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The Role of Cultural Consideration in Interior Design

**Does cultural consideration need to be included in the Interior
Design curriculum?**

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The Role of Cultural Consideration in Interior Design

Does cultural consideration need to be included in the Interior Design curriculum?

Borislava Yotsova

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Abstract

Research on how cultural consideration affects the quality of work in the field of art and design has been carried out widely, especially in the areas of Architecture and Fashion design. However, there is extensive ground for further analysis in the field of Interior Design. The approach used for this Research is a psychological one: the author looks into the experience different interior designs contribute to, following by an analysis of interior design students' feedback and the need for more education on the topic. This Research has been conducted over the period of a month at the Perceptual Experience Lab – PEL ¹ in Cardiff Metropolitan University - Llandaff Campus. The collected data is presented in the form of a survey completed by the students and empirical observations from the researcher. In the current globalized world, practitioners are expected to produce conscious and culturally thought through products. Therefore, the educational system needs to be updated to fulfil the demand of the industry. Inappropriate designs can lead to bad professional practice, and this specific problem is analysed in this Dissertation.

Keywords

Cultural consideration, interior design, education.

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List of Acronyms

Abbreviation	Explanation
PEL _____	<u>Perceptual Experience Lab</u>
CAD _____	<u>Computer-aided Design</u>

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Chapter One: Introduction

1.1 Dissertation Context

The Dissertation scope is to determine the author's theory that considering Culture in interior design is of great importance, that there is a need for a better understanding of cultural consideration in the field and a need for possible integration of the study into interior design education. The theory will be proposing that incorporating cultural consideration into the curriculum of interior design courses will improve student's skills when it comes to working with clients, help them be more culturally aware of their projects, and make them better practitioners.

The importance of cultural consideration often gets overlooked when we talk about interior design, possibly due to being perceived as less significant in this area compared to areas like architecture and other design fields. It is argued that Interior design is an established profession but does not have the associated status of such. (Plunket, 2013) Nevertheless, the interior design profession is a broad discipline that interfaces with architecture, design, and humanities. Therefore an in-depth education is needed to become a good practitioner. (Spanjers, 2013) In the author's opinion, cultural awareness plays a fundamental role in a designer's work, both in public and residential projects. The author's point of view is that there is a lack of in-depth research on the topic. Therefore, the hope is to bring a fresh perspective by analysing a case study experienced over one month of research. This Dissertation and case study presented would aim to prove the importance of cultural consideration in interior design and how understanding the topic can help a designer recognise the client's needs, create a better experience, and have better awareness of design concepts. Therefore, we will argue that an update in the interior design education curriculum is needed to fill in the cultural consideration gap.

The author's interest in this topic comes from a one-year work placement, between September 2019 and September 2020, during which she worked in the field of interior design and realized there is a gap of knowledge amongst the team in the field of cultural consideration in projects. This gap of knowledge would lead to misunderstandings between the members of the team and the clients. In the authors'

opinion, an update in the curriculum of interior design courses could give junior designers the understanding for cultural consideration before they can obtain the experience with clients and real projects, giving them the knowledge on how to work correctly with customers.

This Dissertation will be looking into the concept of Culture in the field of interior design (group and personal culture). It will consider the connection between the two. We will be discussing the importance of Culture in interior design and looking into its representation in interior design higher education.

1.1.1 Literature review introduction

Research relevant to different subchapters of this Dissertation carried out until 2020 is introduced as it follows: the research work carried out in the second edition of the book "Culture" (Jenks, 2004), which helped construct the part of this study focusing on the concept of culture, is widely discussed and analysed. Other research and articles relevant to this paper are connected to culture in interior design, such as the essay "Rethinking Culture in Interior Design Pedagogy: The Potential Beyond CIDA" (Hadjiyanni, 2013), which is the primary source that has addressed the specific topic of cultural consideration in the interior design practice, the articles "What Does History Offer the Discipline of Interior Design?" (Cunningham, 2014) and "Interior Design Practice and Education" (Spanjers, 2013) have been discussed and analysed. These previously conducted researches have been analysed, although they are not directly connected to the topic of Cultural Consideration in Interior Design, due to lack of research on the topic.

1.2 Aims and Objectives

The following sub-chapter lists the aims and objectives of this Dissertation.

1.2.1 Aims

This Dissertation aims to prove how essential cultural consideration is in the field of interior design, regarding the expectations of the client and the practice of the designer. Through a series of empirical observations and research previously published by experts like the Council of Interior Design Accreditation (Council, 2018) and Tasoulla Hadjiyanni (Hadjiyanni, 2013), the author highlights the strong

connection between good practice in the field and cultural consideration and argues that there is a need to integrate the topic in the Interior Design curriculum.

1.2.2 Objectives

The objectives are as follows:

- To conduct a critical analysis of previously published literature on Culture and Interior Design practice and pedagogy up until 2020;
- To conduct one case study evaluation of the importance of cultural consideration in the field of interior design;
- To undertake the case study analysis and report on findings;
- To triangulate the findings of the literature review, the case study, and the author's views;
- To provide recommendations for Interior Design pedagogy from 2021 and possibilities for future work.

1.3 Dissertation Summary

Chapter two is the main body of this Dissertation, which looks into the importance of culture in the field of interior design. We are looking into the definition and importance of culture in society. The Chapter talks about the aspects of culture relevant in interior design and explains why and how design and culture are connected. One of the sub-chapters in this part of the paper is focused on the historical context of culture in interior design. We are looking through the change in design "fashions" that have occurred alongside British society's cultural changes. This Chapter also presents examples of good and bad design practices connected to cultural consideration in order to showcase the link between good design practice and the discussed topic.

Chapter three presents the various methods used to collect data for the case study conducted in the period of a month at Cardiff Metropolitan University. It presents the Secondary and Primary data collected for the benefit of this Dissertation. It presents in detail the Case Study undertaken by the author in order to have in-depth research on the topic. Also, it analyses the questionnaire design for the anonymous questionnaire presented to the students taken part in the Case Study.

Chapter four presents the case study findings and the questionnaire results filled by the students taking part in the Research. The findings have been presented in the form of graphs, word clouds, and empirical observations of the author.

Chapter five discusses in detail the findings presented in Chapter Four. The author lays out the information which the results of the research give us.

In Chapter Six, the author explores both opportunities and restrictions of this Research, also factors that have affected the Research in various ways. The author explains how this Dissertation's aims and objectives have been met and lists future studies ideas.

Chapter Two – Culture in Interior Design

2.1 Introduction

In this Chapter, the author looks into different aspects of culture relevant to the interior design field: the leading theories and historical examples about the importance of culture for society and design are presented and analysed to better understand the importance of culture.

In the second part of this Chapter, the author gives context on the history of culture in Interior Design and looking into the changes of styles through the ages of British history. This part of the Chapter is aiming at showcasing the influence the culture change has on interiors.

In the third part of this Chapter, the author leads to the latest interior design pedagogy tendencies.

2.2 Importance of Culture

This Dissertation will be looking into the two main types of culture that the interior design field is concerned with – Personal Culture and Collective culture. Although globalization has contributed to the richness in diversity of cultures and economic growth in developed countries, it has also led to a merge of nations that dilutes a significant culture's richness. (Becker, 2005) Therefore, cultural influences get lost or morphed into a new style. With the rapid flow of information, geographically approached design's true identity is often lost in translation to the modern way of interpretation. This is why we will be looking into the different meanings of culture to understand the term better.

In the year 2020, Culture has been one of the most conversed topics in modern society due to events that will most definitely be hatched in history. Culture has been used as a driving force for and against specific movements, beliefs, and organizations throughout history. Therefore it is one of the most critical aspects of society. However, what is culture?

The word culture comes from the Latin word 'cultura', which means cultivation, education, development, and veneration. (Danner, 2014) Raymond Williams tells us that "Culture is one of the two or three most complicated words in the English language" (Williams, 1976). There is numerous genesis of the concept of 'culture', as Chris Jenks states in his work. He argues that culture can be understood as a general state of mind or an aspiration of individual human achievement. In this case, culture is looked at as a high individualist concept. Another prism that the term can be looked through is as a more collective category, where it invokes intellectual or moral development in a society. (Jenks, 2004) This would be considered the collective concept of culture – national, organizational. We will look into both definitions of the term.

One meaning of the word culture is understood as the collective programming of the mind that distinguishes one group of people. This term can be applied to nations and organizations, which means that there are two types of collective culture – national and organizational. The difference between national and organizational culture is that the national culture is acquired by an individual, usually in their early life, before starting their education. It is acquired subconsciously. Organizational culture is usually acquired when an individual joins a given organization, in most cases, after they have finished their education. (Hofstede, 2014) Hence one is acquired subconsciously, and the other is a question of choice.

On the other hand, 'culture' as a collective concept is a foundation on which personal culture is built. It is a shared understanding of the world of a specific group of people in a society. Collective culture forms nations and therefore gives the individual the original understanding of the world, which he builds upon via experiences and influences. This could be considered national culture, where people share beliefs, traditions, and ways of life. Therefore, culture is the force that binds people together in a society and makes them feel like a part of something bigger. Throughout history, collective culture or nationality has driven people to fight for specific ideas and beliefs. For example, during the Ottoman Empire rule from the 14th century until the liberation of Bulgaria in 1878 (Crampton, 2005), the Bulgarian society manages to save their collective culture for five centuries although they have been forced to live in a society that is entirely different to theirs. Their collective culture has salvaged

their civilization and has driven them to fight for freedom. This is only one of numerous such cases throughout history. "Culture is the glue that keeps societies together." (Hofstede, 2014) This concludes that history is a big part of the collective culture because people sharing the same history and roots tend to be closer and have a similar cultural foundation. (Jenks, 2004)

When we look at the individualist understanding of the term 'culture', we can consider that it applies to one's view of the world, philosophical views, and way of living. This would make culture the core of one's existence and the one thing that makes an individual and differentiates one from the rest of society. Personal culture is a person's way of existence. As we mentioned earlier, personal culture is the general state of mind and aspiration of an individual. This is individual behaviour and morale. The collective culture of one's background strongly influences it. However, at the same time, it is unique for every single person. Why is that? Personal culture is influenced by family, friends, acquaintances, and experiences. It depends on the environment a person inhabits, mainly throughout his early years before being strongly affected by education.

2.3 Culture in Interior Design History

Culture is a fundamental part of one's existence. Whether we are talking about collective or personal culture, it is one of society's essential parts. It forms the world view of every human being. It can make or break organizations and societies, and it is the core of the human character. Culture is vital in our lives, so is it essential in the field of interior design?

Earlier in this Chapter, it was mentioned that history is a fundamental part of the culture. It is one of the factors that shape the collective mind-set. Therefore we will look into the History of British Interior Design and how culture has influenced it through the ages.

Thanks to the growing economy from the expanding trade, wealthy individuals started demonstrating their wealth with robust furniture and oak panel walls during the Tudor times. During this period, the European Renaissance influenced Britain's culture largely, and the gothic style emerged. (Griffiths & McBride, 2004)

Many foreign influences widely influenced the Georgian period due to the expansion of the trading business in Britain worldwide. Britain was introduced to a lot and different cultures and was widely influenced by them. Of course, interior design and decoration followed. (Spencer-Churchill, 2012)

"From the Victorian era, the modern dominates the history of interior design." (Massey, 2013) As Massey states in her work from 2013, Queen Victoria's reign (1876-1901) spanned a time of change in all aspects of design and material culture in Britain and the Western world. Because of the upgrade in industrialization and urbanization, there was a significant impact on society and culture. A new middle class emerged, which brought a demand for interior design novelties like the mass production of wallpaper, textiles, and carpets. (Massey, 2013) In those ages, the home was a haven for the community, sheltering the family from modernity's dangers in the current culture. Dangers such as London's streets, in their appearance described by Friedrich Engels in the 1840's: a description of human alienation on London's modern streets - the commercial capital of the world. (Engles, 1848) This cultural change in the community's life in the 19th century affected the field of interior design in both the private and the public areas.

"The contemporary" design that emerged after the Second World War came to be due to the will to create a better future for society. (Massey, 2013)

The "Hollywood silver screen" widely influenced the 1920s Design period. American culture was filtered through the screen in Europe, and interiors became a lot more angular, glamorous, and sophisticated. (Massey, 2013)

While we look into all these design periods, we realize that they have all been widely influenced by historical events and society's state through the ages. It is evident that interior design is influenced by society's cultural state in a given period because, as we mentioned earlier, the field is also a humanitarian discipline. Therefore, is formed by the society it serves and takes the forms of the demand of the clientele. Hence, we can argue that design changes depending on the culture. When a society's culture changes, the demand for their surroundings changes simultaneously, along with their understanding of the surrounding world and their perceptions.

In contemporary society, culture in interior design is very important for branding, as branding represents an organization. Therefore interior designers need to be deeply aware of an organization's culture when working on projects with clients representing organizations.

When it comes to public design, culture is of grave importance. A good example of such a design artefact is the Reichstag dome designed by Norman Foster. The project to revive the Reichstag parliament building in Berlin has included restoring the building's original structure in order to keep the historical importance of the architecture. However, the new dome is not a mere replication of the original one. It is a state of the art glass structure, which is opened to the public and gives them a view of the legislative chamber. (Roller & Sischka, 1997) When the architect was working on the scheme for his design, he considered the building's history and made sure to represent the idea that people are above the government, something that was not the case during Nazism. Such sophisticated design ideas are formed only after good research into the culture and the building's history. They are undertaken by designers who are well aware of cultural importance in design and architecture.



