AUTHENTIC THRESHOLDS: INTERIOR DESIGN CLIENT INVOLVEMENT IN
THE CREATION OF SENSE OF HOME

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presented by Heather Carlile Carter, a candidate for the degree of master of science,

and hereby certify that, in their opinion, it is worthy of acceptance.

______________________________
Professor Ruth Tofle

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Professor Benyamin Schwarz

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Professor Newton D’Souza

______________________________
Professor Kathleen Unrath
David, Alexa’jayne, and Rachel, I am at home with you.
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ABSTRACT

For middle-class householders interested in elevating an image of their status, residential interior designers may be viewed as destroyers of authentic sense of home. By contrast, designers may seek to contribute to the house owner’s *sense of home*, the positive feeling of belonging, comfort, and security associated with one’s personal living space, rather than focus on anonymous status and image. To understand the motivation and outcomes of residential interior design work, a deeper understanding of owners’ perceptions of sense of home and their involvement to create that sense of home is required. Current literature, however, says very little about owners’ perceptions and preferences of physical attributes that contribute to their sense of home as they are working with an interior designer. This study seeks to utilize qualitative research methods to gather and analyze data in order to answer the question, “For those owners who have used residential interior designers for their dwellings, what perceptions and preferences of physical attributes do they believe contribute to their sense of home and what was their level of involvement in its creation?”

Keywords: sense of home, physical attributes of house, client involvement, interior design
This study will use the terms *house* and *dwelling* to represent structural residences, while the term *home* will embody the place relationship one has with his/her physical abode, a distinction used by other researchers (Dovey, 1985; Read, 1986). My research attempts to achieve a deeper understanding of owners’ perceptions on the impact of the physical attributes of their houses on their *sense of home*, the positive feeling of belonging, comfort, and security associated with one’s personal living space. Stedman suggests, “One cannot understand sense of place without knowing its cognitive content: meanings put the “sense” into sense of place (2002, p. 577). Application of Rapoport work on meaning suggests that house owner’s meanings are of primary importance (1990a). It is, therefore, the meanings the owner/user associates with the house that put the sense into sense of home.
Chapter 1 - The Problem

Rationale for the study

There can be a disconnection between the perceptions of the public and that of interior designers regarding residential design services. The general public may sometimes perceive interior designers as destroyers of authentic sense of home (SOH) for middle-class house owners. By contrast, designers may seek to contribute to dwellers’ SOH rather than focus on anonymous status and image. A greater understanding of the owner’s creation of SOH is needed in order to facilitate improved communication between client and designer.

Theoretical framework

This research uses cases studies. Specific observations from the perspective of the research participants are iteratively processed into patterns or properties that form categories. Emerging categories are compared against incoming data until no new properties are revealed (Charmaz, 2006; Creswell, 2008).

Research questions to be investigated

The goal of this research is to develop a richer understanding of the following: (a) owner’s perceptions and preferences of the physical attributes in their houses that contribute to their sense of home, (b) the motivation and outcomes of residential interior design work, and (c) client involvement in the creation of sense of home. This study will seek to answer the following questions: What does an owner believe makes her house feel like a home? Are physical elements involved in the feeling of home? What individual styles of decorating and culturally defined styles contribute to an owner’s sense of home (SOH) and in what ways? What is the impact of public versus private
space on a dweller’s SOH? What assets are brought to the design process when an owner works with an interior designer? In addition to other questions, the preceding ones will help to clarify the following research questions:

- How do middle-class owners of their residence or dwelling define sense of home (SOH)?
- What perceptions and preference of physical attributes do they believe contribute to their SOH?
- When an interior designer is asked to assist with the design, what is the client’s level of involvement in creation of SOH?

**Limitations**

This small, qualitative study is not intended to be generalizable. The data is from a select group of participants who worked with me as an interior designer. I acknowledge the probability of inherent bias; however, careful coding, triangulation, search for negating evidence, and participant and peer review were used in order to increase the validity of the study (see Chapter 3).
Table 1

