitions which thoroughly deserve to be documented.

It is interesting to note that the participants saw the contribution of interior design to social innovation and socially responsible design in an interior design context. PT2 said they could not see how interior design could create social change. As such, the participants could not see their contribution to the BlindSquare app because of its upfront technological nature. After discussion, the interior design participants could see their contributions and the varying interior design applications in situations that were not obviously interior design related. This new awareness allowed them to see better how interior design practitioners could practise and become part of multidisciplinary teams that worked beyond interior design projects. When conceptualising the contribution of interior design to social innovation, interior designers reverted to the expression of interior design in social innovation. This nascent view of social innovation considering interior design, rather than interior design considering social innovation, could indicate a lack of exposure to different types of projects, different types of applications of interior design knowledge and social

innovation projects. Therefore, participants were speaking to what they knew, and they were comfortable with. Still, they could not conceptualise how interior design could contribute outside interior design or typical interior design work because of a lack of exposure.

Perhaps one of the most recent design functions is to serve as a mediating discipline between various branches and social innovation contributors. This is particularly relevant owing to the designer's skill and mastery of imagination and an innate ability to see trends and resolve challenges with answers. Essentially, this is the same premise of interior design – to consider people in the sense of the environment and their settings (Grant and Fox 1992; Tan 2009; Tee, Tan and Meredith 2009; Lofthouse and Stevenson 2013; Yee et al. 2013; Yin 2013; Koo 2016). The participants' exposure to co-design and co-production has happened through their collaborations with building industry professionals, contractors and suppliers. PT11, PT6 and PT3 were familiar with working within the local community context and the multiple actors or stakeholders involved in the process of projects.

Often during the collaborations with industry members, interior designers play the lead, as they are the ones who have designed the project and the only ones who know the project outcome. This limited exposure and engagement with co-design and co-production in this manner are limiting to the integration of social innovation for socially responsible design. In co-design and co-production, all stakeholders are involved from inception to implementing a project (Dykes, Rodgers and Smyth 2009; Hillgren, Seravalli and Emilson 2011; Björgvinsson, Ehn and Hillgren 2012; Markussen 2017). Co-design and co-production often place the designer in a facilitation role, while stakeholders are involved in every stage of the production process. The process relies on the idea that the people who use the service are best placed to help produce it (Yin 2013; Aguirre, Agudelo and Romm 2017; Minder and Heidemann Lassen 2018). The research participants did not seem aware of the primary reason for co-design and co-production, often seeing themselves as providing the solutions.

Designers are continually evolving beyond disciplines to face the potential of the modern, refreshing designers' willingness to function in ways that significantly affect culture, providing modern possibilities and considerable significance in contemporary culture. Herein lies an opportunity for interior design to not get trapped by debates of

value, but rather move fluidly with societal changes and demands (Manzini 2011; Yee et al. 2013; Fuad-Luke 2015; Manzini 2015).

For interior designers to work in the proposed conceptual framework, they are not trapped in the old models of “doing design” but are flexible enough to venture into organisations and new types of design (Yee et al. 2013). Based on the precedent studies, the interior designers were aware that teams were required to brainstorm and then execute the solutions presented to them; no single designer or institution can address complex problems alone. The interior designers were very confident and comfortable that they could approach other design professionals to help them solve complex and multifaceted challenges in the design process, which is what they typically do in their native interior design work. In recognition of this, the interior designers were happy to seek new partnerships with experts from other fields and related networks. This attitude is essential for integrating social innovation for socially responsible design, as the complex societal problem cannot be solved in silos (Melles, de Vere and Misic 2011; Cox, Wing and Dillon 2017; Verschuere et al. 2018).

In the professional sphere, the designers often act as facilitators between stakeholders and design strategies and bridges among stakeholders. The interior design participants were confident, based on the precedent examples shown to them, that they could not only confidently be part of the interdisciplinary design team that served on the projects, but they could be the ones to initiate the projects. They were optimistic that with the correct structures like funding and organisational backing in place, they do not need to observe from the sidelines but could lead the change and initiate social innovations for socially responsible design. Social innovation requires leadership from the ones who initiate it. Design for social innovation is a practice that can only be conquered by repeatedly working at it. Not all capabilities can be taught, and even those that are taught require practice for mastery (Alden Rivers et al. 2015).

Social innovation for socially responsible design is a creative method because many things never make it off the board. Plans are often discontinued; designs can struggle, and innovators start anew in many instances. Failure is a familiar feature of the mechanism of social innovation, and these mistakes are a crucial part of what succeeds in equipping designers, stakeholders and collaborators with a repository of knowledge to apply in the future (TEPSIE 2014).

These views illustrate the lack of understanding that the participants have about the social innovation process, which draws on the power of a group rather than the inputs of the individual. To mitigate these hindrances for engagement, interior designers need to be educated and familiarise themselves with design thinking, co-production and co-design for social innovation. Design thinking, co-production and co-design in social innovation require interior designers to have much richer perspectives of other people for whom and with whom they are designing. Design thinking uses techniques such as ethnography and structured brainstorming to tackle diverse problems (Buchanan 1992; Brown 2008; Brown and Wyatt 2010; Lund 2014; Dam and Siang 2018; Wong 2018). The various stages of design thinking help to break down the broader concept into manageable parts.

Design thinking helps the designer understand psychology, psychoanalysis, sociology, statistical analysis and social, political and economic history, anthropology living systems, core evolution and resilience. Designers need to be highly honed observers and interviewers, meaning that they need to understand performance improvisation, character expressiveness and self-awareness, which design thinking facilitates. Designers try and discern what a person can be made to do or not do via persuasion or design-enabled facilitation (Yee et al. 2013).

Additionally, it was postulated that research could also be a daunting process during the social innovation process as it leaves the designer in a vulnerable position; usually, the interior designer almost knows the outcome of a project when they come into a project or pretty quickly during the inception of a project. In educational institutes, design briefs are commonly used for simulation and to activate commercial projects. Intrinsically, with comprehensive research already carried out for design students in the design briefs, students are advised to skip to the “research and development” phases and instead leap right to the design development and execution stage (Goh 2012). This practice, combined with preferring commercial design ventures, will contribute to students being potential designers and current practitioners focusing heavily on established studies rather than following design approaches requiring first-hand and primary research studies (Goh 2012). These practices are ultimately contributing to the limited engagement with innovation and design responsibility in design. These attitudes are a limiting factor in the conceptual framework because

research and investigation are an integral part of the social innovation process (McCoy 2003).

The participants expressed that current professional and public perceptions were limiting and hindering factors for the inclusion of interior designers in the social innovation process. Often interior designers are excluded from design teams or overlooked in preference for architects, as though architects do the same work as interior designers. The participants expressed that perhaps their lack of awareness of social innovation was a factor of education and not being invited to join teams that dealt in the social innovation realm. Simultaneously, needing to protect themselves and their careers against their colleagues and the public, they possibly established a sort of resistance and sensitivity to the present status quo situation in interior design (Moody, Petty and Giglio 2015).

It is common knowledge that the interior design profession has a continuous battle with the public and professional perceptions regarding the nature and value of interior design. They are often misrepresented as a “pastime” for wealthy houses or a luxury service for the rich and famous (Nemeth 2014). Combined with its public persona, interior design is often pitted against architecture as the inferior sister. The view of the public is its reality. Public opinion assumes that architects build and that interior designers prefer colours and fabrics. These perceptions often have an undermining effect on the scope and capabilities of interior design. Professionals form an interdependent system; therefore, one can affect others, and negative perceptions of related occupations affect interior design (Moody 2012).

6.4 Question 3: How does the selected group of interior designers perceive they could engage in social innovation to be more socially responsible?

