

Gender Imbalance in the Design School:
Enrollment Patterns Among Interior Design Students

by

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ABSTRACT

Generally speaking, many programs of interior design have had a gender imbalance in the student population. As a case in point, the interior design program at Arizona State University (ASU) is at present ninety percent female. While other design programs such as architecture or industrial design have achieved gender balance, interior design has not. This research explores the reasons why male students are not enrolling in the interior design program at ASU and to what degree gender influences the selection of a major. The objectives of this research are to determine: 1) what role gender plays in the selection of interior design as a choice of a major at ASU; 2) why might male students be hesitant to join the interior design program; 3) why female students are attracted to interior design; 4) if there are gender differences in design approach; and 5) if curricular differences between interior architecture and interior design impact the gender imbalance. A mixed method approach is used in order to answer the research questions including: a literature review, a visual ethnography, and interviews of interior design students and faculty members at ASU. The results reveal that gender might have an effect on students' decision to join the interior design program. For a male student, people questioned his sexuality because they assumed he would have to be of a certain sexual orientation to study interior design. According to a male faculty member upon visiting a middle school on career day, young boys would be interested in the projects displayed at the interior design booth until they figured out what it was. Even at a young age, the boys seemed to know that interior design was a female's domain. A participant stated that women seemed to be less critical of the men's projects and were more critical of each other. A male respondent stated that on the occasion there were no men in the class the studio culture changed. Another stated that interior design students did not take feedback as well as others and need to be affirmed more often. Gender socialization, the history of interior design as a feminine career, and the title "interior design" itself are all possible factors that could deter male students from joining the program. The insights acquired from this research will provide students and faculty members from The Design School and beyond a better understanding of gender socialization and what the interior design program has to offer.

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Chapter One

INTRODUCTION

1.1 Background

There seems to be a lack of male presence in the interior design program at Arizona State University. In fall 2013, there were 16 male students and 142 female students enrolled in interior design studio courses at ASU (A. Zischkau, personal communication, October 3, 2013). In other words, 90 percent of the interior design students as of the fall 2013 semester were females. This seems to hold true for other colleges in the Phoenix area. The American Institute of Interior Design in Fountain Hills, Arizona claims to have 18 female students and 5 male students (J. Thompson, personal communication, October 16, 2013). Phoenix College of Interior Design estimates that about 10 percent of the interior design students are male (K. Roberts, personal communication, October 16, 2013). The gender imbalance in interior design can be applied to universities extending beyond the Phoenix area as well. According to a study on common majors for men and women, 90 percent of people with an interior design degree are female (Bardaro, 2009). This research will investigate and analyze the situation of gender imbalance in the interior design program at Arizona State University.

1.2 Justification/Significance

Evidence reveals that there is a large gender imbalance in the interior design program where other majors such as architecture and industrial design appear to be more evenly distributed. Gender, or the act of performing tasks in order to conform to society's expectations about men and women, can have a significant impact on a person and the decisions one makes. According to several gender studies, males and females think and act in different ways. Associate Professor at National Taipei University of Technology in Taiwan, Wen-Dih Yeh conducted a study on industrial designers and the product gender of their design works revealed that male and female design students produced different types of products given the same assignment (Yeh, 2011). My study will help gain a better understanding of why male students are not enrolling in

the interior design program at ASU and to what degree gender influenced the selection of a major.

1.3 Objectives of the Study and Research Questions

The objectives of this research are to determine:

1. What role does gender play in the selection of interior design as a choice of major at ASU?
2. Why might male students be hesitant to join the interior design program?
3. Why are female students attracted to interior design?
4. Are there gender differences in design approach?
5. Do curricular differences between interior architecture and interior design impact the gender imbalance?

1.4 Definitions/Nomenclature

1. Gender: For the purpose of this research, gender is defined as socially constructed roles, behaviors, activities, and attributes that society considers appropriate for men and women (Yeh, 2011).
2. Gender socialization: Beginning from birth, people are expected to perform “gender scripts” or roles that society considers appropriate for males and females. Gender socialization refers to the social processes and cultural discourse that define male and female behavior (Purvis, 2009).
3. Sex roles: Similarly to gender socialization, sex roles are tasks performed by people in order to demonstrate their biological sex or social norm (Connell, 2005, p. 25). For instance, a woman might perform gender by wearing make-up or high-heels to express the current standard of femininity.
4. “Separate spheres”: Arising from nineteenth-century middle-class ideology, the separation of spheres became evident. Women were prominent in the private or domestic sphere and men were in the economic competition and political action sphere (Winter, 2003).

1.5 Assumptions/Limitations

This research will explore the reasoning behind the gender imbalance in the interior design program. Qualitative research in the form of interviews and a visual ethnography took place in Tempe, Arizona. A review of literature was also performed. Research was limited to

junior and senior interior design students as well as interior design faculty members, both past and present, at Arizona State University.

1.6 Thesis Organization

This chapter establishes the foundation for researching gender and its influence on the decision to major in interior design. This chapter also provides a background to the topic, justification and significance of this study, objectives and research questions, definitions and nomenclature, and assumptions and limitations.

Chapter 2 is a review of literature on a brief history of interior design in America, the history of Arizona State University's interior design program, gender socialization, sex roles, masculinity and the notion of manhood in America, and how masculinity effects decisions such as academic major choice.

Chapter 3 discusses the methodology used for this study and the strategies that were used to collect and organize the data. The topics emphasized include: the theoretical framework for this study, research questions and strategies, the selection of participants, and data collection.

Chapter 4 provides results to the data collected from the study. General patterns and statistics are presented as well as answers to the research questions provided.

Chapter 5 concludes and summarizes the research study. This chapter discusses the importance of the research findings and suggestions for future studies.

Chapter Two

REVIEW OF LITERATURE

2.1 Introduction

This chapter discusses a review of literature including: a brief history of interior design in America, the history of Arizona State University's interior design program, gender socialization, sex roles, masculinity and the notion of manhood in America, and how masculinity effects decisions such as academic major choice.

2.2 A brief history of interior design in America

Throughout American history, interior design and the interior decorator has largely been associated with women. The concept of designing for the home was a feminine pastime for middle-class women since the last quarter of the nineteenth century (McNeil, 1994, p. 637).

According to a historical study on the interior decorator,

The 'lady decorator' dominated the popular image of the profession at a time when economic independence was socially unacceptable for such women. Rather than describing it as work, interior decoration was frequently characterized as an extension of women's natures, directly compared to the female compulsion to colour-blend complexion and costume. (McNeil, 1994, p. 631)

The idea that women had a connection with the home that men did not was generally accepted during the late 1800s.

The profession of the interior decorator unfolded around the Arts and Crafts Movement in both England and America. Women welcomed the Arts and Crafts movement "because it allowed them to be active, creative and professional" (McNeil, 1994, p. 632). Media began to exploit the notion of women as interior decorators. In a 1921 issue of Vogue, it was noted that "Someone once said that a woman is either happily married or an Interior Decorator. Whether the rise of the Society decorator can be attributed to the present slump in married felicity, it is as certain that it is as fashionable now to be doing-up the house of one's acquaintances as it was to open a hat-shop in pre-war days" (McNeil, 1994, p. 633-4).

As the years passed, architects frowned upon the notion of interior decoration or interior design as a legitimate profession. "The tension between the architect and the decorator, between

the trained and the untrained, indicates hierarchies operating the notion of 'decorator,'" noted McNeil (1994, p. 639). Architects saw interior design as an inferior profession to architecture and to be highly feminized. The outside of the home was considered masculine, while the inside of the home was considered to be feminine. Since women tended to be the average consumer, the idea that interior decoration was a natural task was reinforced (McNeil, 1994, p. 649).