Definitions of Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>authentic</td>
<td>honest expressions of the true self as opposed to a foreign representation of self designed to please others (Harter, 2001)</td>
</tr>
<tr>
<td>client</td>
<td>individual who seeks and implements contributions of an interior designer</td>
</tr>
<tr>
<td>dwelling elements</td>
<td>physical structure, residence</td>
</tr>
<tr>
<td>fixed feature elements</td>
<td>physical attributes of the house interior that cannot be altered without deconstruction (Rapoport, 1990b)</td>
</tr>
<tr>
<td>home</td>
<td>house that has become a safe, authentic place of comfort and refuge for the dweller</td>
</tr>
<tr>
<td>homelessness</td>
<td>lacking a safe, authentic place of comfort and refuge (Dovey, 1985)</td>
</tr>
<tr>
<td>homeliness</td>
<td>specific style representing home to some dwellers (McCracken, 2005)</td>
</tr>
<tr>
<td>house</td>
<td>physical abode</td>
</tr>
<tr>
<td>interior designer</td>
<td>professional educated in the creation and knowledge of the health, safety, and welfare of the users of built interior environments as well as the aesthetics of those environments (NCIDQ, 2004)</td>
</tr>
<tr>
<td>involvement</td>
<td>amount of physical &amp; psychological energy that the client devotes to the home making experience (Astin, 1999)</td>
</tr>
<tr>
<td>material culture</td>
<td>physical objects, including the built environment, of a culture</td>
</tr>
<tr>
<td>middle-class</td>
<td>cultural amalgamation including aspirations, expectations, income levels, and values (Beede &amp; Khan, 2010)</td>
</tr>
<tr>
<td>non-fixed feature elements</td>
<td>dwellers, their behavior, and actions within the interior environment (Rapoport, 1990b)</td>
</tr>
<tr>
<td>physical attributes</td>
<td>fixed, semi-fixed, and non-fixed elements within the house</td>
</tr>
<tr>
<td>semi-fixed feature elements</td>
<td>physical attributes of the house interior that can be altered without deconstruction (Rapoport, 1990b)</td>
</tr>
<tr>
<td>sense of home</td>
<td>feelings of attachment and belonging that a dweller experiences about a house (discussed further in the next chapter)</td>
</tr>
<tr>
<td>setting</td>
<td>location, with imbedded rules and guidelines of behavior, that allows dwellers to act appropriately and together in the surroundings (Rapoport, 1990b)</td>
</tr>
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Summary

In order to improve the disconnection between the perceptions of the public and that of residential interior designers, this case study research study was undertaken. The research question, “For those owners who have used residential interior designers for their dwellings, what perceptions and preferences of physical attributes do they believe contribute to their sense of home and what was their level of involvement in its creation?” was asked to each participant. Limitations are acknowledged and specific terms are defined for clarity.
Chapter 2 – Review of the literature

*Home* is a multidisciplinary concept that has generated an extensive body of literature. Since the mid-twentieth century, many facets of home have been explored, including various aspects of landscape, place, and mental constructs. Such studies distinguish levels of conflation between house, home, and dwelling, defining the terms in order to avoid confusion between them (Depres, 1991; Moore, 2000). Amos Rapoport, however, when writing about the words *home* and *place*, suggests that, “Even when attempts are made to clarify these terms, they remain extremely vague, ambiguous, unclear, and used in many and inconsistent ways,” (Rowles & Chaudhury, 2005, p. 343). Benyamin Schwarz suggests that home is not a location, such as a dwelling, but rather a phenomenon, a universally positive state of being that can be nurtured in the physical space of a house (2012).

**Historical overview of theory and research literature informing house and sense of home**

Structuralism is a theoretical framework within environment and behavior research. This perspective maintains that the material culture in which people operate (in the case of this study, home interiors) includes not only the physical structure, but also the structure of meaning, ideas, and processes. Structuralism suggests that human knowledge relies on both seen and unseen objects and actions; behavior and meaning cannot be understood without analyzing both observable and unobservable experiences (Lawrence, 1987a).

Application of structuralism to the built environment led to theories of architectural syntax, semiotics, and symbolism, which view architecture as a
communicative experience as well as a functional one (Eco, 1980; Tan, 2011). According to these theories, a house acts as an information channel similar to a billboard, cell phone, or television; all are physical elements that transmit messages to people. “Any building is constantly sending out ‘messages’ – visual, acoustic, thermal and so on – which can be received by one of the senses and ‘decoded’ according to the observer’s personal experience” (Broadbent, 1996, p. 127). In this way, houses and their interiors send out messages. For instance, a silent parlor, with drawn, damask drapery, stiff and formal furniture, and a consistently closed door, signifies to observers that it is reserved for important visitors. The parlor’s binary opposite, the family room, has a media center, comfortable furniture, and lighting appropriate for family activities. The family room sends a message of welcome and relaxation.

*Symbolic interactionism* is also a framework that contributes to theories regarding house and the relationship owners have with their dwelling. The term, coined by Hubert Blumer, refers to an interpretive theoretical perspective on the generation of meaning. Three key points are that man acts toward things based upon the meaning he attributes to them, said meaning is a result of social interaction, and meanings are managed through an interpretive process. Originating in pragmatism, symbolic interaction takes for granted that (1) individuals participate, create, and contemplate; (2) they mentally place themselves in context with reality and society through interaction; and (3) social life consists of processes. Symbolic interaction then discusses and treats these ongoing processes by which humans construct and manage meanings (Charmaz, 2006, p. 7).

An additional framework used by researchers of houses and the relationship dwellers have to them, related to symbolic interactionism, is the *transactional*
perspective. The transactional perspective proceeds from the assumption that environmental awareness is derived when sensory processes are stimulated by unconscious suppositions. These suppositions can be viewed as the likelihood of occurrences of interactions in the environment (Berne, 1977). A primary theory, from this perspective, is place attachment, a psychological connection made to a particular setting (Moore, 2000). Various housing theories also suggest the linkage of identity formation to dwellings, relating the clarified and objectified self to house design (Gram-Hanssen & Beth-Danielsen, 2004; Leonard, Perkins, & Thorns, 2004; Low & Altman, 1992; S. Miller & Schlitt, 1987; Vollmer, Schulze, & Chebra, 2005).