The literature review and primary research showed that there is typically a lack of focus on social innovation, socially responsible design, corporate social responsibility and social dimensions of design in local higher education learning and interior design firms. This gap is demonstrated by the lack of awareness and engagement in the study participants; a general sense of the fear of the unknown and ignorance appears to be the dominating factors for this trend. It is an undisputed fact that the term “social innovation” is used in various fields and overlaps meanings with other design

movements and economic business outlooks. "Social" design professionals have struggled to explain and express their method by simply making clear what is that they do (Lasky 2013).

This outlook by interior designers that they should wait for an invitation is indicative of the perception that most interior design projects rely on interior design services to be sought out. Interior designers are often referred or sought out by members of the industries for their design service, but seldom do interior designers actively seek projects. Suppose interior designers feel that they are under a cloud of misconception? In that case, they need to actively take steps to avail themselves and seek out social innovation projects; otherwise, they run the risk of never being invited to participate.

The participants saw that social innovation and socially responsible design benefit the interior design profession, the interior designer and the end-user. This awareness can be leveraged and exploited by interested parties to see the integration of social innovation for socially responsible design into interior design as an interior design ethos. The social value created by new markets and ways of doing business provides the designer with brand new possibilities to invest in initiatives with long-term impact, improve their versatility and encourage them to pursue different fields of business in difficult economic times.

Socially responsible design was very synonymous with not-for-profit projects amongst the research participants. Words like pro bono, NGO, free, budget restrictions, lucrative and business growth denoted this view. PT1 mentioned: "[00:49:05] *And those types of projects generally won't generate much income if anything.*" This view was a deterrent for interior designers to want to engage in socially responsible design. They expressed that lack of income generation, needing to survive, personal needs and personal security would quickly thwart any good intentions they may have to participate in social innovation for socially responsible design. PT13 was the only participant who suggested that social innovation and socially responsible design become part of business strategy. The other participants found it hard to see beyond how social innovation and socially responsible design could be monetised, presuming it to be counterintuitive to the notions of social innovation and socially responsible design because often companies carry out projects as public relations campaigns for

a competitive business edge (Rexhepi, Kurtishi and Bexheti 2013; Bice 2017; Jayakumar 2017).

The current interpretation of these viewpoints is in line with socially responsible design manifestation through corporate social responsibility and social innovation (Lubberink 2018). It is a widespread misconception that social innovation is primarily non-profit, but not sustainable. Social innovation can occur in for-profit or non-profit organisations or within government structures (Hartung 2012; Altuna et al. 2015). Social innovations originate from persons, communities or associations. Increasingly, these three fields are clashing in creative displays of ingenuity by harnessing their experiences to generate different forms of thought.

However, that is where corporate social innovation becomes the potential answer because, from the onset, the outlook is not companies reaching into their coffers to “donate”, but instead a business model wherein the social is the product (Mirvis, Googins and Kiser 2012; Mirvis et al. 2016; Deigelmeir 2018). Interior design firms should pursue innovative ideas that meet societal challenges, whilst creating market prospects to exploit workers’ ingenuity, enthusiasm, cultural contexts and resources. By encouraging a creative atmosphere, staff are also encouraged to develop innovations that help their interior design businesses. Social entrepreneurs are an increasing breed of evolving organisational and business changers working in this context, as pointed out by PT6 and PT2. They work in designing and encouraging realistic strategies for societal or environmental problems and perform the function of societal contractors within large organisations. At most, they still have a tremendous capacity to encourage others, create coalitions and identify others with the experience, clout and influence to help them fulfil their goals.

The participants mentioned that rewards, kickbacks and recognition could be used as methods to entice and encourage interior designers to participate in social innovation. The system of rewards and benefit must be carefully considered not to jeopardise the design efforts for social innovation. An exploration on how to balance internal and external rewards with the market objectives to match financial, environmental and social priorities and measures is necessary. At worst, this opportunity of rewards could create elitist groups that participate in social innovation projects for monetary gain, where they operate on challenges that they cannot and do not fully comprehend. It

may also motivate them to incentivise communities of “other”, including the disadvantaged, without taking into consideration the imbalanced power structures that they would be perpetuating, or they undertake steps that would not rely on concerted attempts to reform the balance in society’s capacity to act (Papi-Thornton and Cubista 2019).

It is easy for interior design to push social innovation aside, citing government as change-makers, having the sole onus of changing this social plateau. Understanding and engaging in social innovation has great opportunities and benefits for the interior design profession. They allow interior designers to contribute – outside of the misconception of the public’s obscured view – to what interior designers do (Margolin and Margolin 2002; Moorman 2008; White 2009; Königk 2011; Moody, Petty and Giglio 2015).

The interior designers noted that with capitalism as one of the leading forces of contemporary culture, interior design firms have traditionally reacted in a way that places tremendous focus on corporate and commercial needs when formulating their unique service offering and interior design curriculum (Ewen 2003; McCoy 2003; Schmidt 2003). Consequently, the type of projects where interior designers may discuss those socioeconomic, cultural and political concerns have rendered interior designers alienated. Interior designer participants had noticed a decline in the need for interior design services. They expressed that the interior design industry was saturated around a small pool of potential clients servicing 10% of the country – those who could afford interior design services. Three of the participants had side projects for passion, which served as added income streams.

The participants saw that there is potential in socially responsible design and social innovation as ways to open new markets and create new business relationships. The participants agreed that social innovation and socially responsible design were avenues that needed to be explored, not only for their social responsibility but also for creating new business opportunities, thereby increasing the demand for their skills in markets previously unexplored. Heller (2014b) suggests that the essence of big business has shifted and that this has changed the way designers deal with it. A limited number of key goods is no longer adequate or financially feasible for businesses, and corporations gradually understand that there is a need to include a widened variety of

services for a broader spectrum of consumers with their products and services. What this means for the interior designer is that their portfolio capacity in terms of solving current problems is necessary. They also need to demonstrate their ability to identify and explain compelling depictions of potential issues, the potential solutions and the possible way that big business could address them. This is where the opportunity lies for growth for the interior designer and the design profession. Designers work in the space of “futuring” – they visualise rich pictures of future scenarios where both material environments and lifestyles co-evolve. They not only fantasise about these features but also critically evaluate their visibility and argue for their preferability; unfortunately, most of this is carried out in short-term market economies, which is why current design models are unsustainable.

Social innovation calls interior designers to work as interpolators for big business, second and third sector organisations and management of discipline cross-fertilisation to link points to build goods and services (Yee, Jefferies and Tan 2014). Interior design’s bridging ability brings it into realms from which they have traditionally been excluded and enables them to operate at a more strategic level in and with companies and organisations in the future.

The interior design participants highlighted a great need for social innovation for socially responsible design to be integrated into higher education. PT 10 suggest a collaboration between industry and universities, saying “[00:40:29] ...*It could be done and I think universities and companies should come together and do kind of like, I want to say a fundraising thing, but like a project where they take on an area... Interior design is like one company, or a few companies go off to a certain project that the universities have in mind, and they think it's viable and like a gang collaboration, you know, get those fresh ideas going and then bring in the expertise of a company to be like, this is how we would approach it, this is how we would go. And, you know, implementing some sort of design or and socially responsible innovation and stuff.*” This will be one of the most influential ways social innovation processes can be made prominent and viable for interior design students.

The participants reflected on their education and how there was little emphasis on social responsibility outside green design. Only one opportunity was presented to them in their second year of study, and even less information was relayed about social

innovation. Higher education institutions have underestimated their societal commitment, where they play a primary role in fostering social transformation and defining potential culture, values and beliefs (Kumari et al. 2020). The current position of the higher education institutions in the production of social meaning can only be accomplished by incorporating social innovation into higher education institutions practices and by leveraging the information acquired to address real-life society challenges (Shukla 2018). To solve current problems and enhance higher education institutions, participation in social innovation activities, as an inclusive strategy that contributes to restructuring and improving multiple higher education institutions structures and roles, should be recognised and strengthened (Kumari et al. 2020).