Figure 1 The roof terrace and dome of the Reichstag Building; Online; accessed 24.10.2020; Available from: <https://www.bundestag.de/en/visittheBundestag/dome/registration-245686>



Figure 2 Wolfgang Scholvien; The Reichstag Building with flapping flags; Online; access 24.10.2020; Available from: <https://www.visitberlin.de/en/reichstag-in-berlin>

Another area of interior design where culture is influential is the private area. When an interior designer works with a private client, it is crucial to consider their personal culture. The designer needs to understand the client's likes and dislikes, their understanding of aesthetics, and their overall view of the world. An interior designer is a middle person between a client and his vision of the places he inhabits. The designer must have a deep understanding of a person and have the skillset to research and ask the right questions to achieve good results. An excellent example of culturally thought through design is Kelly Wearstler's Harper Avenue Residence. In this project, she considered the fact that the client she was working with was a painter. During her communication with the client, she understood that they wanted their art to be incorporated into their residence but did not want to live in an exhibition space. Therefore, the designer got inspired by their paintings and integrated them into textiles, materials, and furnishing in a discreet way. (Wearstler, 2019) She listened to the client, understood their personal culture, considered their needs and wishes, and produced an outstanding design that made the client happy. The client's culture ultimately influenced design decisions and shaped the outcome.



Figure 3 HARPER AVENUE RESIDENCE ; online; accessed 24.10.2020; available from: https://www.kellywearstler.com/harper-avenue-residence/residences_detail_harper.html

In order to see how crucial cultural consideration is, we will be looking into an example of interior design that has not been appropriately considered and the designer has not appropriately researched the background of the culture they are representing.

The following images are from the Mexican restaurant "El Capo", located in Manchester.

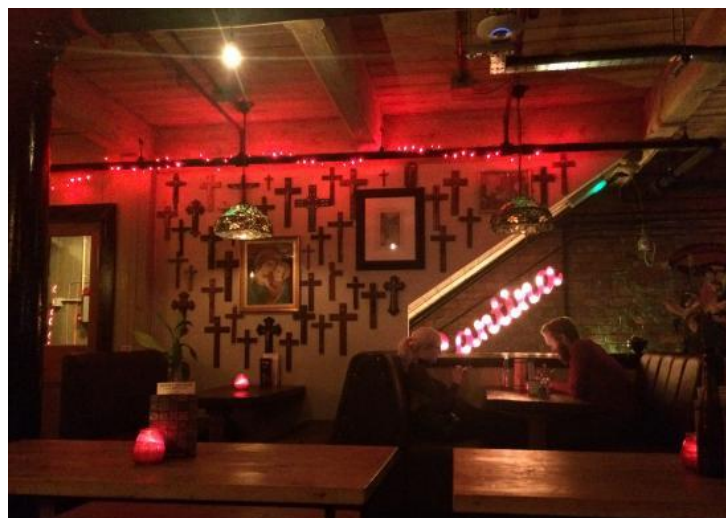


Figure 4 Mexican restaurant "El Capo"; Online access 19.12.2020; <https://www.restaurantsofmanchester.com/southamerican/elcapo.htm>



*Figure 5 Mexican restaurant "El Capo"; Online access 19.12.2020;
<https://www.restaurantsofmanchester.com/southamerican/elcapo.htm>*

This public interior is an excellent example of bad practice. The designer has tried to convey the Mexican culture by using colours and décor, which they believe is relatable. However, some details of the décor are too harsh and take the customer's focal point towards them. This ruins the experience and conveys a wrong understanding of the culture – the crucifixes on the walls. Mexico is one of the world's richest countries when it comes to culture, diversity, and people. There are many different aspects of the Mexican culture that can be celebrated in different ways in interiors. However, the crucifix may not be the best one, and it can be quite offensive to native South Americans to find out that this is how western European culture conveys them. This is a bad example of cultural consideration.

An excellent example of a Mexican restaurant design is "Cobalabamba!" in the Philippines.



Figure 6 "Cobalabamba" in the Philippines; Accessed online 19.12.2020;
<https://blueprint.onemega.com/cobalabamba-mexican-restaurant-mckinley/>



Figure 7 "Cobalabamba" in the Philippines; Accessed online 19.12.2020;

This restaurant designed by Rommel Rodriguez of RVR Design & Architecture perfectly embodies the colourful and vibrant Mexican culture in a fun way. Although the architect usually works on residential projects, after he worked on two other concept restaurants for the owners, he took on the "Copalabamba" challenge. Rodriguez himself states that he does not like colourful spaces. However, he managed to get over his views as an architect and designer in order to make the vision of his clients accurate and celebrate the culture that the spaces are trying to convey. In the design, the red, yellow, and teal tones are saturated because of the designer's vision. He managed to find a middle ground between what he considers aesthetically pleasing and what the concept of the project needed after adequate research on the background of the culture the clients were going for. (Anon., 2018) That is an excellent example of good design practice, which most designers learn by experience due to lack of education on the topic.

2.4 Culture in Interior Design Pedagogy

Culture plays a fundamental role in the interior design industry not only due to the changes in fashions and influences, but also because of the cultural knowledge needed for working on different projects with clients (personal culture when it comes to private projects, and group culture when we are talking about public spaces). Through the changes in design in different eras, depending on the cultural changes, we can see the connection and influence it has on interiors. Therefore, a professional needs to be able to work with cultural elements – either personal or collective. A designer must be able to research and understand the client's culture to an extent where he can immerse himself in it. Thus, the educational system needs to adapt to the demands of the industry.

In her work for the University of Minnesota, Tasoulla Hadjiyanni argues that culture is at the heart of interior design education and practice. She believes that the changing demographics and the profession's global nature add to the need to nurture interior design students who are global citizens that can navigate complex political, social, religious, and economic systems responsibly. (Hadjiyanni, 2016) In his work, Erin Cunningham points out that interiors are more than material artefacts where novelty is valued over contextual meaning. To get beneath the surface, it is an educational imperative to provide a broader and more in-depth interpretation of interior design—

to stress the larger social context and space impact. (Cunningham, 2014) Following the previously mentioned researches, one can argue that it is significant for cultural education to be included in the interior design course curriculum.

More arguments can be found in Tasoulla Hadjiyanni's work from 2013, where she debates that culture and conveying culture as a way of life is at the core of the practice. "An elusive concept to capture and convey culture—in terms of a way of life—is at the heart of interior design education." (Hadjiyanni, 2013) Some of the more important sources that we can look into are the professional practice guides. For example, The Council of interior design accreditation's Professional standard from the year 2018 states that the discipline commits to responding and understanding all humans' needs. Therefore, there is a need for demonstration of cultural competency in Interior Design education. (Council, 2018). All of the literature mentioned in this subchapter has been published before 2019, which shows a need of a more recent research on the topic. In the global situation in 2021, there is an even more severe need for a cultural education due to the online job market and the possibility for people to work from home in any part of the world. Usually, designers learn to be culturally aware after years of experience and a good number of mistakes when working. However, if culture is so influential in interior design, why are not all interior design courses implementing cultural education into the curriculum? Although many sources are stating that culture is important in the field of interior design and education, there is no in-depth research on the benefits and needs of the topic being added to the curriculum of interior design students. Therefore, a case study was conducted by the author at Cardiff Metropolitan University in November 2020.

2.5 Chapter Two Summary

Chapter Two gave a context to the case study that is introduced and analysed in the following chapters.

The main topics of the discussion were culture and the importance of it for society. First, we looked into the meaning of the term and the different aspects of culture relevant to the field of interior design – personal and collective culture. Personalities such as Chris Jenks were introduced together with their ideas.

The author then presented the historical context of culture in interior design and looked at the development of interior design styles throughout the ages of British history and how they were influenced by the change in society. The author explained how this relates to the importance of culture in interior design. We also looked at some examples of good and bad cultural professional practices in the field.

Lastly, the author looked into the cultural representation in the interior design pedagogy and different sources that argue the importance of culture in the curriculum. However, it was argued that there is not enough in-depth Research on the topic of cultural appropriation in the interior design pedagogy and the effects of the topic on students.

Chapter Three- Research Methodology

3.1 Introduction

This Chapter discusses the methods used to collect data for the case study conducted in the period of a month at Cardiff Metropolitan University.

The Secondary Data Collection is introduced and explained in the first part of this Chapter. That includes examples from experts whose research methods have shaped this Dissertation and provided a significant contribution to the field of interior design and architecture. Also included are the author's Mind Map, which looks into the different routes that could have been pursued in the research process.

Primary data collection is presented in the second part of this Chapter. The author designed a case study, where two interior design CAD spaces were produced and presented to Cardiff Metropolitan University students. Data was collected through questionnaires and observation and explained in detail. The questionnaire design is broken down, and each question is analysed in terms of structure and aim. The subjects' demographic and interior design education are some of the key elements that provide relevance to the case study. Pictures of the designs presented to the subjects and of the Research itself are included to help the reader understand the Research's built environment the participants have been presented with.

3.2 Data Collection: Secondary data collection

In this sub-chapter, the author presents the Secondary Data Collection in the form of a mind map containing the key themes that built this Dissertation, and in the form of the most significant research methodologies.

3.2.1 Mind Map and Key Themes

This Dissertation results from analysis and experience conducted during the period of September 2019 - September 2020 during a Work Placement in the Bulgarian Interior Design company "Shkafa".

As part of the documentation, the author designed a mind map to record the topics investigated during the research process. These topics contributed to this paper's final chosen topic - "Cultural Consideration" and whether it is essential for interior design practise. If so, if it is well presented in the educational system. Some of the other researched themes were "cultural appropriation" in the field and "cultural appreciation". Both are important and, in a way, connected to this topic. However, these subjects are extensive in scope and require a separate study to be investigated appropriately. However, when designing the Case Study described in this Chapter (3.3.1), the author decided to look into the knowledge of the students about the term "cultural appropriation" – the term refers to the use of elements of a culture in a way that does not respect their original meaning, give credit to their source, reinforces stereotypes or contributes to oppression - (Cuncic, 2020) . The decision was made because this term and this aspect of culture in different fields have more in-depth research done. There is a better chance of the students understanding the problem. Also, the "cultural appropriation" problem in the field of interior design is the root of a need for a better understanding and integration of "cultural consideration". As it follows from this statement, for the Dissertation scope, the author believed it more worthwhile to look into the consideration of interior designers of culture when it comes to their practice because of the lack of appropriate Research.

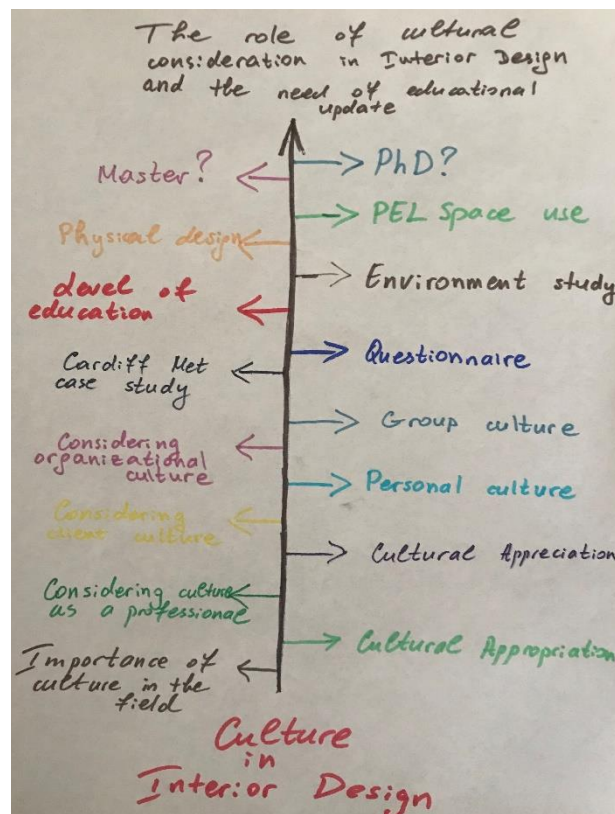


Figure 8 Mind Map created by the author

In the mind map, the author has illustrated the thought process undertaken to get to the final form of the Research presented in this paper. This process was documented in a year while the author was observing the field of interior design.

3.2.2 Key Research Methodologies

The design of this case study has been strongly influenced by the book "Advanced Research Methods in the Built Environment" and especially the chapter "Case Study Research" by the authors David Proverbs and Rod Gameson (Proverbs & Gameson, 2008). This read has been the primary source of research behind the design of the author's case study.

The chosen methods are based on two papers that were considered the most appropriate for this Dissertation. Such research papers are Heba-Talla Hamdy Mahmoud's "Interior Architectural Elements that Affect Human Psychology and

Behavior" (Mahmoud, 2017) and Liu Yijie and Li Bohan's "Research on Traditional Cultural Elements Penetrating into Interior Design" (Yijie & Boha, 2016).

Although the mentioned researches are not directly linked to the Research presented in this paper, their methodologies are considered an excellent example by the author. They have influenced the way this Research and the paper have been conducted.

3.3 Data Collection: Primary data collection

[...] case study research is defined as a non-experimental research approach that differs from large-N studies in the following characteristics:

- A small number of cases;
- A large number of empirical observations per case;
- Considerable diversity of empirical observations for each case;
- An intensive reflection on the relationship between concrete empirical observations and abstract theoretical concepts. (Blatter & Haverland, 2012)

The author used a case study for two reasons. Firstly, there is not enough research previously done on the topic. Secondly, to give an appropriate example of how crucial cultural consideration is in the field of interior design and the need for the integration of the topic in the educational curriculum. The Interior Design students of the Cardiff Metropolitan University course were the basis for this case study over one month, thus providing critical insight into the need for an educational update.

Moreover, the ethnographic of the course provides sufficient diversity to the empirical observations. These empirical observations were accompanied by the CAD design environment and by an anonymous questionnaire completed by the students and explained in more depth in the sub-chapter 3.3.2.1.

3.3.1 Case Study: Cardiff Metropolitan University

The Case Study design has been strongly influenced by the work of the authors David Proverbs and Rod Gameson (Proverbs & Gameson, 2008). Their work helped the author shape and undertake the case study.