**Existing literature on house**

Rapoport, an architect and one of the first environment and behavior researchers, contributed to early theories on house form. Rather than primarily giving descriptive typologies, he attempted to explain the interrelationship between culture, meaning, and activity through observation of the built environment (Lawrence, 1987a).

The house is an institution, not just a structure, created for a complex set of purposes. Because building a house is a cultural phenomenon, its form and organization are greatly influenced by the cultural milieu to which it belongs (…)

If provision of shelter is the passive function of the house, then its positive purpose is the creation of an environment best suited to the way of life of a people-in other words, a social unit of space. (Rapoport, 1969, p. 46)

Kurt Lewin, a pioneer of social psychology, developed a formula to explain human behavior, \( B = f(P, E) \), which states that behavior is a function of the person in their environment (Lewin, 1939). Altman, a social psychologist and an environment and
behavior researcher, theorized that houses are primary territories in which territorial markers are used to determine appropriate behavior (Altman, 1975, pp. 123-175). Household settings used for public areas (entry areas, living rooms, etc.) have a greater necessity of these markers in order to maintain expected behavior, e.g., closed doors indicate no admittance into other areas. More private settings are regulated by family conventions rather than territorial markers.

Rapoport suggests that a house, as architecture, contains household behavior loosely, i.e. the form of the house does not determine the activities that will occur in it. Rather, a house sustains the activities and lifestyle of its dwellers through systems of activities that take place in systems of settings (1990b, p. 11). An activity occurs in time and space and is comprised of the manifest activity, its procedure, its relationships to other activities, and its latent meaning.

A setting is a location with imbedded rules and guidelines of behavior that allows dwellers to act appropriately and together in the surroundings. Settings assist in guiding household activities through physical attributes, which are categorized as fixed-feature elements (ceilings, walls, floors, doors, windows, etc.) and semi-fixed feature elements (FF&E - furnishings, fixtures, and equipment). Dwellers, what they do, and how they behave are categorized as non-fixed feature elements. Semi-fixed physical attributes, FF&E, tend to cue behavior in household settings and, to the extent that behavior affects sense of home, may have greater contribution than fixed-feature elements. FF&E can change activities in a setting defined by its fixed-feature elements; that same space then becomes a different setting. Rapoport hypothesizes that the sequencing of settings differs
culturally and that within the United States, these sequences are founded upon efficient adjacencies (1990b).

Systems of settings, with their fixed and semi-fixed physical attributes (along with non-fixed feature elements), reflect the territoriality, privacy regulation, and boundary controls of household culture. These categories overlap and have “fuzzy edges” (Sanders, 1990, p. 47).

Existing literature on owner’s sense of home

Susanka, in a book geared toward consumers, Home by Design, suggests that physical attributes of the dwelling can be designed with elements of space, light, and order to make people comfortable in their houses (2004). Existing scholarly literature suggests, however, that people relationally connect to their dwellings through opportunities for autonomy, management, personalization, and growth. Dovey theorizes that “ Unlike the house, the meaning of home is not self contained but emerges from its dialectical interaction along a series of binary oppositions” (1985, p. 44). Cultural identity and individual identity contribute to sense of home (Lawrence, 1987b). Routine interactions (preparing and eating meals, using multimedia, making tea, cleaning the house or personalizing it through decoration, or enjoying being alone) and the rhythms householders establish with these interactions contribute to a sense of home (Borg et al., 2005; Cross, 2001; Dovey, 1985; Harris & Sachau, 2005). When choice is involved, rituals of domestic labor can be soothing and provide deep comfort, which can contribute to place attachment (Busch, 1999; S. Miller & Schlitt, 1987). Five factors that may influence development of residential attachment are choice, resident’s personality,
affordances of current and past dwellings, physical amenities, and social networks (Shumaker & Conti, 1985).

Some sociological studies propose that the location, structure, floor plan, and spatial use of a house contribute to the owner’s sense of home because the physical space of a house is used for social interaction (Altman & Werner, 1985; Ozaki, 2003). Abercrombie, from the vantage point of interior design philosophy, concurs.

The determination of limits and the accommodation of physical and psychological function – should occupy the designer’s mind simultaneously, for they are two coexistent problems that demand a single solution. It is best that the size, shape and character of a plan not be determined serially, with practical limits first dictating size and shape, and with subjective responses to imagined function later dictating character, but that all be determined together, for character is not separable from physical form but is governed by it. (1990, p. 26)

Some housing research studies include house interiors as nested subsets of housing (Buckenberger, 2011; Coolen & Ozaki, 2004; Lawrence, 1987b). Interviews suggest that some, but not all, residents physically manipulate interior environments in order to create a sense of home (Gram-Hanssen & Beth-Danielsen, 2004). Residents also attach meaning to physical attributes, including fixed elements (walls, ceilings, floors) of their houses (Coolen & Ozaki, 2004). Due to cost considerations, building codes, and housing policy, fixed features within houses may present top-down societal meanings rather than those of the individual (Ahrentzen, 2002; Coolen & Ozaki, 2004). These elements, removed from house owners’ control, may be counterproductive to producing a
sense of home; control over space facilitates environmental attachments and contributes to self-definition through personalization (S. Miller & Schlitt, 1987).