Interior design curriculum and interior design training could be more involved in exploring critical societal problems on a more prosaic scale. This would see designers, who have the strategies and training, initiating services and product ideas for fair-trade usage by businesses, rather than the conventional paradigms by industrial reactive and commissioned design (Herrera 2015). Traditionally, design education has been a very narrowly restricted vocation in its model, which does not fit with the new territories of practice that require different skills from design students and demand a different awareness of the world around them. Things are changing, and some design schools have been able to move with the times, changing their curricula and approaches by introducing social innovation and socially responsible design as graduates' degrees and postgraduate degrees (Yee et al. 2013)

Interior design education has to acknowledge that the conventional business-oriented, market-driven and commercially focused interior design services can no longer be their sole offering in an ever-changing world (Kumari et al. 2020). The unique traits of design education can no doubt be artisanal activities. The function of this model remains significant for the essential skills associated with design, originality, making and enhancing society's "health, safety and welfare". The difficulty with the design curriculum is how it applies to other disciplines. Society faces even more massive challenges in addressing these issues; for example, informal settlements have been the result of intense urban development, and many of the existing challenges and problems we face have emerged when people live in high-density urban areas. New issues are exposed with this existence, and there is a shifting context that often leaves government reeling when trying to solve them (Nleya 2011; Yee et al. 2013;

Brillembourg et al. 2014; Statistics South Africa 2014; Besson 2018; Luciell Van Rheede and Saheed Bayat 2019).

The relationship between social innovation and social entrepreneurship seems to be unbreakable – frequently, social innovators are entrepreneurial and entrepreneurial-driven (Alden Rivers et al. 2015). The interior design participants pointed out that the new generation of interior designers was naturally entrepreneurial and willing to start businesses straight out of college, thus creating and making their models of design practice heavily reliant on social media platforms. Design education should respond in the same way, equipping students with tools to start their endeavours real to their social causes (Alden Rivers et al. 2015; Hazenberg et al. 2019; Kumari et al. 2020).

The participants emphasised that interior design education should play a real leading role in the exposure and awareness of social innovation and socially responsible design for the graduate student. Perhaps it is time for design education to step beyond the education models that were historically established by the post-Industrial Revolution. However, it is education that emphasises the creation of new soft skills; characteristics such as cooperation, teamwork and compassion for potential students must be matched with the promotion of core skills such as drawing and visual mapping so that students can recognise the value they must have as designers and also the value they need to obtain by contact with other disciplines. Design training then has the challenge to recognise competencies worthy of inclusion and exclusion from the programme to allow them to behave confidently as administrators, mediators, learners, entrepreneurs, and storytellers who move fluidly between discipline boundaries during the university period. While discipline-specific training is essential for the growth of student identification as a designer, this may also impede a multidisciplinary team that works to foster social creativity to address pressing social problems (Yee, Jefferies and Tan 2014).

Perhaps the next generation of interior design students and graduates will be the ones to lead the change into social innovation for socially responsible design. They have demonstrated a whole new mindset, and when they join the private and public sector workforces, they expect to be creative and are prepared to take risks (Yee et al. 2013; Kumari et al. 2020). It is more intuitive for them to take on the role of innovators using a design approach than it is to act as a traditional interior design employee whose

responsibility is to reproduce repetitively (Mulgan 2006; Phills, Deiglmeier and Miller 2008; Hazenberg et al. 2019).

Design students often believe that they will be working in the same way that previous interior designers and predecessors in the industry have done. However, in a shifting society with pressing social problems coming to the forefront, different expectations about interior design and design must be emphasised for the changing context in which design will operate. Higher education plays a vital role in the development of a designer. However, this is limited to a three- or four-year study before entering the profession, which may last more than 20 years. Therefore, much of a designer's education happens outside of the confines of the higher education institution. In this context, the professional body plays a huge role in the development and continuous development of interior design professionals and is the precursor to interior design morphing and adapting to new situations and design contexts. The design profession must play a fundamental role in the growth and development of interior designers and moves succinctly with the social scape. The profession must realise that both the context it operates in the type and ranges of their clients change what is being commissioned. The conventional notions of design existing in silos are also changing; the drivers of the change are often from the global economy. The shifting is primarily affected by technology, societal needs and environmental concerns, which are all high-level issues that can be extrapolated. Two or three stages until the correlations of how it affects the experienced designer are evident (Yee et al. 2013; Smith, Lommerse and Metcalfe 2014).

In the light of institutions in a historical and cultural context, we – as persons and entities – live in a deeply institutionalised system. Social innovation integration is influenced by the framework and elements defined by underlying structures within institutions to which interior designers belong. The participants suggested that one of the ways that social innovation and socially responsible design could be integrated into interior design is through awareness facilitated by a professional body or community to which designers belonged, and that would disseminate information regarding social innovation and socially responsible design projects and endeavours. Interestingly, of all the participants, no one is currently part of the IID; however, PT3 was a member of the IID until the end of December 2019, after which PT3 switched to SACAP, the professional architectural body in South Africa. Furthermore, ten interior

design participants suggested that social innovation and socially responsible design should be made mandatory in interior design as a part of mainstream interior design work. These suggestions answer both research Questions Two and Three, namely; “How have the interior design participants been engaging in socially responsible design?” and “How do they perceive they could engage more in social innovation to be more socially responsible?” The participant responses revealed that they have not been engaging in socially responsible design, and the very professional body they seek already exists with a CPD points structure that provides the option to engage in social responsibility. It is not mandatory, but the option already exists for the interior designers to engage in social responsibility through CPD points. Within the conceptual framework, the interior designer engagement in Category Two of the CPD points system, namely social responsibility, would be their corporate social innovation.

For both these suggestions to be implemented and work effectively, the interior design participants have to be willing to subject themselves to a professional body and be ready to be regulated by their professional body and work under the conditions set by the professional body. The professional body would have to create a more considerable impact and influence on the interior designer and convince them of the value of being a member of the professional body, especially regarding socially responsible design. The discourse around the interior design social compact reveals that the lack of a precise, established social compact jeopardises the legitimacy of the interior design profession (Anderson, Honey and Dudek 2007; Khan and Königk 2019).

Many participants suggested that social innovation and socially responsible design be made mandatory in interior design practice. This was ironic as the option to engage in socially responsible design was already available through CPD points as part of the IID. However, the lack of membership among the participants meant that they were unaware of this optional requirement and were not incorporating it into their practices. Perhaps the suggestion then should be that membership to a professional body becomes mandatory to ensure that engagement in social innovation and socially responsible design is enforced.

Every intention and wish by the selected interior designer for social innovation and socially responsible design to be integrated into interior design is ineffective unless

actionable. The actions often require input from a higher power beyond the individual interior designer (Westley and Antadze 2010; Westley et al. 2016). PT10 mentioned that interior design employees could nudge their bosses to get involved in social innovation projects “[00:43:09] *I think, I think, I think they go to like nudge their boss with an elbow and be like hey, okay, we need to do like some socially responsible stuff and kind of take on a pro bono project or I don’t know do something to give back.*” But the complexity of the work office, personal security, corporate hierarchies and the bottom line may deter any efforts to create change. Change must be intrinsic to the profession; therefore, it requires a body or organisation to issue the order for integration (Moulaert and MacCallum 2009). Innovations are most effective when hierarchical frameworks and processes institutionalise them (Herrera 2015). The same can be argued for social innovations integration into interior design. Unless it is institutionalised, then it might be ineffective. Therefore, for social innovation to be mandatory in the interior design industry and education, it will require institutionalisation (Moulaert et al. 2009). To do that, the issue of institutionalisation and neo-institutionalisation needs to be investigated further, as Herrera (2015) suggests that developments are most effective when hierarchical frameworks and processes institutionalise them. Institutionalisation is generally characterised as “processes through which social standards of proper organisational activity affect the structuring and actions of organisations” (Dacin 1997: 48), while neo-institutional discourse focuses on restricting and enabling the actions of individuals and groups by formal and informal laws, indicating that recurrently organisations see themselves as trying to emulate other organisations in their region since this comparison will offer recognition within their sector. Both principles explicitly affect the implementation and growth of social innovation (Mirvis, Googins and Kiser 2012; Bennett 2016).