For the case study, the author decided to use the PEL space in Cardiff Metropolitan University, Llandaff Campus in order to sufficiently immerse the subjects in the design environments presented without having to make a physical space. With the PEL Space research professional and the university staff's help, the project began in November. The author went through the University Ethics Approval on the 03 November 2020 and was concluded on 24 November 2020.

The interior design course at Cardiff Metropolitan University has a total of 84 students enrolled between the three Levels (4,5, and 6) (Anon., 2020). Out of the 84 students, 23 completed the anonymous questionnaire and took part in the case study. That gives a large enough sample of student opinions to effectuate the Research.

The Research in the PEL space took place in two days when students were asked to fill in the Main questionnaire designed for the Research, come into the PEL space to experience the CAD designs, and answer another set of questions reflecting on their experience with the space. The two questionnaires can be found in Appendices A and B of this Dissertation. The two designs were presented to 50% of the participants in the order Figure A, Figure B, and opposite to the other half of the participants. That has been done to avoid the participants' bias influenced by which environment they experience first. That gives an accurate result of the Research, presenting and analysing the results from both options.

For the designs of the spaces, the author has chosen to try and represent Italian Culture due to the number of stereotypes and clichés that have been written about the country throughout the ages. (Castillo, 2006)

The following figure shows the "culturally considered" Design A. The designer aimed to integrate a given culture (in this example, Italian) and do it in a culturally considered way. All implemented materials have been specially chosen to be local. All colours and styles have been chosen influenced by the culture but not overwhelming the space. The interior is inspired by the surrounding areas and the culture of the "client".



Figure 9 "Culturally considered" design created by the author (Design A)

The following Design B in *Figure 10* has been created without any cultural consideration, but by implementing materials and objects in the design judged by European stereotypes as Italian. (Castillo, 2006)



Figure 10 "Culturally unconsidered" design created by the author (Design B)

Both of these designs were shown to the subjects during the research in the PEL space in Cardiff Metropolitan University. Their feedback was recorded through a questionnaire and observations of the author, aiming to understand the difference in experience they had with the two designs.



Figure 11 A student undertaking the Case Study in Cardiff Metropolitan University (taken by the author)

The author then analysed the research results and created diagrams that show what the subjects were experiencing while in the environment. These diagrams are shown in the Discussion Chapter (Chapter Five).

3.3.2 Questionnaire Design

In his work from 1987, J.E. Harrigan mentions that a well-designed questionnaire can gather information from a large number of people with considerably less effort than that needed for other research methodologies. (Harrigan, 1987)

The questionnaire is completed by the subjects anonymously and has a different range of questions:

- Open questions;
- Questions with a limited number of answers;

- Questions where the subjects had to choose the degree of their feelings towards a given issue (for example, "How useful do you think cultural consideration is in the field of interior design?" Very useful/Fairly useful/Unsure/Not very useful/Not useful at all). (Albaum, 1997)

For the majority of the closed questions the author has used the Lakert Scale method where the subjects report the intensity of their attitude toward a problem. (Albaum, 1997)

The author produced two questionnaires – Main Questionnaire, which aims to get information about the students' background and knowledge, and a Design Questionnaire, which aims to understand their experience with the presented Interior environments.

The first six questions of the Main Questionnaire are open questions or multiple-answer-questions: the author decided that this would be the most efficient way to understand more about the person completing the questionnaire, their background, and influences.

See Appendix A for a copy of the Main Questionnaire.

The first question of "How old are you?" is for the author to establish an age demographics the specific subject falls into since the Interior Design course at Cardiff Metropolitan University is very diverse. (Anon., 2020)

The second question of "What is your nationality?" serves a similar purpose as the first one but providing the author with additional context of the student's cultural background.

The third question of "Do you like experiencing foreign cultures?" provided the author with an understanding of the specific subject's world view. The answers' provided choices were: Yes, very much/ Yes, a fair amount/Neither Yes or No/No, not very much/ No, not at all.

The fourth question, "Before COVID19, how often did you take an overseas vacation each year?" serves as a provider of the number of cultural influences the subject has had over the past.

The fifth question of "Which overseas countries have you visited in the last three years?" aims to get information on the most recent cultural influences the subject has been affected by.

The sixth question of "Which activities from the list below do you like to experience on vacation?" provides the author with an understanding of the subject's cultural interests in general when experiencing a foreign culture.

From questions 7 to 12, the author aimed to understand the knowledge students have on the topic and their need for better education regarding culture in Interior Design.

Question seven – "Are you familiar with the term cultural appropriation?" was inserted by the author as a introductory to make students think about cultural appropriation firstly as a general concept.

Question eight follows with "How informed do you consider yourself about cultural appropriation?" which gives the author the information they need about the student's level of education on the topic.

Question nine is "Cultural appropriation is the unacknowledged or inappropriate adaptation of the customs, practices and ideas. Of one people or society by members of other people or society. (Anon, n.a.) Have you had to consider cultural appropriation in any of your projects?". It has been designed in this way not only to understand the implementation of consideration of culture on the course but also for any student who does not have a good level of knowledge of the term to understand it before continuing with the following questions.

Question ten of "How familiar are you with cultural appropriation in the field of interior design?" aims to give the author an understanding of the level of familiarity the students have on cultural appropriation, therefore consideration, in the field.

Question eleven is "How useful do you think the knowledge of cultural appropriation is in the field of interior design?". This question was crucial for the author because it gives information about the student's opinion on the need for the importance of the topic of culture in the interior design field.

Question twelve, "Do you feel you would benefit from a workshop on cultural appropriation in Interior Design?" is connected to question eleven and is a follow-up from their opinion of the importance, asking for their interest in a better understanding of the problem.

The following questions were designed as a separate Design Questionnaire aimed at the design environments presented to the subjects, shown in the previous section of this Chapter (3.3.1 – Case Study – Cardiff Metropolitan University – *Figure 9* and *Figure 10*).

The Design Questionnaire was named "Residential Interior Design" to further remind the students that the two environments are residential spaces and not public spaces. That is crucial to their experience and feedback. As mentioned before, the two designs were shown in a different order to the two halves of the number of participants. Therefore, for the author to correctly conclude the results, the questionnaires are titled Design A and Design B. However, the questions are the same for both designs.

See Appendix B for a copy of the questionnaire presented to the students.

Question one of "What words would you use to describe this home environment?" is mainly aiming at understanding the initial reaction the students have when they first step into the interior.

The second question of "What culture do you think is represented in the given environment?" is designed with the purpose of preparation for the next question three of "Do you think the culture is being represented correctly?" which aims at getting information about the opinion of the subject on the cultural consideration level of this given environment.

The last question, four, is a multiple-choice question of "Do you think the design of this home fits any of the following descriptions?" aims to get a good and straightforward understanding of their view of the environment.

The results from these questions are shown in Chapter Four.

3.4 Chapter Three Summary

Chapter Three helped the author give context to the findings presented in the following Chapter Four.

The Chapter is divided into two main sections: Secondary Data Collection and Primary Data Collection. In the first part of the Chapter, the author presents a mind map, which aims to show all the possible routes connected to the primary topic of research - "The role of cultural consideration in Interior Design". In the second part, the core research this Dissertation is built upon is analysed: methods presented by David Proverbs and Rod Gameson (Proverbs & Gameson, 2008), Heba-Talla Hamdy Mahmoud (Mahmoud, 2017), and Liu Yijie and Li Bohan (Yijie & Boha, 2016).

In the second part of Chapter Three, Primary Data Collection, the author introduces the case study "Cardiff Metropolitan University" and gives information on its design. In the subchapter "Questionnaire Design" the author describes the questions designed for the questionnaire that was given to the students on the Interior Design Course at Cardiff Metropolitan University. Each question was then analysed by giving explanations of the reason why each question has been chosen.

Chapter Four - Findings

4.1 Introduction

In this Chapter, the author discusses the Findings from the undertaken Case Study. The data collected through a two-day research session at the PEL Space in Cardiff Metropolitan University is presented and analysed in detail.

The data is presented mainly with the questionnaire results in the form of graphs and visual representation in the form of Word Clouds.

4.2 Findings

The Main Questionnaire given to the students of the interior design course in Cardiff Metropolitan University has been filled out by them before going into the PEL space and seeing the environments mentioned to them in the project brief they were presented with before the Research was conducted. As mentioned in the previous Chapter, the first part of the questionnaire was aimed at gathering information about the demographics of the interior design course and the subjects of the Research in general.

To provide the reader with an idea of the age demographics of the subject group, the author has created a Word Cloud.



Figure 12 Word Cloud for question 1 of the anonymous questionnaire, showing the age demographic of the subjects

As seen on the Word Cloud, most of the students taking part in the Research were between the ages of 20 and 24.

Figure 13 shows the ethnographic of the group of students taking part in the Research.



Figure 13 Word Cloud for question 2 of the anonymous questionnaire filled out by students, showing the ethnographic of the subjects.

The results show that a more significant percentage of the students taking part in the Research are British and Welsh.

Figures 14 and 15 show the results from the anonymous questionnaires that students completed. When asked about their interest in foreign cultures the

frequency of their travels, the students' responses were the ones expected by the author. There is a high level of international travels and cultural interest within the student group.

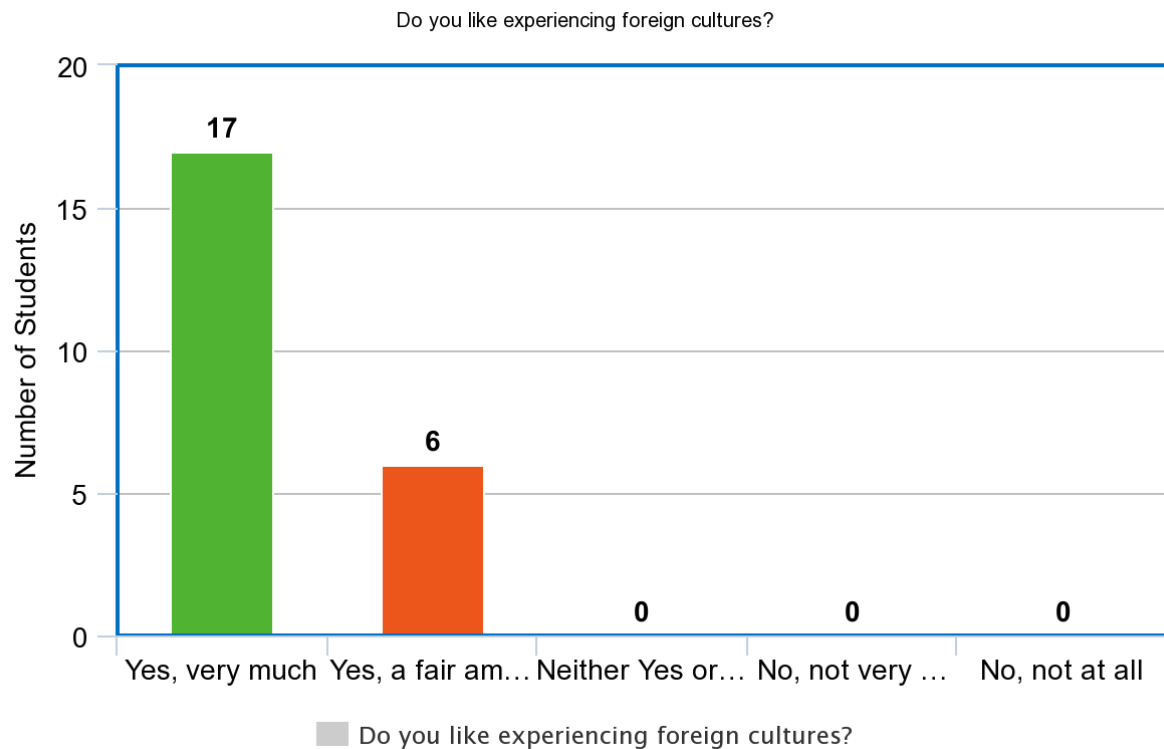


Figure 14 shows the result from question 3 - Do you like experiencing foreign cultures?

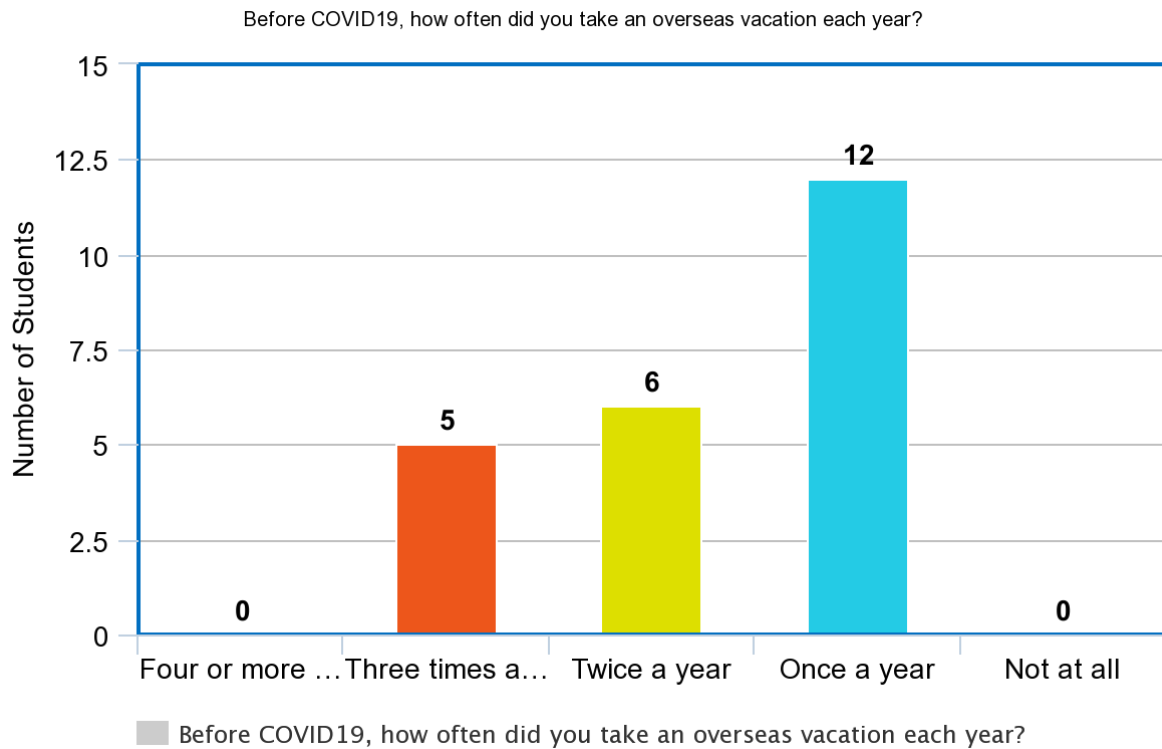


Figure 15 shows results from question 4 - Before COVID-19, how often did you take an overseas vacation each year?