Architectural research investigates house interiors as an evolving idea. Rybczynski connects domestic comfort and sense of home with the evolution of dwellings in Western Europe, particularly the development of enclosed, secluded spaces. He suggests that the experience of interior comfort “involves a range of attributes — convenience, efficiency, leisure, ease, pleasure, domesticity, intimacy, and privacy” (1986, p. 231). Rybczynski uses seventeenth-century Dutch paintings to exemplify his findings. Rice counters this view, arguing that the concept of the interior, as it relates to houses and domesticity, needs to be evaluated in terms of its historical development as both an image and a space. He refers to this as “the heart of interior’s doubleness” (2007, p. 4). Rice posits that it is inauthentic to view interior images, specifically seventeenth-century Dutch paintings, through a nineteenth-century concept of domesticity rather than a filter of historical painting technique (2007, pp. 22-23).

There, however, appears to be an amount of synonymy between the experience of comfort, sense of home, and homeliness. Interviews with North American middle-class householders produce adjectives of homeliness that include: informal, accommodating, private, cozy, welcoming, and relaxed. For example, interior walls are seen as homey when they are constructed from natural materials such as stone, wood, or brick (McCracken, 2005). To the degree that a dweller equates the effect of homeliness with a sense of home, he/she may choose these materials for fixed features, however, culture impacts sense of home. Interviews with residents from non-Western cultures indicate
that different physical attributes contribute to their sense of home even when living in America (Amor, 2006; Hadjiyanni, 2007; Lee & Park, 2011).

Woodward (2003) suggests that middle-class interviewees divide into two subsets - those whose relationship with their houses involves a desire for comfort versus those whose relationship involves a desire for decoration. This dichotomy can be played out in owners’ and designers’ perception of one another’s aesthetic values.

Existing literature on motivation and outcomes of residential design work

From the perspective of professional interior design. Educated interior design philosophy calls upon knowledge of both the environment and the end-user in order to achieve appropriate outcomes in residential interior design.

The design process will always be conscious of the client. Only in magazine illustrations are designs uninhabited (...) an unpeopled photograph is not the same as an unpeopled room; in the former, the absence of people, opaque as they inevitably are, lets us see the designer’s work more clearly. Further the illustrated room’s emptiness in an invitation, allowing us as voyeurs an easier projection of ourselves into the space. But it is a perilous situation if ever for a moment a room is empty in its designer’s imagination. Like the sound of the tree falling unheard in the forest, the quality of the uninhabited interior is of no consequence. (Abercrombie, 1990, p. 165)

Designed space that is consequential meets the needs of its users including the need for control, and, therefore, incorporates client input during all phases of the design process (S. Miller & Schlitt, 1987). Although the value of sense of place varies among
house owners, some interior designers are motivated by the belief they have the
responsibility of creating it for their clients (Kucko, 1998). Interior designers may also
desire to positively impact society through their designs such as helping house owners
with physical disabilities (Waxman & Clemons, 2007). Existing literature also discusses
interior design studies exploring ways to design homes that maximize opportunities for
family interaction and creating spaces that facilitate recycling among householders (Macy
& Thompson, 2003; A. S. Miller & Maxwell, 2003). A study that is similar to mine,
conducted by Clemons, Searing, and Tremblay, focuses on evaluating clients’ perception
of the ability of an interior designer to help them achieve a sense of self within their
houses. Research interviewees perceived that interior designers are able to assist in that
achievement (2004).

Professional designers are concerned about the influence of television’s portrayal
of interior design on public perception. Popular media myths about interior design
include poor quality, “quick fix” approaches lacking both the design process and client
involvement (Pable, 2009; Waxman & Clemons, 2007).

**From the perspective of the non-interior-designer.** McCraken, writing from
the discipline of anthropology and cultural consumption, researched the meaning of
*homeyness*. His research suggests that North American middle-class house-owners may
view interior designers as *harbingers of inauthenticity*. “Designers stand accused of
introducing into the home whole assemblages of consumer goods that remain impervious
to the meaning-manipulation efforts of the home owner (…) preventing the creation of a
homey environment” (McCracken, 2005, p. 44). One reason that houseowners may find
designers inauthentic is because they are not from cultural groups that share the same meanings.

(... ideals incorporated in these images and schemata, that is, the values and meanings that are expressed, are found unacceptable. The result of this analysis is, therefore, that the problem is the variability in the symbols, images, and meanings held by different groups. These are not shared and, in fact, elicit very different reactions from various groups; mismatches and misunderstandings then follow. (Rapoport, 1990a, p. 46)

Dovey states that interior designers may create feelings of homelessness (place alienation rather than connectedness) when they demonstrate more concern for their reputations than for their clients’ needs. “The designer’s reputation is determined more by the visual images of buildings in professional journals than by the experience of the users (...) a home cannot be someone else’s work of art” (1985, p. 58).