However, others found interior design to be a notable profession and college major. The notion of the home being feminine was not always the case. In fact, to American Frank Alvah Parson's *Interior Decoration: Its Principles and Practice* (1915), "The house is but the externalized man; himself expressed in colour, form, line and texture...It is *he*" (McNeil, 1994, p. 639). Of the first colleges to recognize interior design as a major was the New York School of Fine and Applied Arts founded in 1896 by William Merritt Chase- Parson's. "'Interior decoration"...like architecture, has reached the dignity of a profession; students drew elevations learned the history of art and studied constructive and decorative architecture" stated Chase-Parsons in 1913 regarding the Department of Interior Architecture and Decoration at New York School of Fine and Applied Arts (McNeil, 1994, p. 639).

Currently, interior designers make less money than architects. According to the U.S. Bureau of Labor Statistics (2014), the 2012 median pay for interior designers was \$47,600 per year or \$22.89 per hour. The lowest 10 percent of interior designers earned less than \$25,670 while the top 10 percent earned more than \$86,900. The Occupational Outlook Handbook also stated that around 54,900 people held the position of an interior designer in 2012. Architects, in comparison, had a 2012 median pay of \$73,090 per year or \$35.14 per hour (U.S. Bureau of Labor Statistics, 2014). The lowest 10 percent of architects earned less than \$44,600 and the top 10 percent earned more than \$118,230. The Occupational Outlook Handbook stated that around 107,400 people practiced architecture in 2012. In summation, architects earn on average \$25,490 more than interior designers.

2.3 The history of ASU's interior design program

According to Arizona State University's Herberger Institute for Design and the Arts' website, the interior design program was founded in 1978 and has been ranked as one of the top interior design programs in North America. The program has held accreditation with the Council for Interior Design Accreditation, or CIDA, since 1987 (Interior Design, Herberger Institute for Design and the Arts).

As also listed on Herberger's website, the interior design program derived from the Department of Home Economics. During the 1950s, interior design was not considered to be a part of the design school. Like most universities throughout the United States, interior design was a domestic degree generally thought to be a major for women. The Herberger Institute for Design and the Arts is a recent merger of the College of the Arts and the College of Design. The College of Design was established as the College of Architecture. The first bachelor of architecture degree was offered in 1957 and the architecture program became the Division of Architecture and then the School of Architecture, which was part of the College of Engineering and Applied Sciences. In 1964, the program became the College of Architecture. The Department of Design Sciences, comprised of interior design and industrial design, was established in 1977. The department was renamed to the School of Design in 1989, and then to the College of Design in 2005. In 2008, the School of Design Innovation was formed consisting of three programs: industrial design, interior design, and visual communication design. In 2011 the interior design program, as well as other programs, joined The Design School (History, Herberger Institute for Design and at the Arts). While the Herberger Institute for Design and the Arts changed its name and programs several times throughout the years that followed, interior design and architecture remained independent programs.

2.4 Gender socialization

Biologically speaking, males and females are very similar. According to R.W. Connell, "Sex differences, on almost every psychological trait measured, are either non-existent or fairly small" (Connell, 2005, p. 21). In contrast to the sexes, gender is something that is "done" or "accomplished" in everyday life (Connell, 2005, p. 4). In other words, gender can be defined as

being masculine or feminine by the tasks we perform and the way we present ourselves rather than being defined solely by our biological sex. “The concepts ‘masculine’ and ‘feminine’, Freud observed in a melancholy footnote, ‘are among the most confused that occur in science’” (Connell, 2005, p. 3).

Several studies conclude that males and females demonstrate differences in the way they do things. The sexes think differently according to Connell (2005, p. 4). In a study done on industrial designers and the product gender of their works, it was noted that male and female industrial design students provided different types of design works and consumers preferred the products produced by female designers compared to the products designed by male designers (Yeh, 2011, p. 101). Another study on gender and its effects subject matter in a high school ceramics class revealed gender differences. In general, the study showed that male students favored fantasy, violence, aggression, sports, and power while female students favored realism, domestic and social experience, physical appearance, care and concern, nature and animals. Male students had trouble with the subject matter of ‘nurture’ in the ceramics class as well (Marsili, 2011). These gender differences are part of a phenomenon called gender socialization.

The concept of gender socialization, or performing gender scripts, begins before birth. It starts with the baby shower and what color the child should wear, pink for a girl or blue for a boy. Names are given based on the sex of the child, and appropriate colors and decorations are placed in the child’s room. After the child is born, she or he is held and talked to in a certain way. For a little girl, a parent might speak to their daughter softly and encourage her to “act like a lady.” In contrast, a parent might speak to their son in a stern fashion and tell their son to “be strong and don’t cry” if he injures himself. As the child gets older, socialization agents teaches them how to act and how to perform gender. Family, friends, and teachers are socialization agents as well as books, magazines, TV and music.

The toys that children play with have a big influence on gender. Upon visiting a toy store such as Toys-R-Us, you will find that toys are categorized based on age and gender. It is clear that there are toys specifically for girls to play with and toys specifically for boys to play with; they

are on separate aisles with distinct packaging. Girls' toys are often pink or purple, while boys' toys are often blue or green. Girls tend to play with dolls, play houses, and make-up. Boys tend to play with action figures, building blocks, and cars. Even toys such as LEGOs, which should be more gender neutral in 2013, have clear messages to children. The LEGOs meant for boys depicted Star Wars, fire stations, and spaceships shown in deep reds, blues, greens, and grey. The LEGOs meant for girls depicted castles, stables, and flower shops shown in pinks and purples. The description on girls' products such as Barbie and Hello Kitty often used the words: sparkle, princess, pretty, beautiful, and fashion. For boy products such as Transformers and Power Rangers, the top words used were: weapon, protect, leader, battle, and muscles. Children's books are another gender socialization agent. In a 1970s child's book called "Glad I'm a boy! Glad I'm a girl!" gender stereotypes are reinforced (Darrow, 1970). The book explains that boys play with trucks, are strong, and have careers as doctors, policemen, and football players. Girls, on the other hand, play with dolls, are graceful, and have careers as nurses, stewardesses, and cheerleaders.



Figure 1: "Glad I'm a boy! Glad I'm a girl!" by Whitney Darrow Jr. (1970)

According to a 2014 Oregon State University study on the influence of toys, it was determined that playing with Barbie dolls could limit girls' career choices. Girls ages 4 to 7 were randomly assigned to play with either: Barbie in a dress and high-heeled shoes, Barbie with a doctor's uniform, or Mrs. Potato Head as a neutral doll. As a result, girls who played with Barbie thought they could do fewer jobs than boys could do, while girls who played with Mrs. Potato head thought they could do almost the same amount of jobs as boys could (Sherman & Zurbriggen, 2014). The sorts of toys we play with as a child influence our future and create unrealistic expectations of what a woman and man should be.

Gender socialization creates gender stereotypes, some of which are still accepted today. According to Connell (2005), "a familiar theme in patriarchal ideology is that men are rational while women are emotional" (p. 164). Common stereotypes about masculinity are that men are strong, aggressive, competitive, rational, breadwinners, and are physically large. Common stereotypes about femininity are that women are weak, passive, emotional, caregivers, and physically thin. These gender stereotypes create an oversimplified representation of our culture.

2.5 Sex roles

For years, men and women have been defined as separate beings with different social roles. Kimmel (2012) suggests that "there has always been, of course, a division of labor between the sexes, from hunting and gathering to agricultural to these early industrial societies, on both sides of the Atlantic" (p. 39). Around the mid-twentieth century, sex differences became "social roles" or "sex roles" (Connell, 2005, p. 22). Based upon biological status, males and females were assigned roles defined by expectations and social norms. According to Connell (2005), there are well-defined scripts to perform, audiences to perform to, and the stakes are not too high (p. 26).