Another question from this section of the questionnaire is aimed at getting a better understanding of the latest cultural influences the students have had with traveling to other countries. The results show that the majority of the students have visited more than three overseas countries in the last three years, and a large number of them are outside of Europe. In order to present the results, the author has used a Word Map method. (Figure 16)



Figure 16 A Word Map of the countries students have visited in the last three years

Moreover, there is a highlighted positive attitude towards experiencing the local culture when students are in a foreign country, which shows the interest the majority has in immersing themselves in other cultures, as concluded from the results of question 6 of the anonymous questionnaire. (Figure 17)

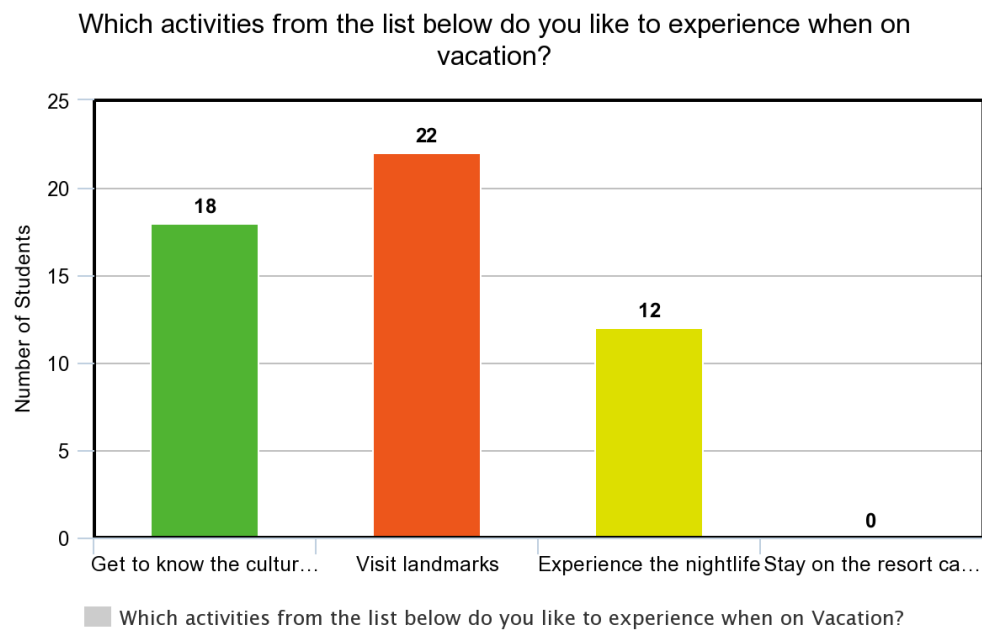


Figure 17 shows the results of question 6 of the questionnaire - Which activities from the list below do you like to experience when on vacation?

The result analysis of the first six questions of the anonymous questionnaire shows that the group of students taking part in the Research is one of high interest in culture, although a majority is from the United Kingdom, they are very interested in traveling and getting to know foreign nations. They are mostly open-minded when it comes to other cultures.

When asked if they are familiar with the term "cultural appropriation" most of the answers were positive, as shown in the following graph. (Figure 18)

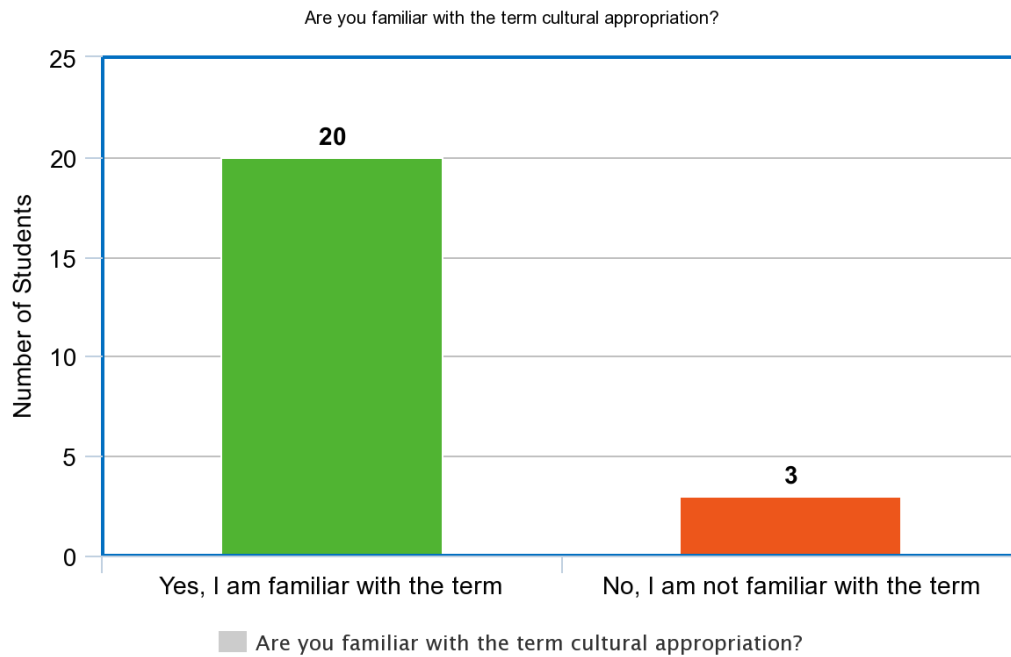


Figure 18 Results of Question 7 - Are you familiar with the term cultural appropriation?

The majority of the subjects also believed they are well informed on the subject. (Figure 19)

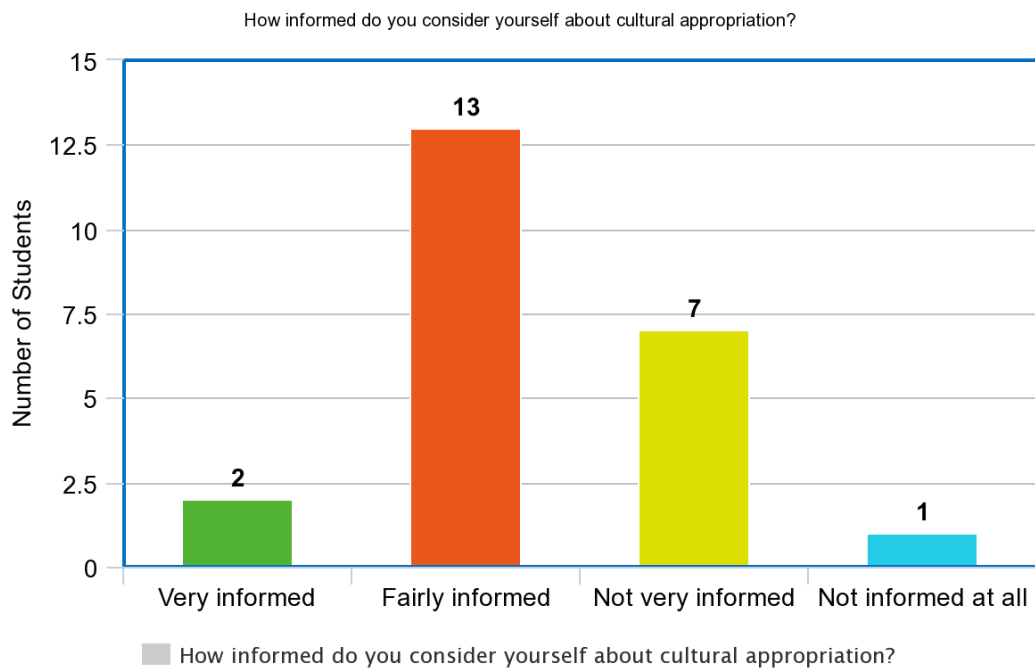


Figure 19 shows the results of question 8 - How informed do you consider yourself about cultural appropriation

However, when asked if they have had to consider cultural appropriation in any of their projects, after reading the term's explanation, the majority of the students answered – "No, I have not." (Figure 20), which contradicts the authors' expectations of students being aware of cultural appropriation in their projects, since they are aware of it in their day to day lives.

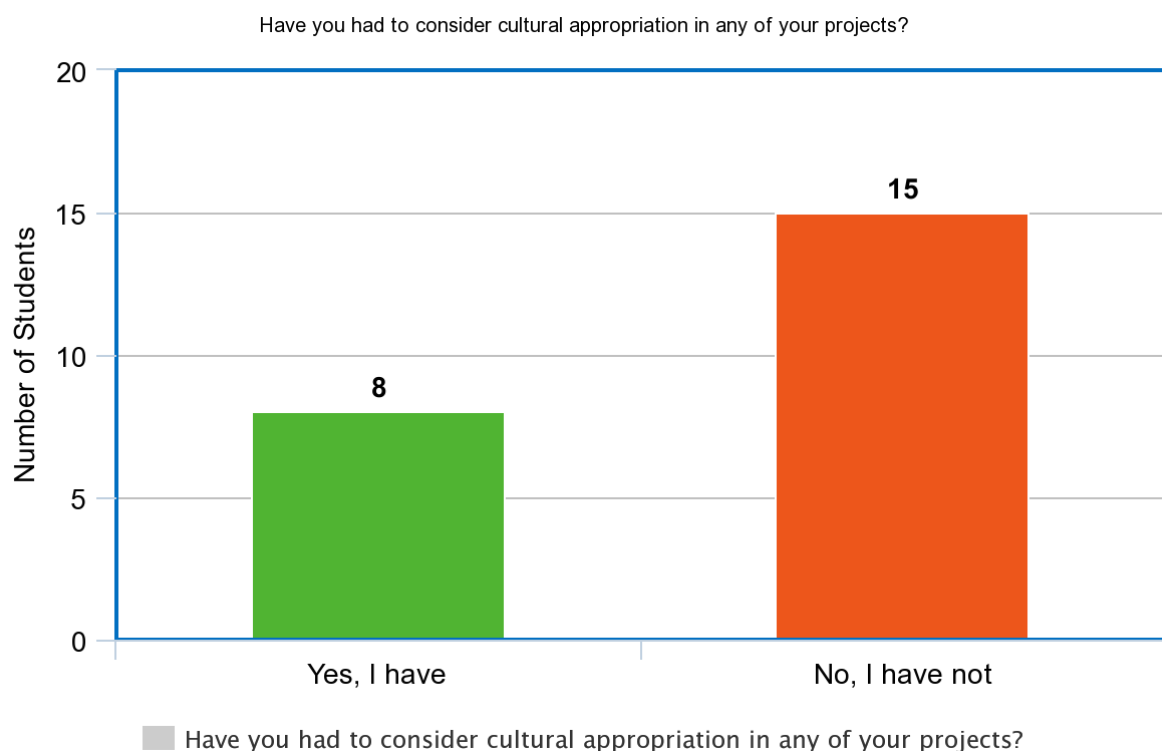


Figure 20 shows the results of question 9 - Have you had to consider cultural appropriation in any of your projects?

When asked about their level of familiarity on the topic of cultural appropriation in the field of interior design, there is a majority of students who believe themselves unfamiliar with the topic as seen on Figure 21.