**Existing literature on client involvement**

Participation/engagement theories are used in community development, education, & employee management (Shernoff, Csikszentmihalyi, Shneider, & Shernoff, 2003). Engagement theory is also use in human computer interactive research (Lazar, Feng, & Hochheiser, 2010). Participative decision making can be beneficial to community members, student, and employees’ mental health and community, school, and job satisfaction (Wright & Kim, 2004). Arnstein’s (1969) seminal model, *Ladder of Participation, Figure 1*, originally developed for community participation, has been adapted to fit engagement theory used in diverse disciplines,
From an interior designer perspective, client involvement is divided into two categories. One category discusses how clients or dwellers become involved with created designs. Miller & Schlitt identified engagement and distancing as two aesthetic themes in residential client interviews (S. Miller & Schlitt, 1987). Engagement calls for aesthetic designs that allow the user to interact and become involved with them. Rooms that are comforting and welcoming are considered engaging. The distancing aesthetic allows dwellers to view a design and feel awed and inspired by it; e.g., high ceilings with large windows overlooking a panoramic view.

Limited research has been done on the second category, which is client involvement throughout the entire design process. Client involvement typically occurs during the programming phase when information is being sought for the project. A recent case study, however, using senior level interior design students, investigated user roles in the interior design process. The study specified users as opposed to clients as not all clients are users of the spaces created by designers. An objective of the study was to illuminate how users and user engagement contribute to the design process (Oygur &
McCoy, 2011). The implications from the study suggest that further research regarding
the integration of user knowledge throughout all phases of design is needed with both
students as well as interior design professionals.

Summary of the contribution of physical attributes and CI to sense of home

What is known. There exists a significant amount of literature that explores
houses and dwellers’ relationship to them (Depres, 1991; Moore, 2000). Much of this
exploration is scaffolded with frameworks of structuralism and social interactionism
Theories of place attachment and identity formation are often used to explain the
psychological relationship or sense of home that connects a dweller to a house (Eshelman
& Evans, 2002; Low & Altman, 1992; Winstanley, Thorns, & Perkins, 2002).

The physical attributes of houses are divided into three categories: fixed, semi-
fixed and non-fixed elements (Rapoport, 1990b). Combinations of these three make up
setting systems in which activity systems occur. These systems contribute to sense of
home through opportunities for behavior cues, territoriality, privacy regulation, boundary
control, meaning manipulation, and social interaction.

Existing literature regarding the motivation and outcomes of residential design
suggests that professional designers are educated to evaluate client needs (Abercrombie,
1990; Clemons et al., 2004; Oygur & McCoy, 2011). Studies evaluating popular
perception suggest many house owners do not believe designers address their need for
authentic sense of home (McCracken, 2005). Some designers believe these statistics are
related to the media portrayal of interior designers (Waxman & Clemons, 2007). Another
theory is that there is a cultural difference in meaning manipulation between interior designers and some middle-class North Americans (Rapoport, 1990a).

**What is unknown.** There exists limited research regarding the sense of home felt by house owners who used residential interior design professionals. Specifically, the perceptions and preferences of physical attributes that clients believe contribute to their sense of home and their level of involvement in its creation has not been addressed.

**The contribution this study will make to the literature**

This study will add data to research regarding residential interior design client perceptions, preferences, and involvement that contribute to their sense of home.
Chapter 3 – Research Procedures

Qualitative research was chosen for this study because home, as a relationship between a dweller and a house, has deeper insights to glean than can be garnered by quantitative methods alone. Kvale and Brinkman make the point,

If you want to know how people understand their world and their lives, why not talk with them? Conversation is a basic mode of interaction. Human beings talk with each other; they interact, pose questions, and answer questions. Through conversations we get to know other people learn about their experiences, feelings, attitudes, and the world they live in. In an interview conversation, the researcher asks about, and listens to, what people themselves tell about their lived world (2008, p. xvii).

As the research goals sought a richer understanding of house owner perceptions and preferences, interviewing was chosen. In order to formulate prompts and questions that would produce insightful interview conversations, this research began with in depth reading of literature. A research design, using Maxwell’s model (2005) was adapted for this study (see Figure 2).

Afterwards, a semi-structured interview questionnaire and consent form were developed (see appendices) and submitted to the University of Missouri Internal Review Board (IRB) for approval. Research participants signed the consent form prior to beginning the interview. In order to keep client data confidential, participants were first assigned numbers. In keeping with the human aspect of qualitative philosophy, these numbers were converted to arbitrary and fictitious names during the manuscript-writing phase of the study.
Conceptual Framework
- Own background as a professional residential interior designer
- Structuralism
- Symbolic interactionism

Methods
Multiple Case Studies
Data observation
- Interviews w/semi-structured questionnaire
- Non-participant observation of owner in house
- Field notes
Data Analysis
- Coding
- Memo writing

Research Questions
- How do middle-class owners of their residence or dwelling define *sense of home* (SOH)?
- What perceptions and preference of physical attributes do they believe contribute to their SOH?
- What is their level of involvement in the creation of SOH when an interior designer is used?