Whether social innovation and socially responsible design are made mandatory, optional or specialised in interior design, it is crucial that it happens and happens quickly for the advancement of the profession, so that there is no threat of interior design skills becoming inconsequential to the context of social problems and perpetuating the superficial perception that it has because it cannot relate to the deep involvement of people’s lives and their social-economic backgrounds.

For the interior design professional body looking to embed social innovation with the innovation design process, the challenge is to see beyond the interior designers’ toolkit

and methods to create a sense of ownership over new approaches, so that they can become accepted as part of the professional practice of interior designers. Companies that simply utilise prescriptive approaches, processes or methodology will prove ineffective. The adopting and translation ought to be in the context of the individuals and teams; otherwise, the methods are irrelevant and distant. This adoption requires the efforts of determined individuals and teams prepared to champion the values of design with transparency and ease, supported by all departments of the company and senior management (Yee, Jefferies and Tan 2014).

The research participants mentioned that their concepts on social innovation were informed by the information they have come across on the internet and social media. Social media today undoubtedly has a greater reach and faster dissemination ability than traditional methods. The participant suggested that social media be leveraged to disseminate information to the interior designer regarding social innovation and socially responsible design. The interlinked nature of social media pages means that the same information can be made available across many platforms. That is the power of the digital revolution, social media and the Internet. Designers and creators have the ability and capacity to be pioneers in global activities while working remotely in their homes or anywhere in the world. Designers are only as strong as their network of collaborators, and if the network is highly proficient, mechanisms to co-design and co-produce are becoming ever more available with software and digital prototyping tools.

This versatility helps designers diversify their activities in emerging fields such as social enterprise and partnership NGOs; this changes how co-design and co-production happen. The implications of technology mean that designers have greater control over manufacturing processes thanks to improved access to more affordable prototyping tools, which has led to many practices producing their products and services (Yee et al. 2013). This trend shows the opportunities to be leveraged from a robust collaborative network, facilitated by the Internet. Social networking design activities will create highly flexible designers who will need to grasp technologies and learn how to build networks that have transformed networking machinery resources. Nevertheless, these exciting developments do not negate the fundamentals of social innovation, which is the human dimension; therefore, the core competencies like interpersonal skills, leadership negotiation and empathy remain essential.

The participants explained that as designers, they were the bridge between client and end-user, end-user and design project, multiple stakeholders and the different expectations, experiences and expressions and sought to find common ground and common solutions. The interior design participants were familiar with collaborating and suggested that collaboration could be another way to integrate social innovation into interior design. The participants suggested that collaborations could occur between industry professionals and universities and interior design and other professions unrelated to the construction industry. PT6 expressed concern over professional hierarchy as a limiting factor to collaboration “[01:23:41] *Definitely. Interior designers then they feel less than architects, less quantity surveyors, um, less then, you know, but interior designers, they feel more than decorators. Um, or you know, more than people who are [01:24:00] just styling interiors. Um, so there's that hierarchy, which is a little bit unnecessary now because also it prohibits collaboration, you know, because, uh, some people are like, you might find a client who wants you to do deco stuff, and you can be like, but we are like a full-blown interior design company into this. They're not going to do that. But that could have led to something.*” Social innovation solutions require collaboration and co-design, but the present contention between architecture, interior design, interior decoration and interior styling creates silos.

Society's problems are wicked and complex and require interdisciplinary and participatory methods to solve them. Therefore, it is important to view different professional relationships, such as relationships found in the medical field where a general practitioner is a necessary member of the chain of medicine. He or she is often the first point of call for a patient before being referred to a specialist, with whom the general practitioner works hand-in-hand to provide the best personal care for the patient and the patient benefits.

Social designers have often been driven by personal beliefs, values and convictions to work outside the typical role of their chosen design professions. The participants highlighted that for social innovation to be integrated into interior design as an ethos, it requires primarily for the designer to be passionate about it. PT6 called it “*next level maturity*” and included empathy, passion and commitment as necessary qualities in an individual designer for integration. Designerly empathy is innovative in comparison because the design is empathetic with people engaged in customary practices fused with all the things that make up their material environment. The application of

contextually appropriate solutions, project management and enhancing human experience is the practice of interior design; subsequently enhancing the efficiency, productivity and enjoyability of human product or a human-built environment

6.5 Limitation of the Study

6.5.1 Lack of focus groups

Twenty-three interior design members of the Durban Chapter of the IID were approached telephonically and by email to participate in the research focus group. Of the twenty-three interior designers, three agreed to participate in the focus group, and two asked to answer a questionnaire. The rest of the emails were either not returned or declined. Telephonic messages were left with the interior designers, and follow-ups were unfruitful. The benefit of focus groups would have been the likelihood of an exchange that invigorates new thoughts on how interior designer could engage with social innovation for socially responsible design, thus contributing to the interior design social compact. The conversational exchange would have created a support system of thinking and brainstorming around challenges and processes of social innovation integration for socially responsible design (McLafferty 2004; Kitzinger 2005; Jayasekara 2012: 411).

6.5.2 Sampling method and sample size

The sampling method used in this research is described in Chapter Four and suggests that it was a sample of convenience accessible in the Durban context. This indicates that the communities under analysis will not represent the whole interior designer populace (McCall 1990; Rosenthal and Rosnow 1991). Therefore, readers should be cautious regarding the latest results and conclusions. Furthermore, the non-random and cross-sectional existence of the present data indicates that the analysis of the findings can be confined to the groups analysed in this study period (McCall 1990; Rosenthal and Rosnow 1991).

The research had used purposive sampling methods after approaching 23 interior designers from Durban and yielding three positive responses. It was necessary to switch to a convenience sample with the initial participants opening their networks so

the researcher could access participants. The primary aim of a purposeful survey was to obtain a sample that could theoretically be expected to represent the population. This is also done by leveraging population specialist know-how to pick a profile type from a cross-section of the populace on a non-random basis (Lavrakas 2008).

Smaller sample sizes show statistical findings that are less commonly appropriate for generalisations (Kerlinger 1991; McCall 1990; Rosenthal and Rosnow 1961).

6.5.3 Lack of existing social innovation research in the interior design profession

Much of the literature has been about how interior designers can make sustainable choices regarding green design and sustainable materials. There is little information and literature around interior design, social innovation and socially responsible design. Few sources are available on interior design involved in socially responsible design; much of it is in relation to architecture; for example, companies like Habitat for Humanity, Urban-Think Tank, MASS Design and Architects for Society.

6.5.4 The COVID-19 pandemic

The COVID-19 pandemic meant that the desired number of participants could not be interviewed. Although 20 participants had agreed to be part of the research, the global pandemic necessitated that they excuse themselves from the study. Additionally, the researcher could carry out no follow-up interviews to explore in-depth some of the participants' responses and perceptions for a more rounded and holistic view of their perceptions. Although technology and online interviews were initiated by the researcher with participants, many failed as the global pandemic halted daily life as we knew it.

6.5.5 Lack of larger geographical sample

The sample size is limited to this study; findings are focused on the experience obtained from 13 Durban-based interior designers and cannot, therefore, be globally generalised for all South African interior designers. Among the selected interior

designers, none could be located who were practising or involved regularly in social innovation or socially responsible design; therefore, the view of the 13 participants have projected opinions on what could possibly be versus what is and had been encountered in the field.