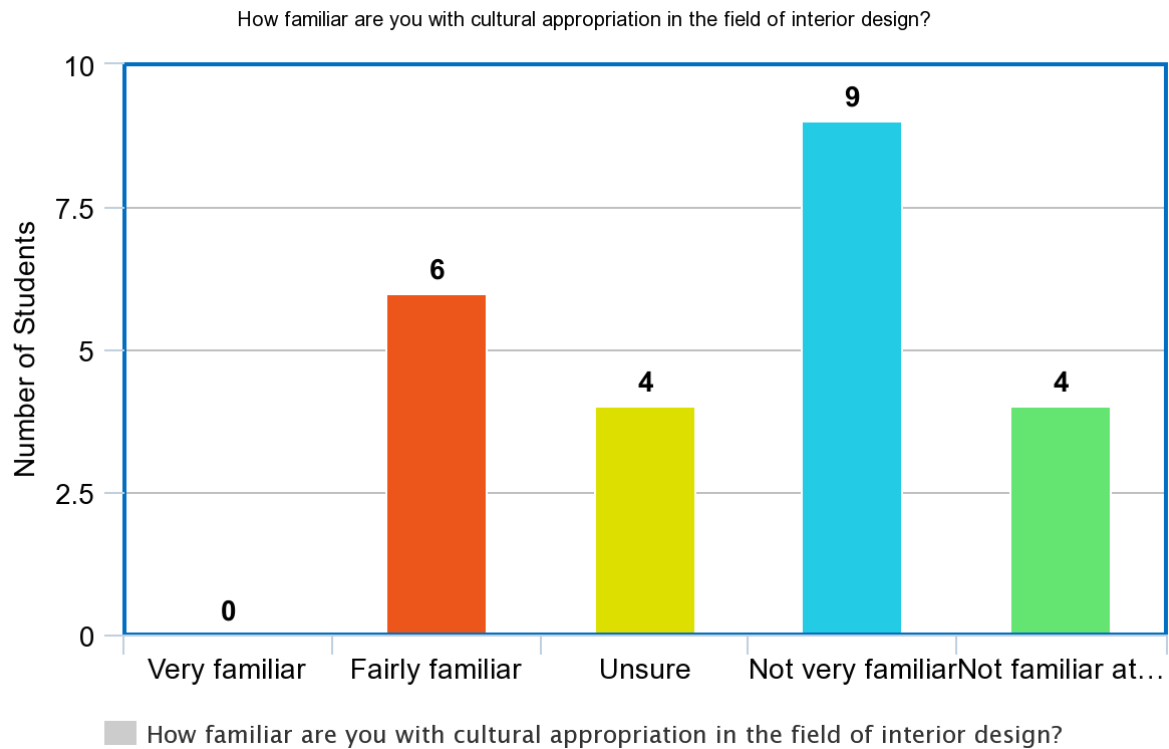
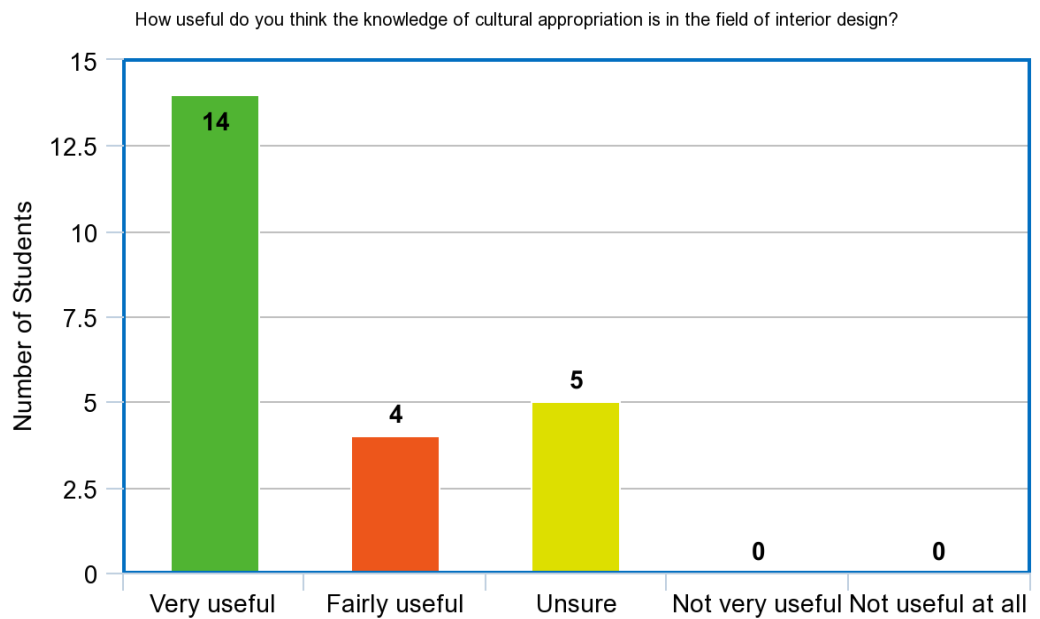


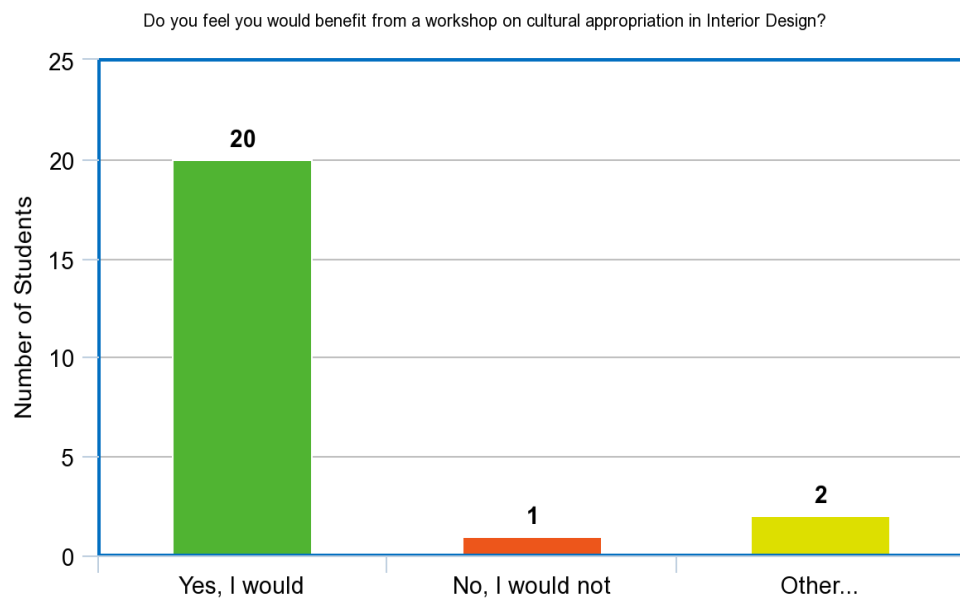
Figure 21 Results of question 10 - How familiar are you with cultural appropriation in the field of interior design?

The last part of the questionnaire that aimed at gathering information on students' knowledge about cultural appropriation was looking into their opinion on the need for knowledge on the topic in the field of interior design and if they would find it beneficial to attend workshops on the topic. The findings that these questions provided the author with were that the students thought it useful to gain knowledge on the subject and would find it beneficial if they attend workshops to gain knowledge on the topic. (Figures 22 and 23)



■ How useful do you think the knowledge of cultural appropriation is in the field of interior design?

Figure 22 Results from question 11 - "How useful do you think the knowledge of cultural appropriation is in the field of Interior Design?"



■ Do you feel you would benefit from a workshop on cultural appropriation in Interior Design?

Figure 23 Results from question 12 - "Do you feel you would benefit from a workshop on cultural appropriation in Interior Design?"

The second Anonymous questionnaire was presented to the subjects after entering the PEL Space at Cardiff Metropolitan University. It aims to find out their feelings and opinions on the two different CAD designs shown to them, the results of which would give the author information about the importance of cultural consideration when it comes to a person's experience with an environment.

This questionnaire's results have been presented in this part of the Chapter in the form of Word Clouds and Graphs for the reader to get a better understanding of the results. As mentioned in Chapter Three of this Dissertation, Design A and Design B were presented in a different order to 50% of the subjects to avoid the participants' bias influenced by which environment they experience first. Therefore, in the following section of the paper, the reader can find the results of the two different sequences of showing the design environments and the general results of the research questions.

The Design Questionnaire's first question is – 'What words would you use to describe this home environment?'. The results from this question were the ones expected by the author for both Designs. (Figures 24 and 25)



Figure 24 Word Cloud created from the answers of the students for Design A, Questionnaire 'Residential Interior Design', Question 1 - What words would you use to describe this home environment?



Figure 25 Word Cloud created from the answers of the students for Design B, Questionnaire 'Residential Interior Design', Question 1 - What words would you use to describe this home environment?

For Design A – the culturally considered design – the main descriptions that the students have used are consistent with words like 'relaxing', 'cosy', 'rustic', and other adjectives, leading to the conclusion that they have found the environment pleasing to their senses. (Figure 24)

As evident in the Word Cloud created from the feedback for Design B, although there is a large number of adjectives used to describe unpleasant feelings, there are some, such as 'homely' and 'cosy', which were not ones that the writer had foreseen. However, most of the feedback was negative – 'inappropriate', 'tacky', 'uncomfortable', 'offensive'. (Figure 25)

The next question on the anonymous questionnaire was, "What culture do you think is represented in the given environment?".



Figure 26 Word Cloud created by the result for Design A from Question 2 of the 'Residential Interior Design' Questionnaire - What culture do you think is represented in the given environment?



Figure 27 Word Cloud created by the result for Design B from Question 2 of the 'Residential Interior Design' Questionnaire - What culture do you think is represented in the given environment?

The students' opinion on the culture represented in design A is that it is Italian, adjectives like “European” and “Mediterranean” are emerging, which can describe the Italian culture. One student, however, has answered with “Scandinavian”, which was not expected by the author (Figure 26). When we look at Design B's result shown on Figure 27, we can see that there is one primary answer that the students have given: Italian. That would mean that the "Culturally not considered" design is more obviously Italian than the culturally considered one.

The Third Question of this Questionnaire is, "Do you think the culture is being represented correctly?" The answers of the students who have been shown Design A first are quite interesting. When it comes to questioning if design A represents the culture correctly, most students have answered with “Yes” and a small amount with

“Unsure”. (Figure 28) However, when asked about design B, although most students believed it to be represented incorrectly, some believe it is represented correctly. (Figure 29) When the author looked into the previous answers of those three people who believed it was represented correctly, it turned out that they also used word like "cosy", "homely" and "romantic" to describe Design B.

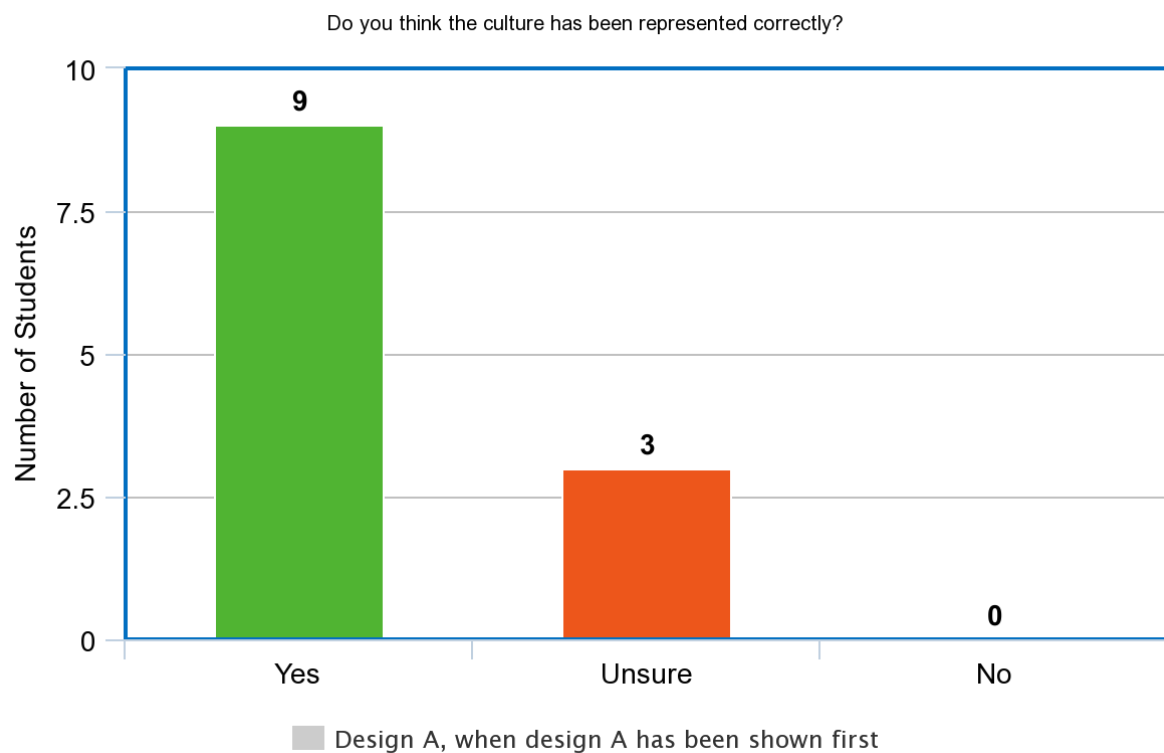


Figure 28 Results for Design A, when it has been shown first from Question 3 - Do you think the culture has been represented correctly?

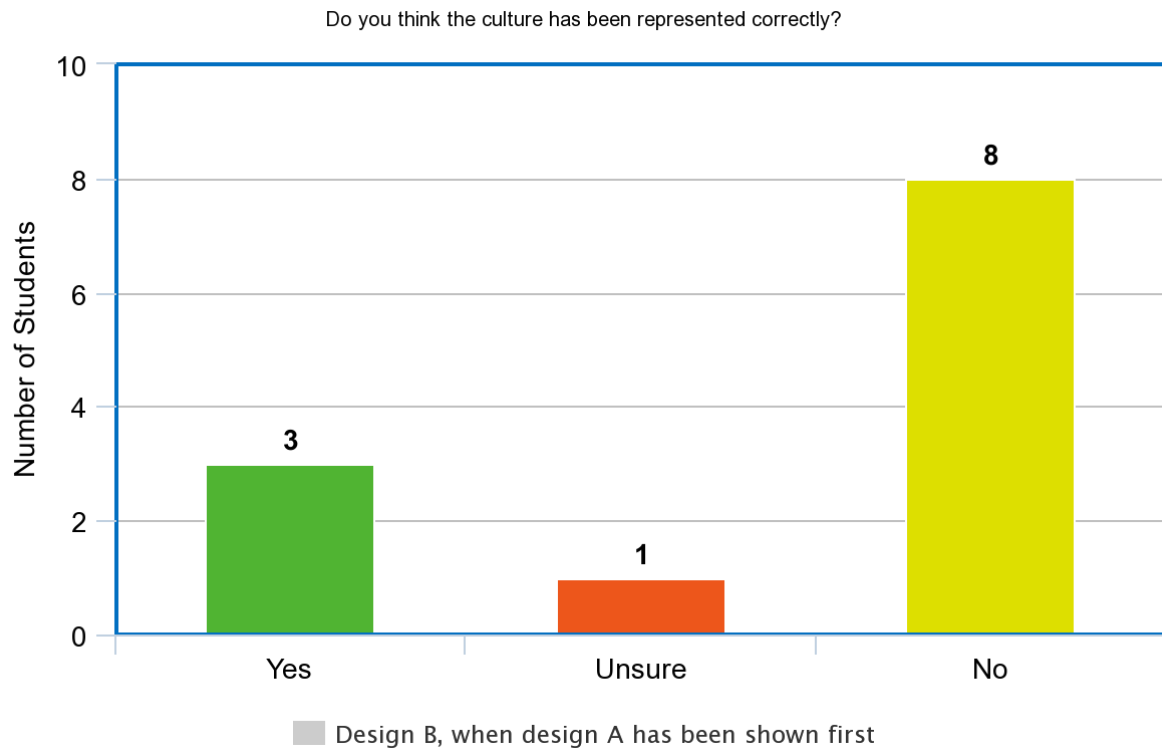


Figure 29 Results for Design B, when Design A has been shown first from Question 3 - Do you think the culture has been represented correctly?