Goals
- To understand the motivation & outcomes of residential interior design work
- To understand owner’s perceptions and preferences of physical attributes in their houses
- To facilitate greater understanding between client and designer

Validity
- Triangulation of interview, memos and field notes
- Search for negating evidence
- Respondent checking and peer debriefing

Figure 2. Design of Research (Maxwell,
Specific procedures

Interviewees were asked a variety of or all of the twenty-one questions on the semi-structured questionnaire. The questionnaire was used to facilitate organic conversation rather than keeping it on a very structured track. Questions, therefore, were open ended. Each initial interview lasted approximately forty to ninety minutes and typically occurred at the participant’s house. I asked the participants not to make special preparations for the interviews, as I wanted to observe them in their houses in their every day conditions. Participants consented to having the interview recorded using a proprietary smartphone. After meeting with the participant, I transcribed the recording in order to have data that could be analyzed. Throughout the study, I revisited the participants to clarify my understanding of their perceptions. This communication occurred in person, through the telephone, email, or texting. The study researched saturation, the point at which no new properties emerged, prior to the fourteenth intensive interview. I finished the remaining interviews to verify saturation.

Once the analysis was finish and themes emerged, I adapted the Ladder of Participation (Arnstein, 1969), see Figure 1, in order to explore a possible application of engagement theory to residential client involvement. The seven levels of involvement along with their definitions are captured in Table 2, Ladder of Client Involvement.
I used the *Ladder of Client Involvement* to assess each of my client’s engagement in the design process, and then asked them to do the same. A chart was developed to compare assessments, *Figure 3*. The assessment was not a quantitative survey method, but rather an informal assessment to investigate the possible linkage of engagement theory to client involvement.
The research population consisted of seventeen house owners who were or had been residential interior design clients of mine. Many had also hired other interior designers during their home making processes. I chose this convenience population because I had a conciliatory relationship with each of the participants and believed they would be honest about their experiences; they were interested in the research questions and wanted to share their experiences. Two of the participants were single women, seven were married women, and one was a married man. Additionally, there were three married couples. Two participants work in non-professional trades. The remaining completed college; many have master’s degrees. Two are medical doctors. The
participants are middle-aged with the exception of one senior citizen. All of the participants identified themselves as middle-class.

Middle-class has a variety of definitions. A report prepared by the U. S. Department of Commerce for the office of the Vice President of the United States’ Middle Class Task Force suggests that income is less an indicator of middle-class status than specific aspirations and values. “Another approach to defining the middle class has been to simply ask people to identify their social class. Respondents generally choose from the following options: lower class, middle class, and upper class” (Beede & Khan, 2010). I chose this approach because my research goals align more to the participant’s aspirations and values than to their income level. None of the participants identified themselves as lower or upper class.

Data observation

In addition to intensive interviews, I wrote field notes regarding non-participant observations I made in the clients’ houses. I also wrote memos when thoughts, perceptions, and ideas came to me that allowed me to compare the codes.

Treatment of the data

Data were analyzed in line by line coding. After transcribing the interviews into a word document, I divided the text into line lengths of standard 8½ x 11 paper. These segments were then copied into a spreadsheet column. The adjacent column was used for the initial codes applied to the line of conversation. As patterns of similar codes developed, the sort option of the spreadsheet allowed reorganization of the information. Second level codes were compared to initial codes, field notes and memos, and resorted. Categories emerged and were identified in a third column of the spreadsheet.
This process abstracted and reduced the categories from fourteen themes to six and then to the final four. Finally, the emerging themes suggested incorporating elements of engagement theory in order to explain client involvement as demonstrated in the data. Validity was sought through the triangulation of interview codes and themes with field notes and memos. Additionally, I searched for negating evidence and used participant checking and peer-debriefing. I submitted my research findings at several times to interviewees, graduate students, and two professional residential interior designers holding National Council for Interior Designer Qualification (NCIDQ) certificates.

**Summary**

Qualitative research procedures were used for these multiple case studies. Participant interviews, field notes, and memos generated data which were analyzed and synthesized through reductive coding. Four themes developed regarding clients’ perceptions and preferences of physical attributes that they believe contribute to their sense of home. Validity was achieved through triangulation of the data, search for negating evidence and participant and peer review. The relationships of the four themes to client involvement in the creation of sense of home led to a further investigation of engagement theory.
Chapter 4 - Findings

This chapter articulates research findings on participants’ perceptions and preferences of physical attributes that contribute to their sense of home, and findings their level of involvement in the design of their houses impacts their sense of home. An overview of the facts about the participants’ houses is shown in Table 3.

Table 3

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Sense of Home Definitions

The middle-class participants defined sense of home (SOH) in organic and individual terms that fit into a holistic pattern. In vivo descriptors, from the combined definitions, are listed in Figure 4.