6.6 Conclusion

The value of this research was concentrated around whether the selected interior designers believed that social innovation could be integrated into interior design as an ethos for socially responsible design. The researcher found that the selected interior designers thought it could be integrated as an ethos for socially responsible design. Their understanding was confused at times, but the sum of their interpretations illustrated a general sense of what social innovation and socially responsible design were. It was no surprise that their sources of knowledge were the Internet and social media platforms, as the world is advancing and highly reliant on technology for information. Additionally, it was interesting to note that interior designers found it hard to conceptualise the word “social” or “social innovation” and “socially responsible design”; some participants found it hard to understand definitions in the textual form and required examples for them to be able to grasp what they meant. Most participants saw social innovation and socially responsible design as differing concepts; however, two participants thought they were the same thing and should be called by the same name.

Based on the precedent studies, it was interesting to note that the participants, for the most part, were confident that they could initiate and lead teams that are focused on socially responsible and socially innovative projects and that their capacity would only be limited by funding, personal security a lack of education and experience in the cultural context of the social innovation project. The participants were adamant that they had no limitations to the type of projects they could do. If there were any limitations, they would be limitations that were imposed on them. The designers thought that social innovation and socially responsible design should be mandatory in interior design and that, through education, experience, monetisation and rewards, it could be integrated into interior design. The interior designers conceptualised that the future of interior design would be in charities and that students would require confidence and courage to major in social innovation and socially responsible design.

There are many risks in social innovation projects. The future designer would have to have – above and beyond interior design skills – the ability to empathise, research and take risks. Ultimately, interior designers believe that social innovation could be integrated into interior design for socially responsible design but not without difficulties. However, it needed to become a part of what interior designers do synonymous with their interior design work.

It was important for the researchers to find out first-hand from interior designers whether they thought that social innovation projects were necessary for interior design and whether interior designers could participate in social innovation projects. It was also imperative to find out for the research what barriers the interior designers believed they would encounter when participating in social innovation projects. These perceived barriers would be the limiting factors in integrating social innovation and socially responsible design as mainstream interior design. Face-to-face interviews were central as they allowed the researcher to hear the participants' narratives in their own vocabulary, expressing their ways and feelings. Then, a more frank, accessible and authentic dialogue was feasible.

To understand fully, the interior designer could address social ills and participate in social innovation projects; the researcher immersed them in literature around the discourse of social innovation and socially responsible design. Writings from various authors who advocate, and practise social innovation and socially responsible design allowed the researcher to see whether social innovation and social responsibility could be integrated into interior design and if it would be relevant to the type of work that interior designers do. It was interesting to see in the literature that social innovation and socially responsible design had been around for centuries. However, recent research in the interest of social innovations due to compelling social ills had put social innovation in the spotlight. The researcher understood better and elaborated on participants' experiences of social innovation and socially responsible design.

Through the interviews and literature, the researcher was made aware that for social innovation and socially responsible design to be integrated into interior design, it required the institutionalisation of interior design, because most people's experiences are lived within hierarchies and institutional structures. Therefore, the adoption of interior design would be highly dependent on integrating social innovation into

educational structures in tertiary education on a bigger scale versus their opinions or the experiences of interior designers in a once-off second-year community engagement projects. It would also require the more significant presence and impact of a professional body that governed interior designers to disseminate and bring awareness and current investments in social innovation to interior designers by providing real-time current social innovation projects that would inspire and develop interior design practitioners on the ins and outs of social innovation projects for socially responsible design. To ask a designer to participate in social innovation and socially responsible design as an individual appeared to be a lofty idea for the participants, as personal security was of paramount importance. Any interior designer who ventured into social innovation would need profound courage conviction to do so. Social innovation is more accessible where risk is contained, and apparent failure occurs, practitioners have a choice and where standards are carefully controlled (Mulgan 2006).

Of the benefits of integrating social innovation for socially responsible design interior design, the most relevant was that of shifting public perceptions of what the public and other industry professionals thought of interior design. The participants expressed that the profession would benefit from social innovation, as the public and other professionals would see that the profession involved more than just superficial social aesthetics but was also about substance and complex problem-solving. This benefit is important, as it would help ensure that designers communicate better their social compact, which is related to the professionalisation of interior design and the unique value offering of interior design. In the next chapter, the researcher will aim to make proposals for potential studies in interior design based on the knowledge and observations of the participants in the current study.

CHAPTER SEVEN

CONCLUSION AND RECOMMENDATIONS

7.1 Introduction

In conclusion, this study sought to understand whether social innovation can be integrated into interior design and practised more as an ethos for socially responsible design through the views of Durban-based interior designers. Data gathered for the study were presented and discussed in the previous Chapter. Ultimately, the research was initiated by the researchers' lived experiences of being an interior designer and seeing social ills at play on their daily commute to work. Seeing disparity and coming from disadvantaged backgrounds, they tried to see how their professional training as interior designers could bridge the divide between their 9 to 5 jobs and the community they are familiar with. It was essential to see whether other interior designers thought of their contribution to social ills and whether this was a domain in which interior design had a role to play. It became clear that the selected interior designers were optimistic, and that social innovation was a tool to be integrated within interior design for more socially responsible design but was not without its challenges.

7.2 Conclusion

In this dissertation, the researcher has sought to explore interior designers' perceptions of the practice of social innovation as an interior design ethos for socially responsible design. The researcher's outlook was based on a belief that interior designers have the capacity, skills and unique value to address some of society's most pressing social issues through social innovation. The benefit of social innovation would be more socially responsible design and a greater, more sustainable interior design social compact.

The research found that interior designers were optimistic that social innovation for socially responsible design could be integrated into interior design and that it should be an imperative. That not only was it a good thing to do, but there were many benefits to the inclusion of social innovation practices into interior design, such as new markets,

new services, new population groups, shared value and personal growth and development. Interior designers were not of the view that it would be a complicated process to integrate social innovation, as interior design work and procedures were similar to those of social innovation. That adjustment would have to be made more in understanding cultural contexts and project selection than in the manner of working.

There is an inordinate correlation between the interior design processes and those of social innovation; therefore, the integration of social innovation into interior design for more socially responsible design would not be the integration of a new thing, but the extension of the unique value proposition of interior design contributing to the interior design social compact. Additionally, the selected interior designers were optimistic that social innovation would be practised as an ethos of socially responsible design in interior design, and the route to making that happen is not without challenges but is not impossible to achieve.

Even though the interior designers were optimistic and eager to integrate social innovation for socially responsible design, they did not have a comprehensive understanding of social innovation and socially responsible design. Technological innovation and societal engagement through community engagement are part of social innovation and socially responsible design, respectively, but do not encompass the overall ideology behind each practice. Additionally, the interior designers showed difficulty communicating how interior design could contribute to social change and its unique offering. The lack of understanding of social innovation and socially responsible design is a weakness that would need to be overcome by both future designers and those already working. An incomplete and divided understanding means there are no standards of what constitutes real social innovation and its parameters. The interior designers showed the ability to break down the terms to formulate their understandings and designerly ways – or intrinsic knowledge – to know how social innovation and socially responsible design could manifest and work. Although the interior designers' insights were not comprehensive, they were clear that social innovation and socially responsible design were not the same. Social innovation is the basis of being socially responsible and designing in a socially responsible way.

Interior designers expressed that they had either not engaged in social innovation or socially responsible design before or engaged in their personal capacity outside interior design work or as part of their company's campaign. Most designers had last engaged in a socially responsible design project through their university community project in their second year of studies. The interior designers agreed that if had they had opportunities to be part of such endeavours, they would have done so. However, their daily work did not allow that and to pursue social innovation alone was risky and not financially viable, as their responsibilities demanded that they focus on what brings in an income. According to the participants, social innovation projects are like charity projects and are often pro-bono, requiring money from the initiator, which they could not finance personally. Although the interior designers had not engaged in social innovation projects, they felt confident that they could be part of professional teams and multi-stakeholder teams that collaborated on the projects. Moreover, the interior designers thought that they could lead these teams and that what they lacked, they could learn quickly on the job. The biggest challenge to interior design engagement was understanding the cultural context and not imposing their view but fully understanding the needs of stakeholders and end-users.