Sex roles during the twentieth century led to the notion of "separate spheres" for men and women. There are "sociocultural changes in gender roles and expectations about life course trajectories for women and men" (Buchmann, DiPrete, & McDaniel, 2008, p. 329). In order to conform to social norms, men and women parted ways. "Pressure from women against gentry masculinity had been part of the historical dynamic that led to a key institution of bourgeois culture, the ideology and practice of 'separate spheres'. This defined a domestic sphere of action

for women, contrasted with a sphere of economic and political action for men” (Connell, 2005, p. 195). In a sense, the workplace became harder, while the home became softer. As Kimmel (2012) describes, “The home would be a balm to soothe men from the roughness of the working day. The workplace was masculinized, the home feminized” (p. 39). Therefore, the home became the domain of wives, and men took responsibility outside of the home.

The separation of spheres made it difficult for women to move beyond domestic work. During the nineteenth century, several mainstream ministers agreed that women were ordained by God and their bodies were to remain at home. Media during this time period encouraged women to remain at home. Some of the literature published in New England between 1830 and 1840 include: *The Mother at Home*, *The Mother’s Book*, *The Young Mother*, *Domestic Education*, *Familiar Letters on Subjects Interesting to the Minds and Hearts of Females*, and *Letters to Young Ladies*. Dr. William Acton’s *Functions and Disorders of the Reproductive System* taught that “love of home, children and domestic duties are the only passions [women] feel” (Kimmel, 2012, p. 40). People began to believe that women belonged in the home. Male workers also realized that women workers would suppress wage, making it harder for men to find jobs (Kimmel, 2012, p. 41).

The “cult of domesticity,” coined by Aileen Kraditor in 1968, could be used to explain the phenomena of women remaining in the domestic sphere (Winter, 2003). Barbara Welter first explored the topic in 1966 describing a “cult of true womanhood” where women became skilled managers of the home. In the early nineteenth century, white middle-class women were encouraged to manage the home. According to Smith-Rosenberg (1998), “To be a True Woman, she must be tender and submissive, self-sacrificing, deeply religious, and untouched by sexual desire. She must be confined to the home, devoted to husband and children, and eschew productive labor and the political arena.” However, African American women, poor women and immigrant women were compelled by poverty to work.

Mass media presents stereotypes of sex roles for each gender. The concept of sex roles, being a man or a woman, means enacting a general set of expectations that are attached to one’s sex (Connell, 2005, p. 22). During the twentieth century, work became a major element in

“men’s sense of who they are” (Coulter, 1997). It was clear that work defined masculinity according to mass media and women held power in the home. Men used to be more involved in the home until household occupations became feminized. Historian Ruth Schwartz Cowan wrote that “virtually all the stereotypically male household occupations were eliminated by technological and economic innovations” (Kimmel, 2012, p. 39). Domesticity in advertisements began to fade between the 1960s and 1980s (Coulter, 1997).

Even in the twenty-first century, some of the notions about masculine and feminine identity hold true. In a 2001 study on working-class men’s construction of masculinity and non-participation in higher education, non-participation served to enable the maintenance of hegemonic identity and its associated power (Archer, Pratt & Phillips, 2001). In other words, the working-class men in this study thought that participation in higher education might make them less of a man because they thought there was too much to lose. Research on the hidden curriculum of higher education supports this ideology. Paul Willis’ 1977 ethnographic study on *Learning to Labor: How Working Class Kids Get Working Class Jobs* demonstrated that working-class children in Hammertown, England showed resistance towards mental labor and attraction towards manual labor. To these children, manual labor represents masculinity and resistance to authority.

When women started going to college in the 1800s, men felt threatened. Higher education and work was seen as men’s territory. Madison Peters in *The Strenuous Career* (1908) states that “a man’s business makes him, – it hardens his muscle . . . wakes up his inventive genius, puts his wits to work, arouses ambition, make him feel that he is a man, and must show himself a man by taking a man’s part in life” (Kimmel, 2012, p. 61). In 1870, 21 percent of all enrolled college students were female and by 1920, 47 percent were female. Women slowly started edging their way into the workforce. In 1870, women made up 2.5 percent of the clerical labor force and 5 percent of all stenographers and typists. By 1930, women accounted for 52.5 percent of the total clerical workforce and 96 percent of all stenographers and typists (Kimmel, 2012, p. 65). As the separation of spheres faded, masculinity was threatened and men feared anything too feminine. “New arguments stressed the effects on the college and upon men—that,

for example, educating women and men together would weaken the curriculum with subjects better omitted or by slowing down the pace to allow women to keep up” (Kimmel, 2012, p. 120).

2.6 Masculinity and the notion of manhood in America

Manhood, or the right of passage in order to become a man, is a huge part of American culture. It's not enough to be biologically male; becoming a man is something that has to be earned. Kimmel (2012) stated that “success must be earned, manhood must be proved—and proved constantly” (p. 18). One way to express masculinity is through work. Between 1810 and 1820, the term “breadwinner” was coined to express a man’s duty to provide for his family (Kimmel, 2012, p. 16). This sort of ideology derives from what Kimmel describes as the “self-made man.” He rationalizes that “In the middle of the nineteenth century, the Self-Made Man began to remake America in his own image—restless, insecure, striving, competitive, and extraordinarily prosperous... everything became a test—his relationships to work, to women, to nature, and to other men” (Kimmel, 2012, p. 32).

Examples of establishing manhood can be found in early nineteenth century American novels. Many novels during this time period were about “adventure and isolation plus an escape at one point or another, or a flight from society to island, a woods, the underworld, a mountain fastness—some place, at least, where mothers do not come” (Kimmel, 2012, p. 47). The men in these novels sought to establish masculinity by going on adventures, putting themselves in danger, and rescuing women in need. Herman Melville’s *Moby-Dick* is about proving manhood with a captain of a ship seeking revenge on a sperm whale (Kimmel, 2012, p. 50). Of course, examples of proving manhood extend further than the nineteenth century American literature. Adventures and masculinity are topics discussed by authors such as Jack London, Mark Twain, and Sid Fleischman. The California gold rush and the Civil War were tests of masculinity and manhood as well.

The rite of passage to become a man starts at an early age. For instance, in the nineteenth century young boys were taught to be aggressive and self-reliant which are desired qualities for men’s work (Kimmel, 2012, p. 41). This “self-made man” formed the notion of the nuclear family. The nuclear family in nineteenth century consisted of the breadwinner father and

homemaker mother that took care of the children (Kimmel, 2012, p. 43). The separation of spheres was reinforced once again in the twentieth century. Parents started putting their children in gender-appropriate clothes, thus reinforcing sex roles. Prior to the 1880s, little boys and girls were dressed identically. In a 1918 editorial titled "Pink or Blue?" in the magazine *The Infants' Department*, it was noted that "...the generally accepted rule is pink for the boy and blue for the girl. The reason is that pink being a more decided and stronger color is more suitable for the boy; while blue, which is more delicate and dainty, is prettier for the girl" (Kimmel, 2012, p. 117). This notion was reversed in the 1940s when retailers decided that pink was appropriate for a girl and blue for a boy. By the next century, boys and girls were not only wearing different clothes but also playing with different toys. Boys were told to avoid dancing, sleeping on feather beds, warm rooms, and reading books (Kimmel, 2012, p. 118). All of these things were signs of femininity.

If a person did not stick to their social script, then the person would be deemed an outcast or inferior. The classic barrier to friendships among heterosexual men is homophobia (Connell, 2005, p. 133). Men do not want to be viewed as too feminine or lacking in masculinity. As described by Connell (2005), "Patriarchal culture has a simple interpretation of gay men: they lack masculinity" (p. 143). According to Michael Kimmel, men don't need approval from women; they need men's approval. Kimmel (2012) describes homophobia as "...the fear that other men will unmask us, emasculate us, reveal to us and the world that we do not measure up, are not real men, that we are, like the young man in a poem by Yeats, "one that ruffles in a manly pose for all his timid heart."" (p. 6). Dr. Alfred Stille, president of the American Medical Association, stated that "a man with feminine traits of character, or with the frame and carriage of a female, is despised by both the sex he ostensibly belongs to, and that of which he is once a caricature and a libel" (Kimmel, 2012, p. 90-91).