The group of students who have been introduced to Design B first has a more considerable number of students who believe that the design represents the culture correctly. (Figure 30) That leads to a more significant amount of confusion when they are being shown Design A, simply because if they have considered design B as correct, after seeing Design A, students might think they have answered the previous answer incorrectly. Therefore, the subjects would choose the option "Unsure". (Figure 31)

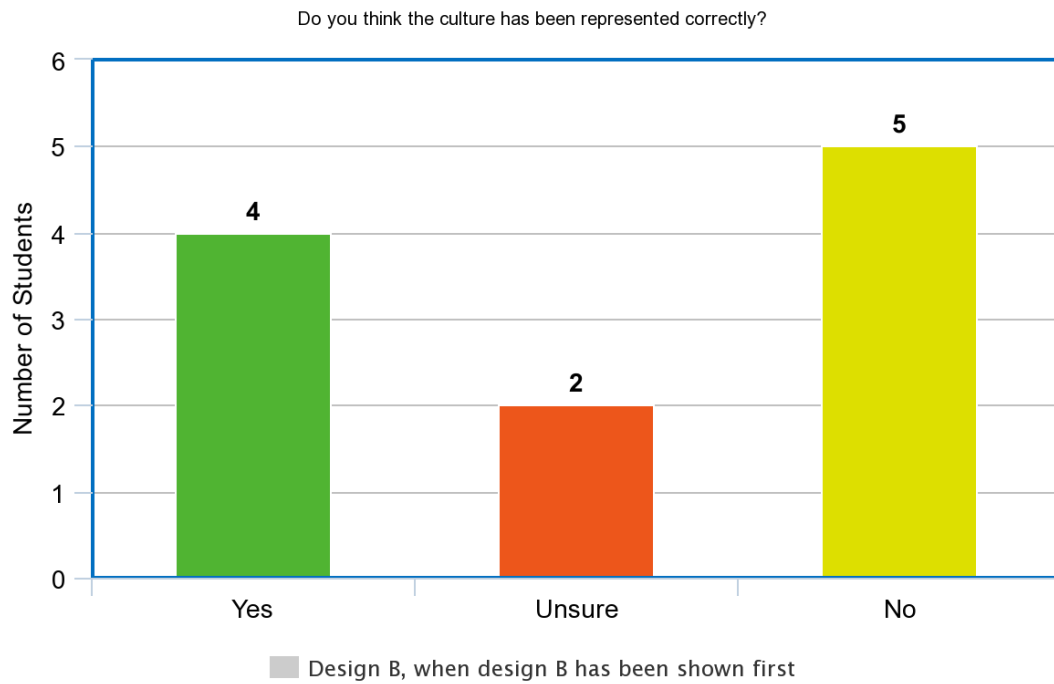


Figure 30 Results for Design B, when Design B has been shown first from Question 3 - Do you think the culture has been represented correctly?

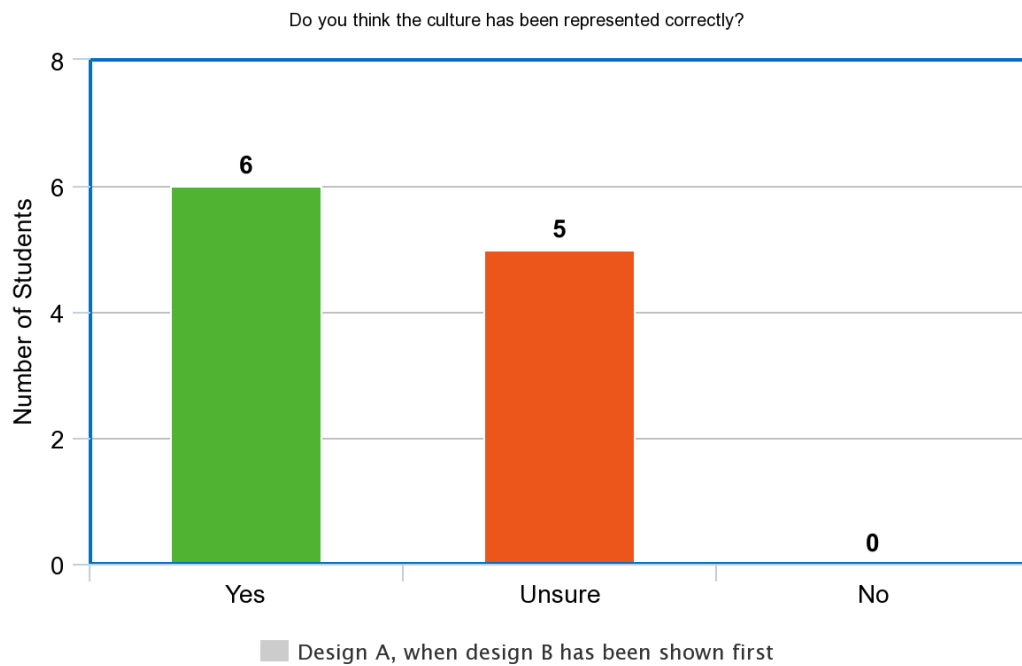


Figure 31 Results for Design A, when Design B has been shown first from Question 3 - Do you think the culture has been represented correctly?

The general results that have emerged from this question are that most students believe Design A represents the culture they have recognized correctly, and Design B is not. (Figures 32 and 33)

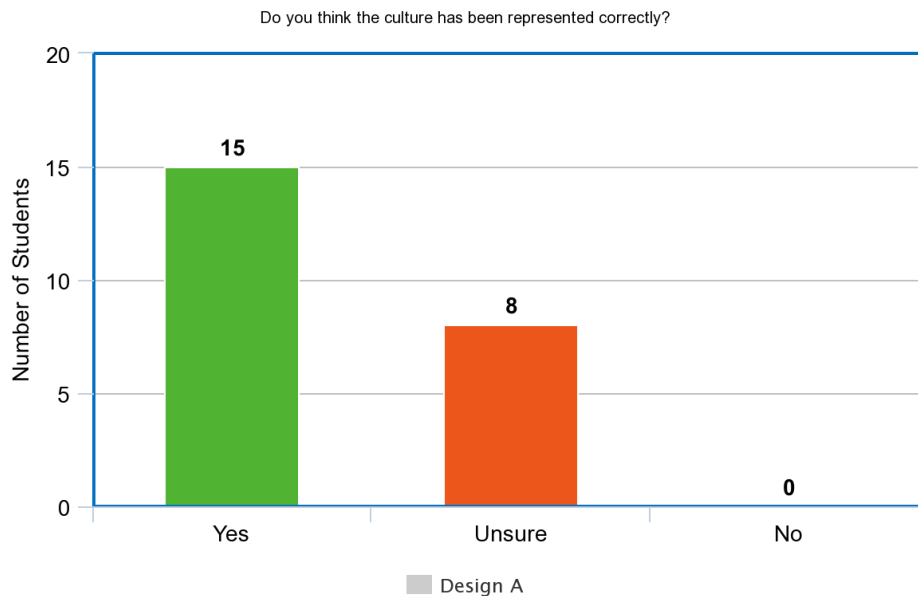


Figure 32 General results for Design A from Question 3 from Questionnaire "Residential Interior Design"

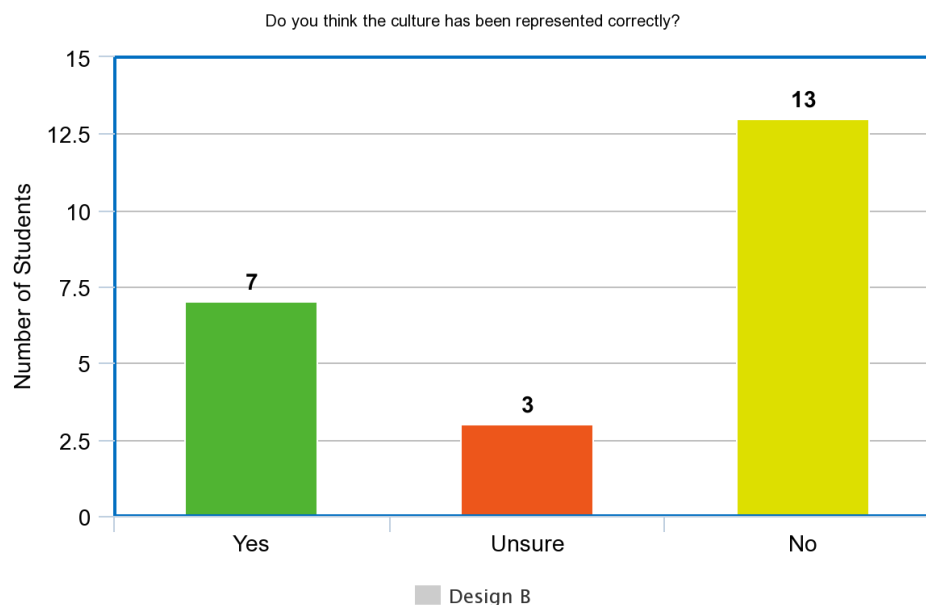


Figure 33 General results for Design B from Question 3 from Questionnaire "Residential Interior Design"

The last question for the students was regarding how they would describe the environment they are experiencing – "Do you think the design of this home fits any of the following descriptions?". The results have been conducted separately for the two groups of students, depending on which design they were presented with first. As the results show (Figure 34 and 35) the students describe Design A as "culturally appropriate", "cosy", and "adequate". However, when asked about Design B, there is a more divided opinion on the adjectives used to describe the environment. Nevertheless, there still is a majority, which believes that the design is "culturally inappropriate".

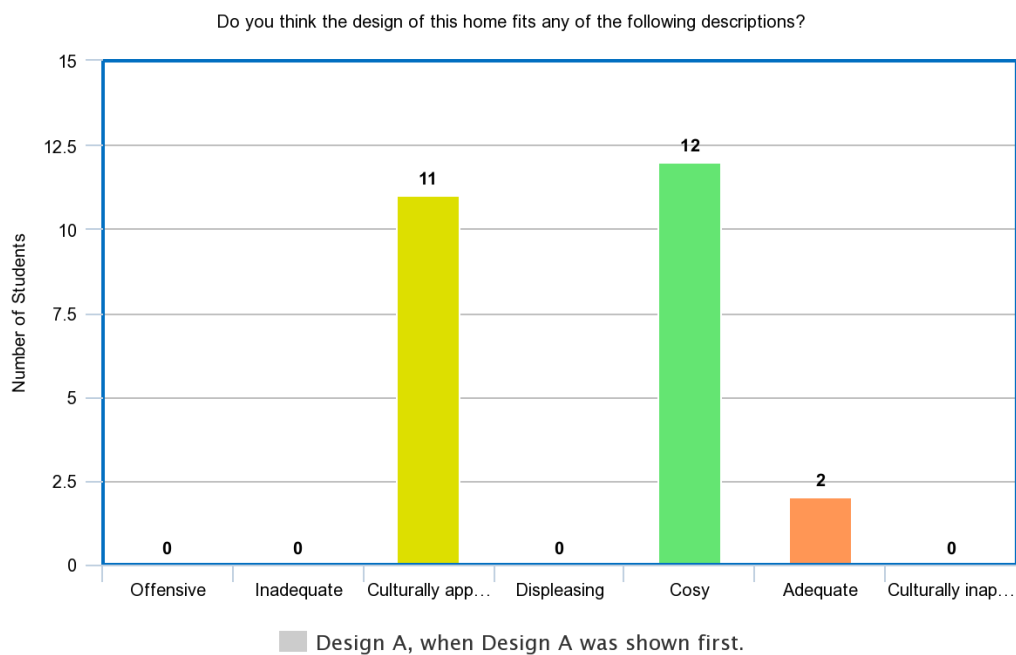


Figure 34 Results from Question 4 for Design A, when Design A has been presented first

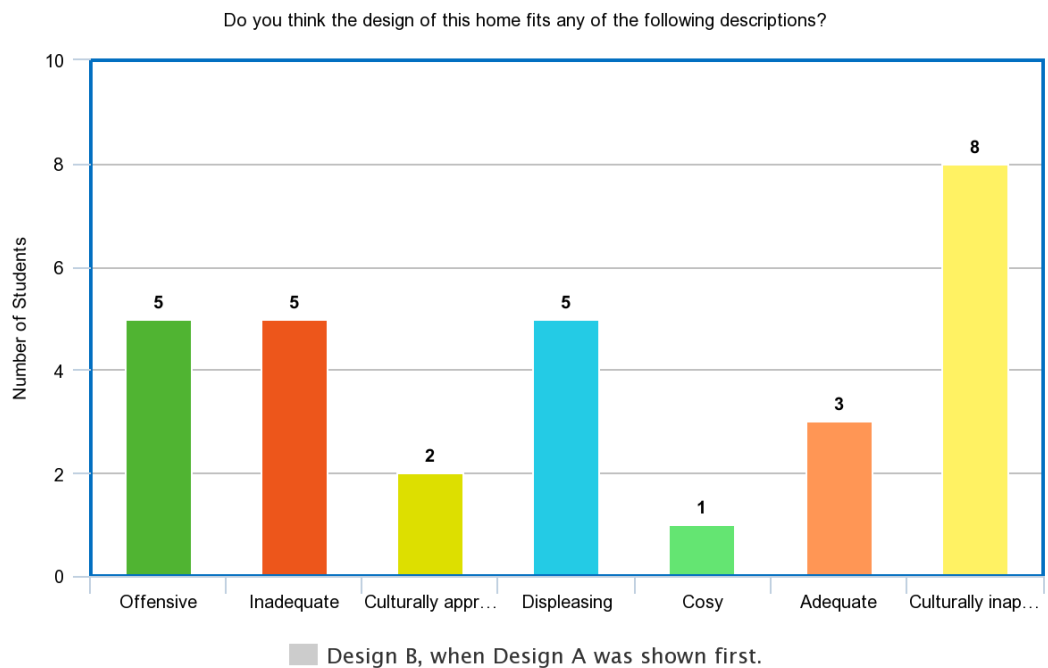


Figure 35 Results from Question 4 for Design B, when Design A has been presented first

The following figures 36 and 37, show the results from the feedback of the group of students presented with Design B first.