For the interior designer to engage in social innovation and for social innovation to be an interior design ethos, they suggested that social innovation and socially responsible design needed to be more than a once-off interior design project. There needed to be a higher and more extensive presence of social innovation in university learning with real-life projects and collaboration between the universities and members of the industry to teach the students or integrate as part of the students' work-integrated learning. Social innovation needed to become part of company culture as much as market-driven briefs were part of the business. New funding and investments needed to be established so that projects could be initiated and financed. Interior designers expressed that the lack of compelling presence and value of an interior design professional body could be addressed and could be the vehicle to core social innovation practices. First, existing CPD Category Two social responsibility should be made mandatory – more than just a simple donation or paint job for an NGO.

If not, people will always choose the simpler categories and thwart the idea of social innovation integration. The fact that an interior designer could still practice without

membership in the professional body was a weakness and threat to social innovation integration, as people always choose the easy route. The lack of structure in compulsory membership (for licensing) leaves plenty of loopholes, and room for complacency and threat to the progress of social innovation and the integrity and seriousness of a profession that is already suffering from poor public and professional perceptions.

The interior designers thought future designers needed to be taught more in universities and exposed to real-life projects. They felt that cross-pollination should occur between industry members coming into universities to teach, equip and train future interior design graduates and that interior design briefs be based on real-life projects to bridge the gap between theory and practice. Designers should be taught or have non-interior design skills, such as negotiation, facilitation, mediation, leadership, systems thinking, discipline, financial management and entrepreneurship.

The road towards these non-interior design skills for practising interior designer would be tricky because the interior designer would have to be taught how to strike a balance between professional development and their lives personal outside of interior design. The lives of the interior designers were heavily intertwined with their profession and brought professional challenges. Personal security was a strong motivation for whether the participants could engage in social innovation because they saw social innovations as non-profitable and a threat to their personal lives. The research participants were positive that not only should social innovation be an ethos of interior design, but it should be made mandatory, starting with the educational training of interior designers, change of company culture and a robust interior design professional body. Finally, if the individual designer already came with the desire to improve the lives of the marginalized, then it wouldn't be a struggle but a responsibility and the decision to be involved a natural one. Often employees do not have agency in companies to make executive decisions and decide what needs to happen. However, through this research, hopefully, an awareness has been created in the 13 participants who will hopefully, as they grow in their careers will be more conscientious with like-minded individuals to steer the ship.

7.3 Recommendations

This study was initiated by interviews with 13 professionals engaged in an array of private, industrial, retail and corporate interior design projects. However, none of the participants interviewed were involved with social innovation design or socially responsible design. It is proposed that future study includes practitioners of interior design who practice and work in processes of transformation, including social innovators, participatory and system designers and professionals in public policy and the welfare economy. It will provide direction, guidance, evidence, literature, and discourse analysis for future study in emerging important topics around central to practice ideas in the South African context. A “prototype” model could be developed in which practitioners in design for social innovation’s reflective approaches in fundamental principles of participation and contextualisation could provide critical ways of “thinking, being and doing” for those looking to operate and engage in systemic social change. Future research may be taken from synthesised perspectives, literary analysis, a practitioner's analytical thoughts and practice, facilitating the moving of the discourse from one of "interdisciplinary" to "integrated" dialogue to allow a more successful approach to structural social progress. The participatory approaches should be further discussed with change-makers, interior design professionals, and others with practised systemic reform and social innovation. As such, leaders and non-leadership experts are consulted for an integrated perspective of what social innovation engagement in interior design looks like. Thereby, at an institutional level, it could document the findings in a practical and meaningful manner for designers and educators to execute.

It is recommended that future research make use of photo-elicitation, wherein the participants are the ones that bring various imagery that communicate concepts relating to the research study. It is anticipated that it would help them share their ideas, opinions and lived experiences better. In this research, participants were more comfortable speaking from visual material and preferred to use it as a reference point. Furthermore, it allowed them to analyse critically and be reflective in their narratives. When the participants provide pictures of their own, it will enable them to have the flexibility to select what they may want to explore during the interview, which facilitates their comfort since they are aware of the interview material, and this gives the

researcher insight into their priorities and understandings (Glaw et al. 2017: 3). Multiple interactions with the participants are recommended for a holistic view of a future study as it would be beneficial for the research if, following the primary interview, a second engagement could have taken place with participants' own photos.

In the research, it emerged that the participants thought that not enough social innovation and socially responsible design was present in interior design education but should be integrated further in the curriculum as a module of the interior design programme. Universities and academic institutions have been identified as significant role players in fostering new audiences by advancing new insights through research initiatives. These relationships promote the process of scale-up and implementations of social innovation, as indicated by Chalmers (2013) and Kumari et al. (2020).

It is highly recommended for future research that focus groups with interior designers be carried out. The objective would be to understand the perspectives of social innovation for socially responsible design from a dynamic, collaborative and mediated point of view. The focus groups will help the researcher benefit from their key concerns with the interior design industry and determine their knowledge and experience of social innovation, accountability and ethical issues in the field of interior design. Moreover, it would help interior design brainstorm solutions to their perceived challenges, limitations and design identities about social innovation's presence and contribution to interior design. There must be tolerance for differences of opinions and views; namely "ethics of difference", which is key to achieving a universal appeal.

Future research recommends that interviews or focus groups with interior design students and educators be conducted. The objective would be to obtain a first-hand insight into educator successes and problems experienced in integrating social innovation into the curriculum. Alongside the students' opinions, it would help evaluate the transferability for the skills and their inclinations to social innovation drive careers. The group dynamic of a focus group would be a good place to facilitate learning from different social, cultural and financial contexts of the participants – and help identify the opportunities and threats of interior designers' efforts towards design accountability and responsibility. Additionally, the buy-in of students would be highly impactful as they are the future interior designers and have the power to direct the interior design industry. An endorsement from these new Generation Z students, who

in the pinnacle of high capitalistic outcomes already come with greater awareness of environmental justice, inclusive/diversity mindfulness and a turn towards socialism, would be a great asset if social innovation could be integrated into their educational makeup. Thus, it would be beneficial to understand the tension between their university education, lived experience and future aspirations in interior design.

Furthermore, it is recommended that research on the role of higher interior design education institutes (HEIs) could promote, foster, improve and maintain social innovation. It is recommended for future research that the current interior design curriculum be pitted against its viability for interior design graduates to participate in social innovation and socially responsible design as mainstream design and whether design education is to equip students for this potential style of work in the best way possible. Discussions with alumni about pedagogical revisions would be more effective as older graduates bridge the gap between experience versus education. This will help to polish and tweak the curriculum for undergraduate students.

Although the focus of the research was not the relationship between interior designers and their professional body, the study did indicate that this is an area that necessitates research and mediation. In retrospect, suppose the interior designer does not see the value of their current professional body. In that case, it undermines the very efforts of professionalisation, changing public perceptions and getting closer to articulating the interior design social compact and, ultimately, the practice of social innovation as an ethos. The professional body is one of the main drivers and directional cue givers for professional developments and changes in the industry; thus, the negative perceptions of interior designers joining the professional body mean that the targeted audience has been missed. It would be of value and interest if the professional body could be engaged for designers to learn about the seven categories of CPD points. How prevalent or frequent was the interior design members' participation in social responsibility – Category Two specifically – in pro bono projects for charity, drawing jobs with/for organisations, community centres and the likes, and finally serving as IID regional ambassador or on IID committees?

Further to the research on the professional body for social innovation to occur and become a familiar concept, the said bodies should lead/ direct social innovation initiatives. The relationship of the interior designer to the professional body is essential

as it is the professional body that drives change and development within the profession. Therefore, the integration of social innovation into interior design would need to be institutionalised. Research should be done into the institutionalisation and neo-institutionalism of social innovation for socially responsible design in interior design and interior designers' relationships with their professional body.