2.7 How masculinity effects decisions such as academic major choice

Pushing gender boundaries has become more acceptable in the past few years. Kimmel (2012) suggests that men are capable of having a deep, emotional connection with another man through the concept of "bromance." The term "bromance" refers to heterosexual bonding between

two men. Action movies and television series such as *I Spy (1965)*, *Butch Cassidy the Sundance Kid (1969)*, *Lethal Weapon (1987)* demonstrates male heterosexual bonding. More recently, movies featuring anti-heroes such Seth Rogen and Jonah Hill, and sweet puppy-dog boy-men like Michael Cera, Jason Segel, and Paul Rudd all celebrate this “bromance” (Kimmel, 2012, p. 289). The concept of “metrosexual” is also socially acceptable in modern American society. “Metrosexual” refers to heterosexual men acting and dressing like homosexual men. Examples of this can be seen on the television show *Queer Eye for the Straight Guy*.

Barriers and sex roles still exist in modern day American society. The number of men and women enrolled in college are about even, and the existence of separate spheres has faded for the most part. According to Kimmel (2012), men are more likely to do housework and tell their children that they love them than in previous decades (p. 294). Of course, hegemonic masculinity remains desirable. Tolson believes that “in our society the main focus of masculinity is the wage.” (Connell, 2005, p. 93). According to Tolson, the more money a man has, the more masculine he feels. Certain areas such as science are male-dominated in our education system and media. Western science and technology has been culturally masculinized (Connell, 2005, p. 6) and is dominated by men in the field. There is a gender imbalance in state power as well. Men are 10 times more likely than women to hold office as a member of parliament (Connell, 2005, p. 82). Yet, the presence of men in interior design is extremely low.

2.8 Conclusion

This chapter reviewed literature on the history of interior design and the interior design program at Arizona State University as well as the importance of gender socialization. It is evident that society’s expectations about what a man and woman should be effect a person’s decision-making process. Since interior design was traditionally a female profession in the United States, men’s masculinity may be threatened by joining the program.

Chapter Three

METHODOLOGY

3.1 Introduction

This chapter discusses the methods used to develop, collect and organize the data used in this study. A mixed method approach was used in order to gain a better understanding of why males are not enrolling in the interior design program at Arizona State University including: a literature review, a visual ethnography, and interviews. This chapter will discuss the theoretical framework for this study, research questions and strategies, the selection of participants, and data collection.

3.2 Theoretical framework

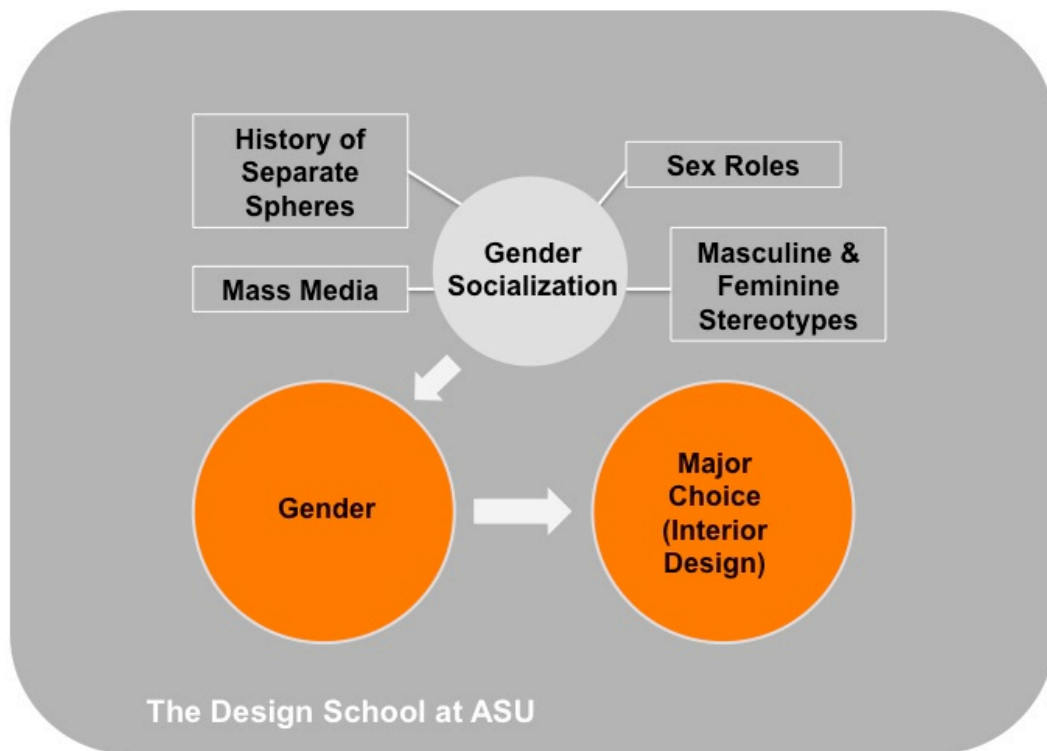


Figure 2: Conceptual Framework for Gender's Effect on College Major Choice

The theoretical framework for this study reveals possibilities of why men are not enrolling in the interior design program at ASU. A review of literature reveals that the notion of “separate spheres,” the mass media, sex roles, and masculine and feminine stereotypes all fall into the category of gender socialization. Gender socialization has an effect on how males and females perform tasks and act in everyday society. Consequently, gender socialization may have an effect on how people choose majors in universities. The decision to study interior design may be influenced by gender socialization. A visual ethnography and interviews will determine whether this holds true or not.

3.3 Research questions

The objectives of this research are to determine:

1. What role does gender play in the selection of interior design as a choice of major at ASU?
2. Why might male students be hesitant to join the interior design program?
3. Why are female students attracted to interior design?
4. Are there gender differences in design approach?
5. Do curricular differences between interior architecture and interior design impact the gender imbalance?

3.4 Review of Literature

The first research method used was a review of literature. In order to research such a rich topic, an understanding of interior design and gender is needed. Topics in literature review include: a brief history of interior design in America, the history of ASU's interior design program, gender socialization, sex roles, masculinity and the notion of manhood in America, and how masculinity effects decisions such as academic major choice. The information gathered from the literature helped determine what the research questions would be and what the reasons could be behind the gender imbalance.

3.5 Visual Ethnography

A visual ethnography was conducted in order to gain information about the interior design students and if there were visible patterns concerning gender. In order to recruit participants, an e-mail was sent to junior and senior interior design students at ASU. Several students were

recruited by word-of-mouth. The students were interviewed at their studio desks. Upper division students were chosen in particular because they had more experience in the program and had passed the 'milestone' for the program. Students were asked questions about why they chose to go into the program, what other majors they considered besides interior design, and what objects and projects they value. Several students commented on the gender imbalance and shared their studio work. Pictures of objects on students' desks were taken in order to determine similarities and differences in student work.

3.6 Interviews

Interior design faculty members were interviewed in order to gain their perspective on the issue and determine if the program had always been imbalanced. An e-mail was sent to three female faculty members, three male faculty members, and a male professor emeritus. One male faculty member declined to participate in the study. The faculty members were asked to talk about the gender imbalance (past and present), whether there is a difference in the work produced by male and female students, and the difference between 'interior architecture' and 'interior design.' An even number of female and male faculty members were interviewed in order to be neutral. The interviews were recorded for transcription purposes.