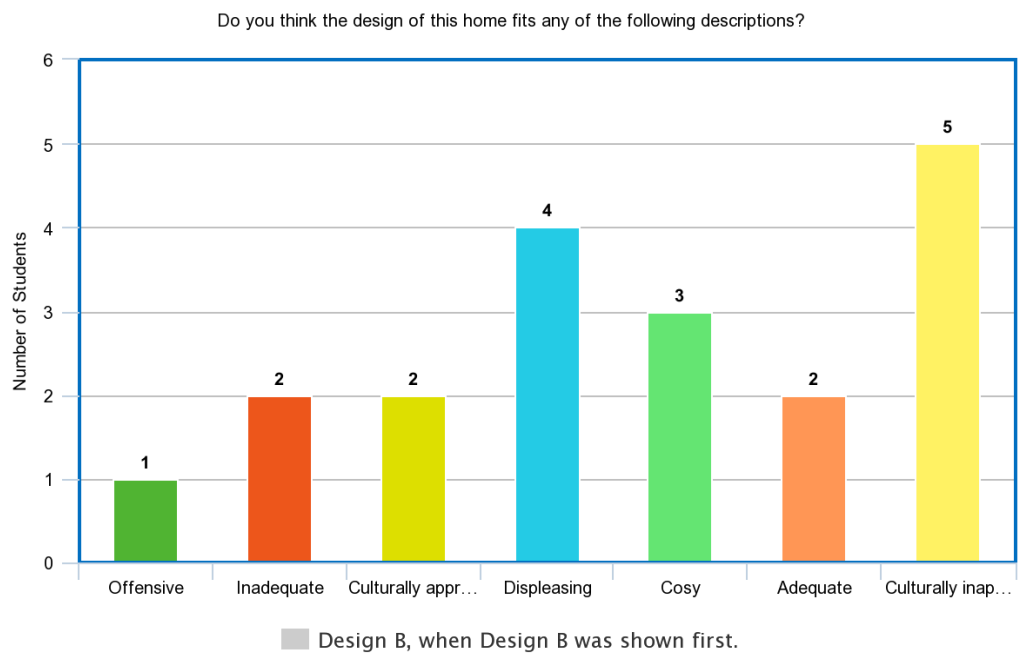


Figure 36 Results from Question 4 for Design B, when Design B has been presented first

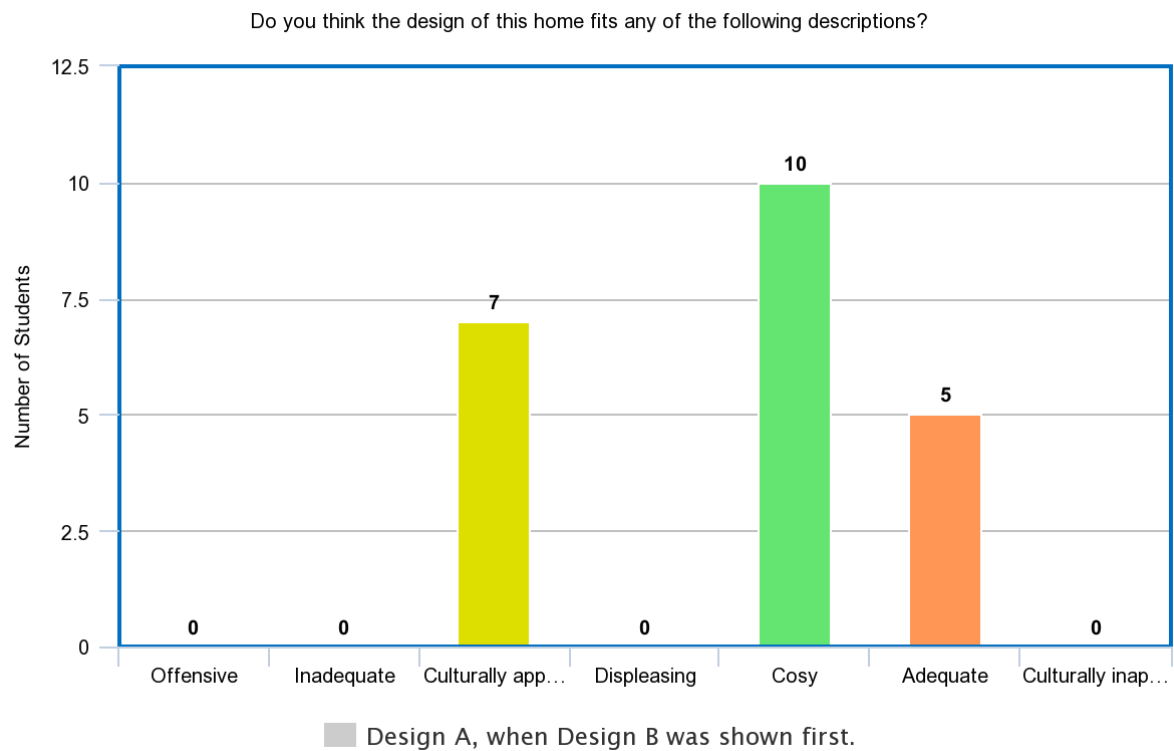


Figure 37 Results from Question 4 for Design A, when Design B has been presented first

In this case, the two groups of students do not show a lot of difference in the answers they have given to describe the environments, so the presentation order did not influence the results. This can be observed in the general results from Question 4 of the Design Questionnaire. (Figures 38 and 39)

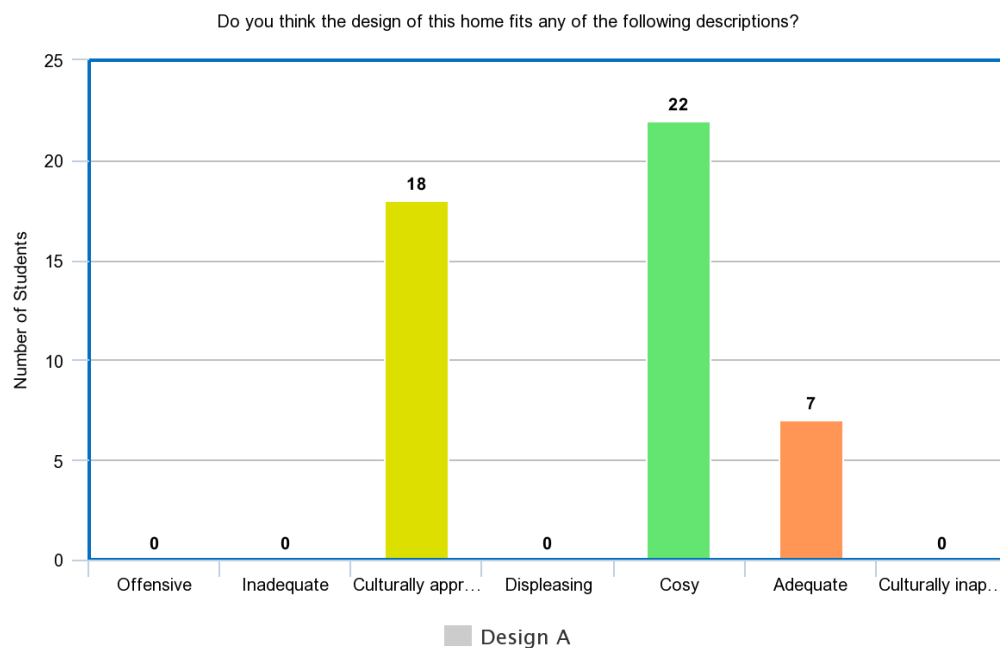


Figure 38 General results for Question 4, Design A

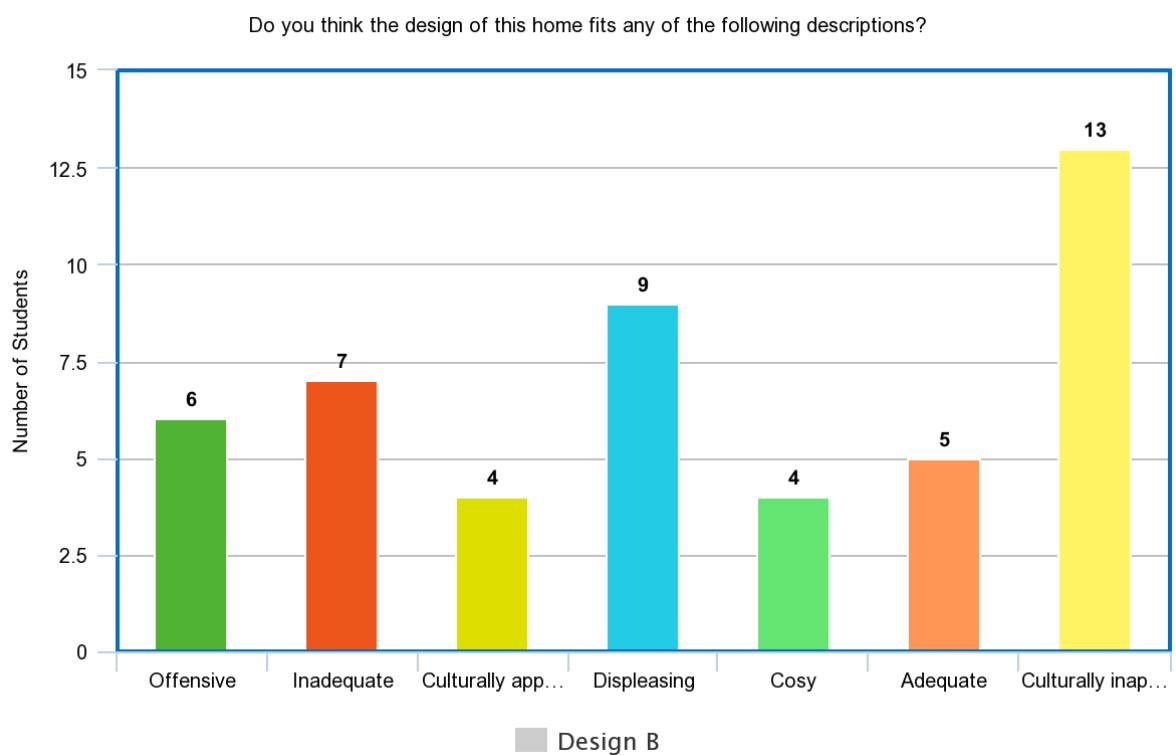


Figure 39 General results from Question 4, Design B

4.3 Chapter Four Summary

In this Chapter, the author presented the Findings from the survey completed by the students on the 20th and 24th of November.

The Findings have been presented in the order in which the students have been asked to answer them.

The answers to the closed questions have been presented in the form of graphs, which helps the reader visualize each question better. Other figures, such as Word Clouds, representing students' opinions, were used to present the Findings.

Chapter Five – Discussion of Findings

5.1 Introduction

In this Chapter, the author discusses the findings presented in the previous Chapter, the research's positive and negative aspects, and some ideas for further studies.

5.2 Discussion of the Findings

Chapter Four's findings produced some interesting results, some expected by the author, some not so much.

From the first questionnaire presented to the students, it was deducted that the subjects are mainly between the ages of 21 and 24, with a small percentage being mature students above the age of 30. Also, most of the students are of British nationality. This questionnaire gave us the information that all of the subjects are interested to a certain extent in experiencing foreign cultures. The group is one which travels a lot to various countries outside of Europe (most of them travel overseas at least once a year), moreover, when they are visiting a foreign country, they prefer to take part in activities which include some cultural experience. From this information, we can deduce that the group of students taking part in the Research has had a lot of foreign cultural influences and is mindful of the different cultures surrounding them.

That is why the author was not surprised by the results from questions 7 and 8 (figures 18 and 19). The students consider themselves well informed about cultural appropriation. That is why the author was surprised by the results from question 9 of the anonymous questionnaire. The negative answers of 15 of the students on question 9 – "Have you had to consider cultural appropriation in any of your projects?" (Figure 20) - is a controversial problem since a lot of professionals and even students argue that in most interior design projects there needs to be some consideration of cultural appropriation. As mentioned in Chapter two of this Dissertation, Interior Design, is a highly humanitarian discipline. Therefore a good practitioner needs to be aware of cultural problems with any project they get, no matter if it is in the context of, for example, theatre culture or Italian culture.

These results can be explained by the fact that the students do not feel well informed on the subject when it comes to the field of interior design. (Figure 21) Their opinion on the need for more education in their course on the subjects is represented in the results from questions 11 and 12 (Figures 22 and 23). The group of students believes that additional knowledge about culture would be helpful, and they felt that they would benefit from workshops on the topic.