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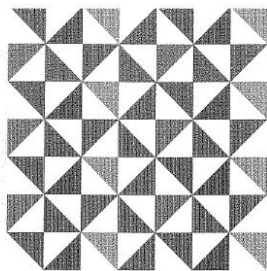
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APPENDIXES

APPENDIX A: IREC Provisional Approval



Institutional Research Ethics Committee
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21 April 2017

IREC Reference Number: **REC 144/16**

Ms X Ndovela
P O Box 332
Hillcrest
3610

Dear Ms Ndovela

Social innovation: understanding selected Durban-based interior designers' perceptions of socially responsible interior design

I am pleased to inform you that Provisional Approval has been granted to your proposal REC 144/16 subject to:

- Obtaining and submitting the necessary gatekeeper permission/s to the IREC.

Full approval is subject to meeting the above condition.

The Proposal has been allocated the following Ethical Clearance number **IREC 028/17**. Please use this number in all communication with this office.

Approval has been granted for a period of two years, before the expiry of which you are required to apply for safety monitoring and annual recertification. Please use the Safety Monitoring and Annual Recertification Report form which can be found in the Standard Operating Procedures [SOP's] of the IREC. This form must be submitted to the IREC at least 3 months before the ethics approval for the study expires.

Any adverse events [serious or minor] which occur in connection with this study and/or which may alter its ethical consideration must be reported to the IREC according to the IREC SOP's.

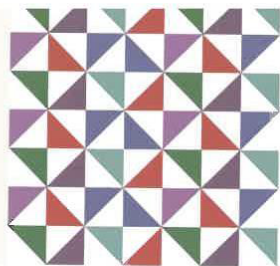
Please note that any deviations from the approved proposal require the approval of the IREC as outlined in the IREC SOP's.

Yours Sincerely

Professor J K Adam
Chairperson: IREC



APPENDIX B: IREC Full Approval



Institutional Research Ethics Committee
Research and Postgraduate Support Directorate
2nd Floor, Berwyn Court
Gate 1, Steve Biko Campus
Durban University of Technology

P O Box 1334, Durban, South Africa, 4001

Tel: 031 373 2375

Email: lavishad@dut.ac.za

http://www.dut.ac.za/research/institutional_research_ethics

www.dut.ac.za

19 February 2018

IREC Reference Number: **REC 144/16**

Ms X Ndovela
P O Box 332
Hillcrest
3610

Dear Ms Ndovela

Social innovation: understanding selected Durban-based interior designers' perceptions of socially responsible interior design

The Institutional Research Ethics Committee acknowledges receipt of your gatekeeper permission letter.

Please note that FULL APPROVAL is granted to your research proposal. You may proceed with data collection.

Any adverse events [serious or minor] which occur in connection with this study and/or which may alter its ethical consideration must be reported to the IREC according to the IREC Standard Operating Procedures (SOP's).

Please note that any deviations from the approved proposal require the approval of the IREC as outlined in the IREC SOP's.

Yours Sincerely,

Professor J K Adam
Chairperson: IREC



APPENDIX C: Invitation to Participate in The Research Study



LETTER OF INVITATION TO PARTICIPATE IN INTERVIEW

The title of the Research Study:

Social innovation: understanding selected Durban-based interior designers' perceptions of socially responsible interior design.

Principal Investigator/s/researcher:

Student Name: Xolisa Ndovela

Student number: 20820294

Qualification: Bachelor of Technology Degree in Interior Design

Co-Investigator/s/supervisor/s:

Supervisor: Mrs Michelle Reynolds

Co-supervisor: Dr Folasayo Olalere

Contact no.: (031) 337 36507

Contact no.: (031) 373 6686

E---mail address: michelleh@dut.ac.za

E-mail address: folasayoo@dut.ac.za

Invitation to Participate

The study will be using semi-structured interviews to explore interior designer's perceptions of socially responsible design for a South African context. You have been invited to participate in the interview leg of the research.

Purpose of the Letter

The purpose of this letter is to provide you with the information required for you to make an informed decision regarding participation in this research.

Purpose of this Study

You are being invited to participate in this research study: Social innovation: exploring interior designer's perceptions of socially responsible design for a South African context. The research aims to examine how the perceptions of interior designers affect the current engagement and scope of socially innovative projects undertaken by interior designers. Additionally, the study seeks to establish whether social innovation can be viewed more as an ethos than fragmented projects. The objective is to closely examine how interior designer's perceptions of socially responsible design and its implementation can contribute to the increased engagement and scope of social innovation for interior design in South Africa.

Inclusion Criteria

Individuals who are interior designers by qualification as stipulated by the IID or SACAP.

Study Procedures

If you agree to participate, you will be asked to meet for an interview with the researcher. It is anticipated that the entire task will take no more than an hour over possible two sessions, depending on if any follow up is required. The interview will be conducted at a location of your convenience. There will be a maximum total of ten interview participants, each held separately.

Duration:

The initial interview will carry on for an hour. If deemed necessary, a follow-up with the individual will be required, which will carry on for no more than an hour.

Possible Risks and Harms

There are no known or anticipated risks or discomforts associated with participating in the study.

Possible Benefits

You may not directly benefit from participating in this study, but the information gathered may provide benefits to society as a whole and the interior design industry.

Compensation

You will not be compensated for your participation in this research.

Voluntary Participation

Participation in this study is voluntary. You may refuse to participate, refuse to answer any questions, or withdraw from the study at any time with no effect on your future status or employment

Confidentiality and Anonymity

- You have the right to full disclosure about the research.
- You have the right to privacy. Indicating that you are free to refuse participation in the research or withdraw from the study at any point in time.
- You have the right to refrain from answering or asking any questions in the interview discussion that you do not wish to answer.
- You have the right to decide whether your name is included or excluded from the research study in terms of confidentiality and anonymity.
- All data collected will remain confidential and accessible only to the researcher and supervisors of this study.
- If the results are published, your name will not be used.
- If you choose to withdraw from this study, your data will be removed and destroyed from our database.
- Representatives of The Durban University of Technology Institutional Research Ethics Committee may contact you or require access to your study-related records to monitor the conduct and credibility of the research.
- Despite being audiotaped, the study will ensure that the discussion will be anonymous.
- The tapes will be kept safely in a locked facility until they are transcribed word for word and analysed, then they will be destroyed.
- The transcribed notes of the interview will contain no information that would allow individual subjects to be linked to specific statements.
- You will be given an opportunity to look over the transcribed notes of the interview for your commentary.

- During participation in the study, you are required to answer and comment as accurately and truthfully as possible.

General

The interview will be conducted in English.

Contacts for Further Information

If you require any further information regarding this research project or your participation in the study, you may contact:

Researcher: Xolisa Ndovela

Contact no.: (072) 765 4514

E-mail address: xndovela@yahoo.com or xolisandovela@gmail.com

Supervisor: Mrs Michelle Reynolds

Co-supervisor: Dr Folasayo Olalere

Contact no.: (031) 337 36507

Contact no.: (031) 373 6686

E-mail address: michelleh@dut.ac.za

E-mail address: folasayoo@dut.ac.za

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Research Ethics, Institutional Research Ethics administrator on 031 373 2900. Complaints can be reported to the DVC: TIP, Prof F. Otieno on 031 373 2382 or dvctip@dut.ac.za

Publication

If the results of the study are published, your name will not be used. If you would like to receive a copy of any potential study results, please provide your name and contact number on a piece of paper separate from the Consent Form.

Consent

Completion of the written consent form attached to this invitation is an indication of your consent to participate.

This letter is yours to keep for future reference.