3.7 Data Collection

Data was collected by an assessment of important information pertaining to the research questions. Each interview was transcribed and reviewed for patterns. An analysis of photos and video feed from the visual ethnography was assessed and analyzed for gender differences or similarities.

3.8 Conclusion

This chapter discussed the research methods used in this study and the intentions behind them. The conceptual framework and research questions influenced the methodological tools used. The following chapter will provide the results of the visual ethnography and interviews.

Chapter Four

RESULTS OF DATA ANALYSIS

4.1 Introduction

This chapter presents the data collected from the research study and information that is relevant in answering the research questions. The results are separated into three sections. The first section will discuss the patterns and demographics from the visual ethnography of the interior design students. The second sections will discuss the results from the faculty interviews. The third section will analyze the data from both research methods in order to answer the research questions.

4.2 Visual Ethnography

4.2.1 Participants

E-mails were sent to all junior and senior interior design students at Arizona State University. There were twelve students that volunteered to participate in the visual ethnography. Of those twelve students, eight of them were juniors and four of them were seniors. The majority of the participants were female (75%). Table 1 demonstrates the participant sample.

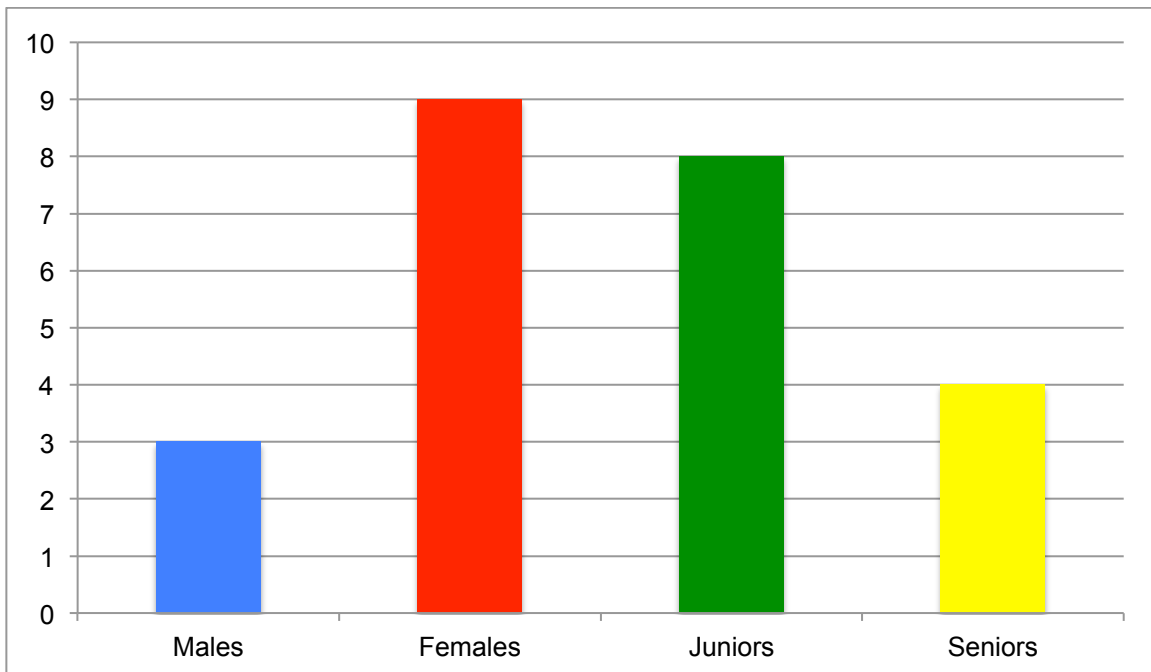


Table 1: Demographics of Student Participants

4.2.2 Student Interview Findings

Participants were interviewed at their studio desk areas and asked to respond to around nine semi-structured questions about the interior design program (see Appendix C). Students were asked about why they chose to go into the interior design program, how they would describe the program, and what sort of projects they personally find significant. While each student had a unique response to the interview questions, there were patterns among them. Students were asked to provide three words that describe interior design in general. Three students (25%) described interior design as being stressful. Four students (33%) described the program itself as being time-consuming. Some other words that were used frequently were “fun” and “creative.” Table 2 demonstrates the most common responses. There were no significant differences in response between male and female respondents.

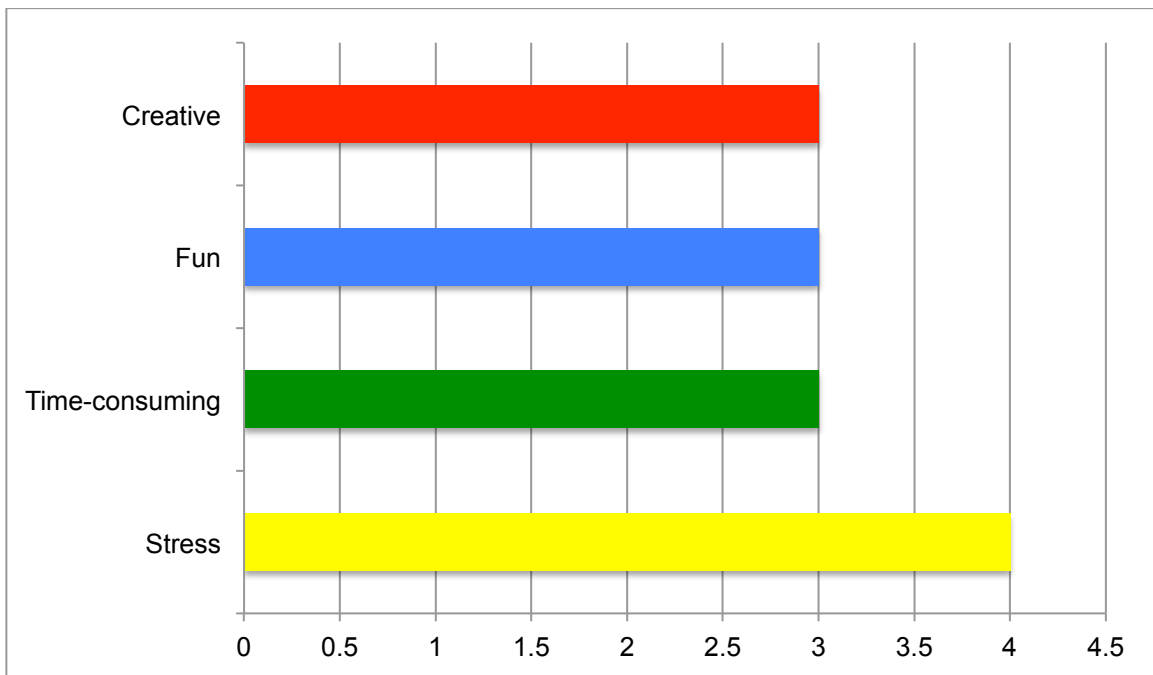


Table 2: The Most Common Words Used When Participants Were Asked to Describe Interior Design in General

Participants were also asked about why they chose to go into the interior design program over other options. The responses revealed that five students (41%) had either applied or considered going into the architecture program at ASU. Four students (33%) held negative views about architecture. Four participants (33%) that were in the interior design program were unsure

what they wanted to do after graduation. Two students (16%) planned on getting a master's degree in a major other than interior design. There were no significant differences in response between male and female respondents.

While participants were asked more questions in the visual ethnography portion of the research, there were no significant findings pertaining to this research. Several students, however, commented on the gender imbalance issue in their interviews. That material will be analyzed later in the chapter.

4.2.3 Visual Ethnography Findings

Participants were asked to discuss what they like to have at their desk area and to share any projects of their liking. Video footage as well as photos were taken at the students' desks in order to assess any gender differences in student work. Upon analyzing the students' desks and the objects they choose to keep close to them, no major gender differences were seen. Five students (41%) did not decorate their studio desk areas at all, while the other students used photos, old projects, and inspirational pieces to decorate their desk area. Two out of three male students did not decorate their studio desk, two of which were seniors. Overall, none of the senior students decorated their studio desks, and seven out of eight junior students decorated their studio space in some fashion. Several students did mention that they do not prefer to do their work at the studio.