<table>
<thead>
<tr>
<th>Physical Attributes</th>
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<tr>
<td>Family, personal, family, comfortable, not commercial, cozy, cottage, down to earth, more like us, warm, expresses my personality, my family’s personality, respite, belonging, escape from the world, connection, involved, authentic-self, safety, place of refuge, comfort, peace, residing, safe, relaxed, comfortable about the outside world, family gathers, feeling comfortable, able to be yourself, able to feel relaxed, feel that you don’t have to uphold any false kind of pretense, comfortable, memories, gatherings, yours to do with as you want, family, events, history, feeling, being with friends, embraces me no matter what mood I’m in, family making memories, safe, takes care of family’s needs, familiarity, individualized, comfortable, ownership, you don’t have to worry about what the person next door or your parents think, not show time anymore</td>
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Figure 4. In Vivo SOH Descriptors

Physical Attributes

Although I did not introduce the term comfort, each participant used it within his or her interview. In addition to comfort, the words gathers, memories, personality, relaxed, and safe were repeatedly used within the definitions. These words verified the four themes that emerged from the coding process: safe, personal, comfortable, and belonging. In vivo descriptors were grouped into the four themes, each represented by a
circle in Figure 5. The size of the circles and the size of the bold font of the theme word are in proportion to the number of supporting words grouped with the theme word. I will discuss each of these themes and the insight they provide into the research question, “What perceptions and preferences of physical attributes do middle-class house owners believe contribute to their sense of home?”

Figure 5. Descriptors Grouped in Themes

**Safe.** When asked about the importance of safety in their houses, all participants said they felt safe from physical violence to their persons and their property; they rarely worried about it. Safety, in that sense, was assumed as an inherent element of sense of home.

Iris: We’ve grown up in a world where we’ve never had to worry about safety. We haven’t locked the back door since we’ve lived together in the same house. We’ve never had anything happen to us that we have felt like
a threat to us, house-wise. The idea astounds me and frightens me that people would have to live in a place in which they don’t feel safe. We do feel safe here. If we didn’t feel safe, I don’t know what we would do (personal communication, January 23, 2012).

There is, however, safety that is more crafted than assumed by the participants. Physical attributes that provide participants with control contribute to their feelings of physical and psychological safety. For instance, one participant spoke about having her kitchen gutted and rebuilt because a hidden leak caused significant wood rot and mold. She was able to remove the health risk and restructure the kitchen so that it is easier to maintain sanitary conditions. She now has access to the cabinetry and plumbing. The countertop, light fixtures, and flooring are all easy to maintain. The fixed feature elements themselves and the setting they create contribute to her sense of home. She has control that contributes to her family’s good health.

Another participant discussed the staircase of her house. It is designed with slip resistant treads and guard rails in such a way that the aesthetic beauty of the staircase is recognized before its safety features are noticed.

Narissa: It’s stunningly beautiful. The safety and the beauty contribute to my sense of home. It’s not a grab-bar for the aged. It’s not a big-ole-strip of something that says, “Ok, we are going to help you not to fall now.”

Everyone comments on it because it is beautiful (personal communication, January 17, 2012).

Narissa’s example demonstrates a physical attribute that provides her with control and contributes to her feelings of physical and psychological safety. In a different house,
she fell down the stairs and was seriously injured. The staircase in her new house was not only designed with her physical safety in mind; her psychological need to be in control of her personal image was also addressed. She does not want to appear aged or infirmed. The beauty of the staircase enhances its safety and contributes to her sense of home.

Other examples of attributes that participants’ perceive as contributing to their psychological safety include private space and storage space. Private space allows them to be alone pursuing quiet and creative endeavors. Blanche told me, “I love an alcove. I need the little space where I can read and listen to books, crochet, do my private things. For me, I have to have my alone space.” She also mentioned her need for adequate storage, “Storage allows me to be content because I am in complete control of my environment (…) My boys could walk in at any time with anybody, and they would not be embarrassed. There was complete order (personal communication, February 13, 2012).

**Personal.** Physical attributes that provide participants with *personal choice* and *identity markers*, i.e., elements that voluntarily reveal aspects of their authentic selves, contribute to their SOH. Examples of personal choice include the types of windows, fabrics, favorite objects, furniture, and style used in the house. Phillip’s choice in fenestration was important to him, “We cut two other openings for stained glass that weren’t originally supposed to be there. We had control to make the stained glass and choose the openings” (personal communication, January 17, 2012).

All participants were aware of styles of decorating. Some were educated regarding historical styles, but no one wanted a pure style in his or her house. Most
developed, through their home-making years, eclectic styles, which they have crafted. Patrice made the following comment.

My sense of home is my style. Not completely, but it’s very important. I don’t like things that I don’t feel like belong in my style (…) If it’s not my style, I may like it, but after a bit I get rid of it. It’s an acquaintance instead of a friend. I try to learn to appreciate it, but eventually I get rid of it (personal communication, January 17, 2012).

Styles may involve aesthetics that appeal to the participant, or they may be identity markers. Gwen built her house over twenty years ago and worked with designers to achieve a contemporary style. She continues to appreciate the personal choices she made, and she believes the house represents her authentic self.

It is a little different but open, and I feel it’s welcoming. I’m a little different, but I’m open and welcoming. [My husband] is a private person, and there are private spots where he can have his space and be private. I like the openness. I like the windows. They all contribute to a place to be me, a place to relax (personal communication, February 5, 2012).