APPENDIX D: Letter of Consent to Participate in Study



LETTER OF CONSENT TO PARTICIPATE IN STUDY

Student Name: Xolisa Ndovela

Student number: 20820294

Course: Master of Applied Arts in Interior Design

Supervisor: Mrs Michelle Reynolds

Co-supervisor: Dr Folasayo Olalere

Qualification: M. Tech Interior Design

Qualification: PhD Product Design

E-mail address: michelleh@dut.ac.za

E-mail address: folasayoo@dut.ac.za

Statement of Agreement to Participate in the Research Study:

I hereby confirm that I have been informed by the researcher, _____ (name of the researcher), about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: IREC 028/17

- I have also received, read, and understood the above-written information (Participant Letter of Information) regarding the study.
- I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials, and diagnosis, will be anonymously processed into a study report.
- Given the research requirements, I agree that the data collected during this study can be processed in a computerised system by the researcher.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- I understand that significant new findings developed during this research that may relate to my participation will be made available to me.

Full Name of Participant
Right Thumbprint

Date

Time

Signature /



LETTER OF CONSENT TO PARTICIPATE IN STUDY

Student Name: Xolisa Ndovela

Student number: 20820294

Course: Master of Applied Arts in Interior Design

Supervisor: Mrs Michelle Reynolds

Co-supervisor: Dr Folasayo Olalere

Contact no.: (031) 337 36507

Contact no.: (031) 373 6686

E-mail address: michelleh@dut.ac.za

E-mail address: folasayoo@dut.ac.za

I, Xolisa Ndovela (name of the researcher), herewith confirm that the _____
(participant) has been fully informed about the nature, conduct and risks of the above
study.

Xolisa Ndovela

Full Name of Researcher

Date

Signature

Full Name of Witness
(if applicable)

Date

Signature

Please note that I will email a copy of the signatures on the return of your consent letter

APPENDIX E: Participant Data Collection Sheet



DATA COLLECTION/CAPTURE SHEET

Participant Unique Code:

Please be advised that this information will not be used to identify you but to establish and justify the population group.

Demographic data and identifiers:

Name: _____

Surname: _____

Age: _____

Gender: _____

Ethnicity: _____

Marital status (please tick in blank space):

Single (never married)	
Married	
Divorced	
Domestic partnership	
Widowed	
Prefer not to answer	

Highest Education (please tick in blank space):

High school graduate or equivalent	
Trade or Vocational degree	
Bachelor's degree	
Graduate or professional degree	
Postgraduate degree	
Prefer not to answer	

Employment (please tick in blank space):

Employed full time (40+ hours a week)	
Employed part-time (less than 40 hours a week)	
Unemployed (looking for work)	
Unemployed (not looking for work)	
Self-employed	
Prefer not to answer	

Interior Design Experience (please tick in blank space):

1- 2 years	
3-4 years	
5-6 years	
7-8 years	
9-10 years	
+10 years	
Prefer not to answer	

Interior Design Project Experience (please tick in blank space):

Residential	
Commercial	
Retail	
Corporate	
Combination (explain)	
Prefer not to answer	

Company/ organization size (please tick in blank space):

1-2 people	
3-4 people	
5-6 people	
7-8 people	
9-10 people	
+10 people	
Prefer not to answer	

Position held (please tick in blank space):

Junior	
Mid junior	
Mid senior	
Senior	
Executive/ Managerial	
Prefer not to answer	

Data collected by (printed name and signature): _____

Date Data collected: _____

APPENDIX F: Research Interview Guide



INTERVIEW GUIDELINE

Student Name: Xolisa Ndovela

Student number: 20820294

Contact no.: (072) 765 4514

E-mail address: xndovela@yahoo.com or xolisandovela@gmail.com

Supervisor: Mrs Michelle Reynolds

Co-supervisor: Dr Folasayo Olalere

Contact no.: (031) 337 36507

Contact no.: (031) 373 6686

E-mail address: michelleh@dut.ac.za

E-mail address: folasayoo@dut.ac.za

1. What is the current understanding of social innovation and socially responsible design in the selected group of interior designers?		
Task or Stimulus	Images of three socially innovative projects, including one that is in interior design or interior design related: Empower shack- Urban-Think Tank Hex House- Architects for Society BlindSquare App- MIPsoft	
Initial main Questions	Probes	Prompts

<ul style="list-style-type: none"> a) What is your understanding as a design professional of social change? b) What is your understanding of social innovation? What is your understanding of socially responsible design? c) Do you think there is a difference between Social innovation and socially responsible design? What is that difference? d) (How many have the same view) e) How did you establish this understanding (i.e., education, literature, conference)? 	<ul style="list-style-type: none"> 1.Go on 2.Could you explain that further 3.Do you have another understanding? 	<ul style="list-style-type: none"> 1.Could you explain that concept to me again? 2.You mentioned that social innovation is... Could you please elaborate on that?
<p>2. How have the selected group of interior designers been engaging in Socially Responsible Design?</p>		
<p>Task or Stimulus</p>	<p>67 Minutes of Mandela Day:</p> <ul style="list-style-type: none"> 1.Spilt into groups of two 2.Mandela Day is coming up; as an interior designer, what could or would like to do to lend a hand to the community? 	
<p>Initial main Questions</p>	<p>Probes</p>	<p>Prompts</p>
<ul style="list-style-type: none"> a) Does the interior design profession have a moral conscience, and what does the moral conscience of interior design look like? b) Do you think community/ societal engagement has been inherent in interior design? Why? c) What is the scope/ or to what extent should the interior designer be involved in social innovation? d) What are the perceived limits to the types of projects interior designers can engage in socially responsible design? e) How can social innovation benefit the interior design profession, designer, and end-user? 	<ul style="list-style-type: none"> 1.That is interesting; could you please elaborate. 2.That's very interesting, had that happened before/again? 3.What did you learn from that? 	<ul style="list-style-type: none"> 1.Did that prove beneficial for the profession? 2.You used the word/ term...could you expand on what you meant by it?
<p>3. How does the selected group of interior designers perceive they could engage in social innovation to be more socially responsible?</p>		
<p>Task or Stimulus</p>	<p>Discussion around approaches:</p> <ul style="list-style-type: none"> 1.Collaboration 2.Design thinking 	

3.Education (CPD Points)		
Initial main Questions	Probes	Prompts
a) How should socially responsible design for the purpose of social innovation be introduced in interior design/ (as integral or specialised) b) How can interior design become more socially innovative? (engage) c) Should socially responsible design for social innovation be made mandatory in interior design practice? Why? d) What type of socially innovative projects would you like to work on?	1.I see; go on 2.How so? 3.Why do you think that is so? Please elaborate	1.Thank you for your insight; do you think this experience is universal or specific to yourself? 2.Please explain what you mean by that
4. The study seeks to establish whether social innovation can be integrated into interior design and practised more as an ethos for socially responsible design. (Can it be done?)		
Task or Stimulus	Preliminary interview Discussion: Ideas emanating from the three preliminary interviews express that: 1.Social innovation is hard to do 2.Can be done in the context of interior design work	
Initial main Questions	Probes	Prompts
a) Do you believe a gap exists between the theory and practice of social innovation? What factors influence their implementation? b) To what extent can interior design contribute to social innovation? c) Could you tell me more about any factors that help or hinder the implementation of social innovation? d) What value or contribution could interior design make to social innovation? Could you tell me about your views of interior design contribution?	1.I see; go on 2.How so? 3.Why do you think that is so? Please elaborate	1.Thank you for your insight; do you think this experience is universal or specific to yourself? 2.Please explain what you mean by that

Concluding question

- Of all the things we've discussed today, what would you say are the most important issues you would like to express about interior design and social innovation?

Conclusion

- Thank you for participating. This has been a very fruitful discussion
- Your opinions will be a valuable asset to the study
- I hope you have found the discussion interesting
- If there is anything you are unhappy with or wish to complain about, please contact my supervisor or speak to me later
- I would like to remind you that any comments featured in the report will be anonymous
- Before you leave, please hand in your completed personal details questionnaire

It is adapted from Michelle Reynolds (Heinzmann, C. 2009. Interview techniques. Human Sciences Research Methodology Winter School, 29 June-4 July, University of Johannesburg).