While each participant discussed projects that were significant to him or her, many did not share their work for the visual ethnography. From the students that did share their studio projects, there was little difference between projects as students are generally assigned the same projects. However, a male student stated that from a design perspective, it seemed that the male students were more interested in rigid, architectural forms whereas female students were more into curvy art forms. From the projects that were shown in the visual ethnography, this seems to hold true. Many of the projects created by female students had curvy art forms. One female student even created a fashion gown for a Barbie doll which had a curvy figure. The projects done by male students were rigid in form with almost no curvy lines. Since there was a low sample of projects done by male students, the data is inconclusive.

4.3 Faculty Interviews

4.3.1 Participants

Participants for phase two of the research study were interior design faculty members at ASU, both past and present. There were six interviews in total. Three of the participants were male, and the other three were female. Each interviewee had been teaching at ASU for at least seven years. All three female faculty members had their degrees in interior design. One of three male interior design faculty members had a degree in interior design. The others had their degrees in architecture and environmental design.

4.4 Data Analysis

Combining the responses from both the visual ethnography and faculty interviews, there were significant findings pertaining to the research questions. In order to answer the underlying question of what role gender plays in the selection of interior design as a choice of major at ASU, several other research questions had to be answered first. To protect the identity of the students and faculty members, names and direct quotes are not used.

4.4.1 Research question #1

Research question #1: What role does gender play in the selection of interior design as a choice of major at ASU?

In order to answer this research question, the following research questions must be addressed first:

2. Why might male students be hesitant to join the interior design program?
3. Why are female students attracted to interior design?
4. Are there gender differences in design approach?
5. Do curricular differences between interior architecture and interior design impact the gender imbalance?

4.4.2 Research question #2

Research question #2: Why might male students be hesitant to join the interior design program?

According to the material shown in the visual ethnography, there are several reasons why male students might be hesitant to join the interior design program. One male student claimed

that people were shocked to find out that he was in interior design and asked why he was studying it. From the work he was doing, other students assumed he was in the architecture program. Others questioned his sexuality because he would have to be of a certain sexual orientation to study interior design.

Several students expressed that people may have the wrong assumption about what the program actually is. A female student stated that some people think that interiors are not all about painting, drapes, and “fluffy stuff.” Another female student thought that males might be afraid to join the program due to the association of homosexual male interior designers on television networks such as The Learning Channel.

A female student suggested that the name “interior design” seemed like a feminine career. She thinks that there would be a lot more males in the program if people were educated about what interior designers actually do. The participant mentioned that she did a cluster project with different disciplines and some of the male architecture students stated that they wished they were in the interior design program once they saw what the program was about. She thinks that men think that interior design is about HGTV, pillow patterns, and wall covers, but decoration is about five percent of what they do in the program.

Several faculty members expressed their opinions about why male students would be hesitant to join the program as well. One female faculty member stated interior design did not come from architecture; it came from home economics and human ecology in the 1930s, 40s, and 50s. Women dominated the field because of home economic backgrounds. There is also a generation of people of a certain mindset that think men are the architects and women are the decorators. She thinks that there are certain male architects with an attention to detail that would make good interior designers, and some people have the wrong assumption about interior design and think it is all residential work.

Another female faculty member supported the idea that people have false assumptions about interior design. She says that some people do not consider interior design as a real profession and that HGTV has not helped either. It is not what they do in the program, but some people think that is what it is.

These assumptions start at early age. According to a male faculty member upon visiting a middle school on career day, young boys would be interested in the projects displayed at the interior design booth until they figured out what it was. Even at a young age, the boys seemed to know that interior design was a female's domain. The participant made the corollary that when a man goes into nursing, he is going into a female-dominated profession and when a woman goes into medicine, she is going into a male-dominated profession. The same goes for architecture and interior design.

4.4.3 Research question #3

Research question #3: Why are female students attracted to interior design?

According to the responses from the female students, there are many reasons why female students are attracted to the interior design program. Two of the female students had family members in the interior design field that influenced their decision. One student claimed she took a career test in high school that put her into the interior design category so she decided to pursue it. Three female students tried several other majors before deciding to do interior design. One student said she wanted to go into architecture but heard the program was more interior architecture so she ended up in interior design. Another student was recruited to interior design by a friend. She didn't know that interior design was a practical major before coming to ASU. The last female student in the study claimed that interior design was the only thing she was passionate about as a college major.

Several female faculty members commented on the reasons why females are attracted to interior design as well. As previously stated, participants confirm that interior design came from home economics and human ecology, which were traditionally female careers. There is a long history of females in interior design, which could influence women to join to the interior design program.

4.4.4 Research question #4

Research question #4: Are there gender differences in design approach?

Participants were asked to discuss any gender differences in student work or patterns between male and female students in general. All of the faculty members did not notice any

specific gender differences in student work. However, many saw patterns in studio culture or design approach.

For one female faculty member, it appears that the male students know why they are in the program. It is not a major they selected by default because they were not sure what they wanted. They knew exactly what type of design they wanted to practice. Another female faculty member mentioned that some of her best students were male.

One female faculty member noticed a gender difference in approach. According to the participant, male students tended to think things through more logically and females were more right-brained. According to the participant, males also tended to take on a lot of work and were more ambitious. Men tended to jump into projects faster where women tended to think it through.

One male faculty member claimed it was not unusual for the women to be the best students. Women seemed to be less critical of the men's projects and were more critical of each other. Female students would protect and nurture the male students. There are gender differences in the ways males and females think. Upon observing children playing with blocks, girls would spread the blocks out and boys would stack the blocks. The participant stated that males were almost always interested in building structures and females were much more interested in designing interior environments. He said that male students were more likely than the female students to work in the studio. According to the participant, when doing self-evaluations the women usually graded themselves down the middle and the men tended to grade themselves negatively except on the questions about the work making them feel powerful or strong.

Two interviewees noticed a difference in studio culture. A male respondent stated that on the occasion there were no men in the class, the studio culture changed. The women became more competitive. Another participant found that the studio culture and teaching style was different in interior design classes compared with other classes. According to the faculty member, he talked to interior design students differently than he did in other subjects. He also stated that interior design students do not take feedback as well as others and need to be affirmed all the time.

In contrast to the other respondents, a male faculty member believed that everyone had a difference of style and creative process, but it was more of a difference in backgrounds and personalities.

4.4.5 Research question #5

Research question #5: Do curricular differences between interior architecture and interior design impact the gender imbalance?

While the ASU Herberger Institute for Design and the Arts' website does not mention the fact the undergraduate program for interior design used to be called "interior architecture," the participants confirmed that the program was different in the past. All of the respondents that were at ASU when the program was called "interior architecture" agreed that there was a gender imbalance in the program. One participant mentioned that there were semesters with one, two, maybe three male students in the interior architecture program. It was rare that there were four male students in the program. At that time, during the 1970s and 1980s, there were hardly any women in architecture, landscape architecture, or industrial design either. Another participant stated that there have been cohorts with all females in interior architecture and interior design. Two of the interviewees thought that it seemed like there were more male undergraduate students in the past when the program was interior architecture.

Participants were asked about what the difference is between "interior design" and "interior architecture." Most of the participants concluded that the main different between the two programs were the amount of years needed to complete the program. The interior architecture used to be five years of experience, while the interior design programs is four years of experience. It was also stated that students can be admitted into the interior architecture master's degree at ASU.