When it comes to the student's experience with the design environments, the results are not straightforward. The results from the first two questions of the "Residential Interior Design" questionnaire are as expected by the author. The group described Design A as "cosy", "relaxing", "rustic", and other adjectives that describe the interior as "aesthetically pleasing". (Figure 24) Design B was mainly described as "tacky", "stereotypical", "inappropriate", and other adjectives that show the students' opinion is negative on the interior. (Figure 25) However, some students have used words like "homely". This difference is expected due to the fact that there is a difference in people's ideas for aesthetically pleasing. Everyone has a different view of the world, so it is expected for a small percentage of the subjects to see something completely different in the interior than most students. The people who described Design B as "homely" or "cosy" have also considered the design to be representing Italian culture correctly when asked about it in question 3 of this Questionnaire.

When it comes to the culture the students believe to be represented in the Interior, 99% of the participants answered with "Italian", "Mediterranean" or "European" Design, all of which conjunct with the goal of the author to put across the impression of "Italian" design. (Figures 26 & 27)

When we look at the results from question 3 of the second questionnaire, there is a difference between groups 1 and 2 of the students. Nine people from Group 1 found Design A to correctly represent Italian culture, and three people were unsure. (Figure 28) For Design B, eight people thought it was represented incorrectly, three believed it was correct, and one was unsure. (Figure 29) However, when Group 2 was introduced to the environment, only 6 found Design A to be representing the culture correctly, and a whole of 5 people chose the answer "Unsure". (Figure 31) This difference is because Group 2 was presented to Design B first, and four people believed that this environment represented the culture correctly, only two were

unsure, and five believed it to be incorrect. That shows that the subject felt more confused because they believed it would be right if they did not see Design B as inappropriate. Afterward, students were shown Design A, and they would start reconsidering their previous answer, but they could not change it. Therefore, a higher number chose the answer "Unsure". That would prove that several interior design students would not recognize a stereotypically represented culture if they had nothing "good" to compare it to. However, this does not mean that if they had foreign clients and had to deliver a design themselves, they would not get lost in the stereotypes due to a lack of knowledge.

The general results from question 3 show that the majority of the students – 15 people – believe that Design A represents the culture correctly and Design B does not – 13 people. (Figures 32 and 33)

The last question's results – 4 of the Design Questionnaire show a similar pattern to the two groups' results from Question 3. In group 1, most students find Design A to be "appropriate", "cosy", and "adequate", and Design B to be "inappropriate", "displeasing", "inadequate", and "offensive". (Figures 34 and 35) Group 2, when asked the same question, had a majority in describing Design A with positive adjectives and Design B with negative ones; however, the numbers are lower than in Group 1. (Figures 36 and 37) On the other hand, the question's general outcome shows that students acknowledge the Stereotypes in the interior and detect them as unfavourable and something "offensive". (Figures 38 and 39)

During the research, the author conversed with each student after they have been shown the environments in the PEL Space. The deduction from those conversations was that many of them found it eye-opening to see how "bad" cultural design can affect their experience of space even if it is not their culture that is being stereotyped. The students from Group 2 shared that they did not see the "wrongs" in Design B until they were presented with Design A. On the other hand, Group 1 shared that they were very shocked by Design B, comparing it to Design A. With this feedback from the students, it can be deduced that they recognised the topic of cultural consideration as essential after the experience. It once again shows the influence of examples of "bad" and "good" cultural design and the influence it can have on the student's judgment when it comes to stereotypes in interiors.

In general, the Questionnaires results showcased the need of a better understanding of the topic from the students and they recognized a benefit in receiving education on the topic.

The results from the Anonymous questionnaire, the literature review, and the author's observations all point to the crucial importance of culture in interior design environments and the experience people have with them. There is a need for better education on the topic and a more in-depth understanding of it in the field.

5.3 Positive and Negative Aspects of this Research

Throughout these 12 months of Research, from the shaping of the first idea in January 2020 to the completion of this Dissertation in January 2021, not many things worked out exactly as planned. Many difficulties were encountered in the data gathering, mainly due to the COVID-19 Pandemic and the lack of student engagement in and outside of the Cardiff Metropolitan University Campus.

The case study at Cardiff Metropolitan University generally had the expected results, despite some resistance from students. The author found a lack of involvement and communication between the students of different and the same Levels. This could have been a result from the need for online teaching in the time period in which the Research took place and the lack of in-person communication between students and staff.

The process to get consent from the University was a long journey and a very complicated one, in the author's opinion. Especially for students who are just grasping the complexities of Research work. This prolongation of the process lead to a realization of a mistake in the Questionnaire presented to the students, which the author had to work with, due to a lack of time for a change.

The Dissertation writing process was nevertheless exciting and interesting. It is a great starting point for the author's future career and studies.

5.4 Ideas for Further Studies

To progress following the course's completion, the author linked this Dissertation to the final year project commencing on 11 January 2021. The project's brief is to

design a cultural travel experience in the Mediterranean for people of all cultures to be able to explore, appreciate, and help protect different cultures.

Once the course is completed, the author will apply for a Master's degree or, if possible, for Ph.D. research in Universities located in the United Kingdom. The author aims to research the problems pointed out in this Dissertation over a longer period of time and with a larger number of subjects to draw out more accurate results. The decision to stay in the United Kingdom for further studies and work comes from the author's idea to progress in the UK's educational system and aims to implement the ideas presented in this Dissertation. The author aims to be able to restructure interior design courses in UK universities to make them more helpful and knowledgeable when it comes to cultural consideration.

The author believes that there is a need for workshops or courses on cultural consideration in Interior Design courses and is keen on contributing to the development of such an idea in the field. The recommendation is for Course Leaders to start communication with specialists on the topic of Culture and try to integrate workshops or online access to materials connected to cultural consideration in the field.

5.5 Chapter Five Summary

In Chapter Five, the author discussed the findings previously presented in Chapter Four. The author's empirical observations were presented and analysed together with the patterns shown in the results from the anonymous questionnaires completed by the Interior Design Students at Cardiff Metropolitan University.

Positive and Negative aspects that have influenced this Research have been explained for the reader to understand the complexity of the data collection process.

Ideas for further studies that the author wants to undertake have been listed.

Chapter Six – Conclusion

6.1 Introduction

The author of this Dissertation has so far discussed pre-existing literature on the topic of Culture, Culture in Interior Design, and Culture in Interior Design Pedagogy. A context has been given on the history of this topic.

The methodology used for this Research has been explained and analysed in detail. The primary Research contributing to building the case study at Cardiff Metropolitan University has been presented. These have been discussed, and each developed method has been explained for the reader to build a better understanding of the methodology used to analyse the case study. The questionnaire completed by the student has been broken down into questions, and each question was analysed, explaining the intention to produce specific findings.

The findings from the case study research have been reported through analysis of the questionnaire completed by the students of the Interior Design course (Anon., 2020). These findings have been presented in the form of graphs and Word Clouds linked to the student's answers.

The findings have been discussed in Chapter Five of this Dissertation. Positive and Negative factors that have influenced the Research have been discussed, together with the authors' ideas for further studies.

6.2 Summary of Dissertation

In Chapter Two of the Dissertation, the literature review analysed lead to the conclusion that Cultural Consideration in the field of Interior Design is tightly linked to a good professional practice. Furthermore, the findings discussed in the previous chapter show that the group of students taking part in the Cardiff Metropolitan University Case Study lack knowledge of Cultural Consideration in the field of interior design, do not take into consideration culture when working on their projects and furthermore there is a percentage of the students who cannot recognise cultural

appropriation when they see it in an interior space. However, these negative outcomes of the case study are accompanied by the interest of the students on the topic of culture, their recognition of the importance of culture in Interior Design and the benefit of workshops on the topic.

The authors' observations and collection of feedback from the students during the Case Study also show that they recognise the problem and are interested in broadening their knowledge on cultural consideration in the field.

The results from the Anonymous questionnaire, the literature review, and the author's observations all point to the grave importance of culture in interior design environments and the experience people have with them. There is a need for better education on the topic and an update in the Interior Design Course Curriculum with an integration of Cultural Studies in order for students to graduate as good practitioner.

The aim of this Dissertation has been met in the following ways:

This Dissertation aimed to prove how essential cultural consideration is in Interior Design and that there is a need to integrate the topic in the Interior Design Course curriculum and thus can be considered successful. Through a series of empirical examples, studies on the importance of culture in society, and therefore in Interior Design practices, and literature previously published by educational experts, the author highlighted the strong connection between cultural consideration and good design practice.

The objectives of this Dissertation have been met in the following ways:

- A critical analysis of previously published literature on Culture and Interior Design practice up until 2020 was conducted;
- One case study evaluation of cultural consideration was conducted;
- The case study analysis was presented, and the results were reported;
- The findings of the observations of the literature review, the case study, and the author's views were triangulated;
- Recommendations for Interior Designers in practice from 2021 and possibilities for future work were provided.

This Research hopefully fills a gap in the educational research that has been done up until January 2021 and gives a reason for educational experts to look into the problem of Cultural Consideration in the educational system of Interior Design Courses.

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Appendices

Appendix A:

Main Questionnaire completed by students of Cardiff Metropolitan University

The Role of Cultural Consideration in Interior Design.

By Borislava Yotsova

1. How old are you?
2. What is your nationality?
3. Do you like experiencing foreign cultures? (please tick your answer)

- Yes, very interested ☐
- Yes, fairly interested ☐
- Neither Yes or No ☐
- No, not very interested ☐
- No, not interested at all ☐

4. Before COVID19, how often did you take an overseas vacation each year? (please tick your answer)

- Four or more times a year ☐
- Three times a year ☐
- Twice a year ☐
- Once a year ☐
- Not at all ☐

5. Which overseas countries have you visited in the last 3 years?
(Before COVID19)

6. Which activities from the list below do you like to experience on
vacation? (please tick your answer)

- Get to know the culture/natives ☐
- Visit landmarks ☐
- Experience the nightlife ☐
- Stay on resort campus ☐

7. Are you familiar with the term cultural appropriation? (please tick your
answer)

- Yes, I am familiar with the term ☐
- ☐

- No, I am not familiar with the term

8. How informed do you consider yourself about cultural appropriation? (please tick your answer)

- Very informed ☐
- Fairly informed ☐
- Not very informed ☐
- Not informed at all ☐

9. Cultural appropriation is the unacknowledged or inappropriate adoption of the customs, practices, ideas, etc. of one people or society by members of another people or society.
Have you had to implement cultural appropriation in any of your projects? (please tick your answer)

- Yes, I have ☐
- No, I have not ☐

10. How familiar are you with cultural appropriation in the field of interior design? (please tick your answer)

- Very familiar ☐
- Fairly familiar ☐
- Unsure ☐
- ☐

- Not very familiar
- Not familiar at all ☐

11. How useful do you think cultural appropriation is in the field of Interior Design? (please tick your answer)

- Very useful ☐
- Fairly useful ☐
- Unsure ☐
- Not very useful ☐
- Not useful at all ☐

12. Do you feel you would benefit from workshops on cultural appropriation in Interior Design? (please tick your answer)

- Yes, I would ☐
- No, I would not ☐
- Other... ☐

Appendix B:

Design Questionnaire completed by students of Cardiff Metropolitan University

Residential Interior Design

Design A:

1. What words would you use to describe this home environment?

2. What culture do you think is represented in the given environment?

3. Do you think the culture is being represented correctly? (please tick your answer)

- Yes ☐
- Unsure ☐
- No ☐

4. Do you think the design of this home fits any of the following descriptions? (multiple answers allowed)

- Offensive ☐
- Inadequate ☐
- Culturally appropriate ☐
- Displeasing ☐

- Cozy ☐
- Adequate ☐
- Culturally inappropriate ☐

Design B:

1. What words would you use to describe this home environment?

2. What culture do you think is represented in the given environment?

3. Do you think the culture is being represented correctly? (please tick your answer)

- Yes
- Unsure
- No

4. Do you think the design of this home fits any of the following descriptions? (multiple answers allowed)

- Offensive ☐
- Inadequate ☐
- Culturally appropriate ☐
- Displeasing ☐

- Cozy ☐
- Adequate ☐
- Culturally inappropriate ☐

Appendix C:

Hard copies of Consent forms filled in by the students are stored in a secure location in the Cardiff Metropolitan University Llandaff Campus. An electronic copy of them can be presented after COVID-19 restrictions relevant to the 19th of January 2020 are lifted.

Consent Form

PARTICIPANT CONSENT FORM

Reference Number: 01_2021_C (BY)

Participant ID:

Title of Project: The role of cultural consideration in interior design

Name of Principal Investigator: *Borislava Yotsova*

Name of person taking consent: *Borislava Yotsova*

Participant to complete this section: **Please initial each box.**

1. I confirm that I have read and understood the information sheet for this study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.	
2. I understand that my participation is voluntary and that I am free to withdraw at any time during the data collection period, without giving any reason.	
3. I understand that once data collection has been completed, I may request withdrawal of my data from the study at any time prior to completion of data analysis without giving any reason.	
4. I understand that once data analysis has been completed I have the right to be forgotten and can request erasure of personal data recorded during this project. I further understand that beyond 15/12/2020 it will be necessary for the University to retain non-personal data for verification purposes until 11/03/2021	
5. I agree to take part in the above study.	
I agree to the interview.	
I agree to the use of anonymised quotes in publications.	

Signature of participant:	Date:
Signature of person taking consent: Borislava Yotsova	Date:

Any information you provide will be treated in accordance with data protection principles for the purposes specified within the Participant Information Sheet. Cardiff Metropolitan University will process your personal data in line with Article 6(1)(a) and Article 9(2)(a) of the General Data Protection Regulation 2018 which specifies that your personal data can only be processed with your explicit consent. By signing this form and ticking the boxes above you are confirming that you have understood the reasons for obtaining your data and you are happy for the study to proceed. Please note that you have the right to withdraw consent at any point. Should you wish to invoke that right please contact

st20115207@outlook.cardiffmet.ac.uk

A Participant Withdrawal Form is available from the [Cardiff Met website](#)