One faculty member thinks that interior architecture and interior design are the same thing; there's no difference. She explains that the architect's job is the outside of the building and the interior designer's job is the inside. One difference between the two programs is the number of years needed to complete the program, and all of the design students used to take the same classes the first two semesters. Several interviewees confirmed that architecture students and

interior design students used to take the same classes the first two years of the program. This practice has been in place off and on over the last few years.

Several faculty members concluded that interior architecture is more technical than interior design. A female faculty member said that in interior architecture, the students learn more about building systems, construction, and daylighting whereas the interior design students do not. A male interviewee suggested that interior architecture programs are much more closely tied to architecture. There is a similar knowledge of how buildings are constructed, electrical and mechanical systems, environmental control systems, etc. He stated that interior architecture is usually identified in larger firms with team approaches to projects. The interior design program cannot fit all the interior architecture classes required.

The participants also noted that term “architect” is registered. A female faculty member stated that architecture is a licensed profession. Interior design is not licensed in Arizona so anyone can call themselves interior designers. Another faculty member said that interior designers could be a decorator at Home Depot. According to a male faculty member, the term “design” is not registered; therefore, anyone can be a designer. He encourages the interior design program to call itself interior architecture because interior design is more about decoration. The program at ASU is more technical than community college degrees. It should also be noted that ASU was the first college in the U.S. to have a code class for interior specifications.

4.4.6 Advantages of men in interior design

Although participants were not asked about the advantages of having men in the interior design program, there were a few interviewees that suggested that having more males in the program could be beneficial. A male student stated that he thinks that he can talk and interact with females better since he is around them all the time. He has become a better communicator since joining the interior design program. A female student noted that it would be interesting to give men the opportunity to see what the program is about and get more masculine ideas in the field. A faculty member suggested that it is good to have a male on a team because they often drive the group. Since many will be working on a team in the field, it might be good to have members from different backgrounds.

4.5 Conclusion

Chapter four presented the results from the visual ethnography and interviews. The data revealed important information about the influence of gender on choice of college major. The following chapter will discuss the results of the research.

Chapter Five

CONCLUSION

5.1 Introduction

This chapter discusses the results of the data and their significance. From the data, certain assumptions can be made about the reasons behind the gender imbalance in the interior design program at ASU. Implications for the future and limitations of this study are also provided.

5.2 Discussion of Results

The purpose of this research was to understand the gender imbalance in the interior design program at ASU. While there are many factors that influence a person's decision to choose a college major, it is clear that gender plays a part in that decision-making.

The history of interior design as a major meant for females may have an effect on whether or not a male student will join the program. Before interior design was a profession, it was a creative activity that women partook in at their homes. As described in the literature review, men and women occupied "separate spheres" where women were prevalent in the home and men were prevalent outside of the home. When interior design became a profession, it was considered a degree for women and was highly feminized. In this context, it is relevant to note that the interior design program at ASU was once part of the Department of Home Economics. According to interviews from the female faculty members, many interior design programs in the United States came from departments of home economics or human ecology.

The literature review reveals that gender socialization has an effect on human behavior as well. Men and women have differences in the way they act or behave due to sex roles determined by society. Boys and girls are taught to play with certain toys, be attracted to certain colors, and behave a certain way in accordance with social values. Gender socialization can lead to gender stereotypes. As several faculty members mentioned, some people believe that men are the architects and women are the interior designers. While the times have changes, these stereotypes still exist.

Male students might be hesitant to join the program due to the assumption that interior design is feminized. According to the literature on masculinity, manhood has to be earned and proven constantly. If a male does not demonstrate his masculinity, then he would be declared an outcast and inferior to other men. As a social norm, men that are feminine are perceived as being homosexual. The common assumption is that gay men lack masculinity. One male student said that other students questioned his sexual orientation because he was in the interior design program. Another female student said that some male students do not like to be associated with the gay designers on television shows on TLC or HGTV. Therefore, a reason why some male students would be hesitant to join the interior design program might be due to the fact that the stereotypical male interior designer is homosexual and assumed to be more feminine than masculine.

According to many of the students and faculty members that were interviewed, people may have the wrong assumption about what the interior design program is. Many of the participants stated that some people thought that interior design was about choosing pillows, patterns, drapes, etc. According to the participants, people often associate interior design with interior decoration as is demonstrated on television stations like HGTV. The program at ASU emphasizes interior spaces, covering a range of these including: commercial, residential, hospitality and retail. Students learn about interior safety codes, human behavior, and construction. According to the interviewees, there are a lot of people that think interior design is all about residential design and decoration. Out of the twelve students that were interviewed, only two were considering practicing residential interior design after graduation.

The title “interior architecture” may also have an effect on whether a student joins the interior design program. Five students, or 41% of the student participants, had considered or applied to the architecture program at ASU. According to one student, she had not considered the interior design program as a legitimate major until she heard that the program was more “interior architecture.” A few other students were unsure if interior design was a realistic major until they researched the program. The difference between the two programs is that interior architecture is a five-year program, and interior design is a four-year program. For some, interior architecture

emphasized more technical issues like how buildings are constructed, electrical and mechanical systems, and environmental control systems. According to two faculty members, it appeared that there were more male students in the program when it was called “interior architecture.” However, there was a gender imbalance then as well.

Males and females think differently. While most of the participants did not see a gender difference in student work, many noticed a change in studio culture when there were both males and females in program. One male student stated that he thought he could communicate with females better after working with them. Many of the participants also thought it would be beneficial to have more men in the interior design program. While interior design is still a female-dominated major, recruiting more men may make a difference in the outcome of student success.

5.3 Implications for Future Research

The research evaluated the reasoning behind the gender imbalance in the interior design program at ASU. The research also revealed several implications for future research. Because the research was limited to ASU, further research is needed on interior design programs outside of ASU in order to be applied on a larger scale. Future research on the gender imbalance in other programs such as architecture, engineering or nursing is also needed. While some programs such as law seem to have attained gender balance over time, other programs have not.

Gender socialization is just one influencing factor of the interior design gender imbalance. There are other factors that could influence the selection of a major. Future research could be conducted on personality types and its influence on major selection. According to one participant, personality seemed to influence the quality of student work. During this study, there seemed to be a lack of racial diversity in the interior design program as well. Further research is needed to determine if there is a lack of racial diversity in the program and the reasoning behind it.

5.4 Conclusion

The research provided information on the gender imbalance in the interior design program at ASU. The intent of this study was to gain a better understanding of why male students were not enrolling in the interior design program and to what degree gender influences major selection. Conclusions were drawn based on the literature review, visual ethnography, and

interviews of the interior design students and faculty members. The results revealed that gender might have an effect on students' decision to join the interior design program. Gender socialization, the history of interior design as a feminine career, and the title "interior design" itself are all possible factors that could deter male students from joining the program.

The research adds to existing body of knowledge pertaining to gender and interior design programs. The insights acquired from this research will provide students and faculty members from The Design School and beyond a better understanding of gender socialization and what the interior design program has to offer. If people start to understand why they do the things they do, then appropriate actions can be made.

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APPENDIX A:
RECRUITMENT SCRIPT

Hi,

I am a graduate student under the direction of Professor Jacques Giard in the Herberger Institute for Design and the Arts at Arizona State University. I am conducting a research study to examine if gender has an effect on students' work in the interior design program at ASU.

I am recruiting interior design juniors and seniors (18 years of age or older) to do a semi-structured interview that will be recorded about the students' studio space and projects they wish to share. The tapes will be erased upon graduation in May 2014. The study will take approximately twenty minutes of your time.

Your participation in this study is voluntary. If you have any questions concerning the research study, please email me at charlene.ruff@asu.edu.

Thanks,

Charlene Ruff

APPENDIX B:
STUDENT CONSENT FORM

Interior design program at ASU: Does gender influence their works and workspace?

I am a graduate student with the consent of Professor Jacques Giard in the Herberger Institute of Design and the Arts at Arizona State University. I am conducting a research study in order to find out if gender has an effect on students' work in the interior design program at ASU.

I am inviting your participation, which will involve taking pictures of your studio workspace as well as video recording you for a semi-structured interview about the interior design program and your workspace. You have the right not to answer any question, and to stop participation at any time.

Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. Participants must be 18 or older. Junior and senior interior design students are preferred.

There are no foreseeable risks or discomforts to your participation.

Personal information will not be used in this study, and raw data will only be seen by my thesis committee members. Photos and video will be destroyed after my thesis defense in April 2014. Your responses will be confidential. The results of this study may be used in reports, presentations, or publications but your name will not be used.

I would like to audio record or video record this interview. The interview will not be recorded without your permission. Please let me know if you do not want the interview to be recorded; you also can change your mind after the interview starts, just let me know.

If you have any questions concerning the research study, please contact the research team at: charlene.ruff@asu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study.

By signing below you are agreeing to be videotaped.

Name:

Signature:

Date:

APPENDIX C:
STUDENT INTERVIEW QUESTIONS

1. Why did you choose to go into the interior design program over other options?
2. Other than interior design, what other majors did you consider?
3. Where do you typically prefer to do your studio work?
4. Can you tell me a little bit about your desk area?
5. What sort of objects do you like to keep close to you when working on a project?
6. When I start a big project, I have a ritual where I clear everything off of my desk and get as comfortable as possible. Do you have any rituals before starting a project? If so, what are they?
7. Do you have any projects/ studio pieces that hold significance for you? If so, which ones and why?
8. What three words come to mind when discussing interior design in general?
9. Is there anything else that you would like to share?

APPENDIX D:
FACULTY MEMBER INTERVIEW QUESTIONS

1. How long have you been an instructor at Arizona State University?
2. Where did you go to college?
3. Besides ASU, what other companies have you worked for?
4. What sort of projects did you work on?
5. What was your experience like working in a firm?
6. In your experience teaching, is there a difference in the studio work produced by males than that of females?
7. What patterns have you noticed about the male and female interior design students if any?
8. I understand that the interior design program at ASU used to be called 'interior architecture.' What's the difference between the two programs?
9. Was there a gender imbalance when the program was called 'interior architecture?'
10. Is there anything else that you would like to share?

APPENDIX E:
IRB APPROVAL



EXEMPTION GRANTED

Jacques Giard
The Design School
480/965-1373
JACQUES.GIARD@asu.edu

Dear Jacques Giard:

On 10/3/2013 the ASU IRB reviewed the following protocol:

Type of Review: Initial Study
Title: Interior design program at ASU: Does gender influence their works and workspace?
Investigator: Jacques Giard
IRB ID: STUDY00000047
Funding: None
Grant Title: None
Grant ID: None
Documents Reviewed: • Consent Form.pdf, Category: Consent Form; • HRP-503a - TEMPLATE PROTOCOLSOCIAL BEHAVIORAL (4).docx, Category: IRB Protocol; • Semi-structured interview questions.pdf, Category: Recruitment Materials; • recruitment.pdf, Category: Recruitment Materials;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 10/3/2013.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,
IRB Administrator

cc: Charlene Ruff

APPENDIX F:
ASU INTERIOR DESIGN MAJOR MAP

ASU UNDERGRADUATE INTERIOR DESIGN PROGRAM:

	FRESHMAN YEAR:	SOPHOMORE YEAR:	JUNIOR YEAR:	SENIOR YEAR:
FALL	ASU Design Experience Interior Design Issues & Theories Design Fundamentals/ Drawing Introduction to Computer for Interior Design	Drafting for Interior Design Studio I: Residential	Studio III: Hosp./ Retail Hist. of Interior Design, I Ambient Environment\ Construction Methods in Interior Design Pre-Internship	Studio V: Work Environment Latin American Design Facilities Management
SPR	Introduction to Computer-Aided Design for Built Environments Design and Human Behavior Principles of Design (Lab/Lecture or Equivalent)	Interior Materials, Finishes, & Specifications Studio II: Hospitality Interior Codes: Public Safety and Welfare Art: Renaissance to Present	Studio IV: Poetics and Materials Hist. of Interior Design, II Construction Documents	BHC Thesis Prep II Studio VI: Institutional/ Healthcare & Healing Environment Professional Practice
SUM	Pass Milestone General Education Req.: English Pre-Calculus Elective	General Education Req.: Physics Literacy & Critical Inquiry Socio/Behavioral & Cultural Diversity in U.S.	BHC: Thesis Prep I Internship General Education Req.: Elective	BHC: Thesis General Education Req.: Natural Science Literacy & Critical Inquiry Global Awareness Elective

BKB/8_2013

APPENDIX G:
ASU INTERIOR ARCHITECTURE MAJOR MAP

OVERVIEW OF MIA AND MIA 3+ COURSE SEQUENCE HIGHLIGHTING KEY CONTENT:

All courses must include complexity, integration, and collaboration.						
All courses must address social, geographical, and historical issues.						
These courses progress from a local to regional to national scope.						
INT 510	INT 511	INT 512	INT 521	INT 522	INT 621	Scope Varies INT 622
Summer	Fall	Spring	Fall	Spring	Fall	Spring
Foundation Studio; Introductory; link with LA and ARCH students; learn how to collaborate; exploit synergy.	Multiple spaces; Programming; Retail; Restaurant; 10,000 square-foot tenant improvement; Design in the desert; Ethnic groups;	Poetics; Multi-use building; Open office system; Daycare; Educational; Conference; Teaching areas; Design in the desert;	SMALL-SCALE Mixed Use; Downtown; Light Rail; Socio-Behavioral; Structures; Systems; "Personal" space; Two "blended" families/ generation.	URBAN More users; Ethnic groups; Multiple typologies; Technical; Public spaces; Adaptive reuse/ Older structure; "PURL"; Public Art; Public Good "CHAIRity" project	GLOBAL Traveling studio Research-based; Cultural "eye opener"; Complex issues but simpler design solution; context of particular country; burning issues affecting users; interdisciplinary study.	CAPSTONE Independent; Large-scale; 100K + square-feet; Many occupants; Specialized focus; Reflection of past learning; fill in gaps in portfolio; Synthesis of higher learning.
Lectures:						
Computers Seminar	History of Int. I Bldg. Systems I Const. Methods	History of Int. II Bldg. Systems II Tech. Aspects	Research Methods Design Criticism Contemp. Issues	Sustainability Cont. Design Theory Daylighting Summer Internship	Current Issues or Int. Dsn. Seminar Prof. Electives (2)	Entrepreneurship/ Management Prof. Elective (1)
Three-Plus Semesters						
All courses address principles of project management. Students must understand measurement, accountability, principles, and theory.						
Create simple business plan for small firm.		Create environmental impact statement; codes; access; use. Implement in larger firm.	Taught by Fall expert consultant	Taught by Spring expert consultant	Develop research proposal; write sample grant. Collaborate with outside agencies.	Outline management logistics. Understand large-scale project implementation. Taught by Spring expert consultant

OVERVIEW OF MIA AND MIA 3+ COURSE SEQUENCE HIGHLIGHTING KEY CONTENT:

POTENTIAL SPECIALTY AREAS FOR STUDIOS AND CAPSTONE PROJECTS:				
HOSPITALITY:	CORPORATE:	RETAIL:	HEALTH CARE/ HEALING:	PUBLIC/ GOVERNMENTAL:
Scale could vary from small boutique hotel to large resort. This can incorporate principles of residential design.	Potential funded studio Focus upon the "Fortune 100" top companies.	Scale could vary from small specialty shop to big box chain.	Potential funded studio. Focus might be medical, hospital, group care, life care, or other facilities. This can incorporate principles of residential design.	Potential funded studio. These might address library, museum, school, ecclesiastical facilities, performing arts facility.