Other types of identity markers that contribute to SOH include attributes that symbolize events or seasons of the participant’s life- a stained glass pocket door represented a shattering life experience and being “put back together”; visually represent the participant’s family role – bookshelves with books about marriage and parenting; or confirm the participant’s vocations and avocations – an artist’s studio.
Comfort. As mentioned previously, all research participants mentioned the concept of comfort during their interviews. Attributes that provide participants with comfort include:

- variable lighting levels for different activity settings;
- comfortable functionality;
- quality materials
- rooms that are human scale and do not cause feelings of vulnerability;
- design and ambiance that put users at ease; and
- materials and finishes that add a sense of warmth.

Hillary is concerned with the comfort of all the users of her house but does not want a slovenly setting. “I don’t want showpieces. I want pieces that people can be comfortable sitting in. I don’t want somebody feeling uncomfortable (...) [but] there’s a balance; I want it to be clean and well maintained and cared for (personal communication, January 13, 2012). Hillary does not feel comfortable or able to relax in spaces that are dirty. Comfort then is both physical and psychological.

Belonging. Physical settings that contribute to sense of home are those settings that promote gathering activities and demonstrations of group belonging. Participants referred to kitchens and media rooms as examples. Rooms that allow people to connect around an element were also mentioned, e.g., a fireplace, piano, or conversation seating area. Additionally, doors that open to expand an interior setting to include an exterior setting promote gathering activities.

Trista: With your kids and spouse, [home] is that place that enables connections. There has to be connections. There has to be family
relationships with the connections. I think the memories are part of it, too, which is where the structure comes into play. “This is where we had Christmas every year. This is where we had dinner” (personal communication, January 16, 2012).

An interior setting, which promotes this type of connection, contributes to feelings of belonging. In addition to setting that support feelings of belonging, participants prefer attributes that are comfortable, personal, and safe. Participants perceive that these physical attributes assist them in constructing a sense of home.

**Client-designer relationship**

At some point in their home-making experience, all of the participants worked with me as an interior designer and, in many cases, with other interior designers as well. When asked about the assets that interior designers bring to a residential client relationship, participants responded with two basic themes.

**Skill.** When clients hire interior designers, they expect them to have core knowledge, subjective as well as objective, about the field. Florence said, “[The designer] understood the concept. She was very helpful with the scale, proportions, balance, and interior detailing (personal communication, January 18, 2012). They want assistance in achieving a smooth fit between all of the activity systems in the setting systems of the house. Landon made the statement, “[The designer] brought new functional ideas [about] integrating the openness with the rest of the house so it’s functionally a piece. It’s not a weird aberration stuck on the end (personal communication, January 15, 2012). Clients appreciate designers explaining to them the process by which they arrived at their conclusions. They want to be informed and educated.
Additionally, clients expect interior designers to have professional communication skills. Participants often brought up the need for designers to listen intuitively and ask insightful questions. Kendra discussed the need for interior designers to understand their clients as individuals, “They have to have the skills to know what’s important to you even if [you] are not able to articulate it (…) Ask the right questions, observe, and find the answer even if your client doesn’t know it (personal communication, December 28, 2011). Conversely, Narissa knew what was important to her, but she experienced the need for her interior designer to mediate with her contractor.

I would like to talk about what happens when your client reaches an impasse of communication [with] the construction person. The interior designer plays an invaluable role (…) in finally being able to create a sense of home (…) when clients are no longer able to communicate with the [other] professional (…) [Designers] bring to the table all [their] interior design skills and become the mediator and are absolutely the key to the project continuing or happening at all. Our project would have stalled and died. It was important for [our designer] to step in and become the communicator. The contractor was able to hear [her] when he could not hear me any longer. I knew [she was] hearing me, so I wasn’t worried about the communication being lost.

Client motivations for hiring an interior designer involve, therefore, not only the application of core knowledge within the interior environment but also communication skills. Communication in the client-designer relationship encompasses industry partners
as well as design team members. Study participants affirm their need to be viewed not only as integral team members, but also as the highest authority within the team.

**Team with client.** In order for clients to perceive positive outcomes of residential interior design work, they must maintain control of the results. This need for control corresponds with the earlier findings on physical attributes (see *safe*). Phillip and Narissa succinctly articulate their frustration when their expectation of control was not met.

*Phillip:* [Many] interior designers, that I’ve been acquainted with, are so staunch and so rigid about how they want it done (…) They have a design plan, and they don’t listen to the client. We had another interior designer in this house, and I would have thrown her out in the first week if it hadn’t been for (…) one of her helpers.

*Narissa:* It was a bad relationship, and it ended badly and quickly. She wanted us out of the way. She wanted our house to be her work of art. We needed to be done (…) It’s really bad when that person is in your home (personal communication, January 17, 2012).

These findings suggest a possible theoretical link between engagement theory and residential client involvement.

**Client involvement**

Informal assessment of client involvement occurred in two phases. During the first part, I evaluated my perception (*ID, Error! Reference source not found.*) of the client participation during the design process, and I evaluated the number at which they
would score themselves (*self per ID*). During the second step, the clients evaluated their participation (*self*).

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*Figure 6. Completed Assessment*

Overall, client interviews compared with the dual evaluations of client involvement suggests that higher levels of engagement produce a richer sense of home. Robert, however, is an outlier to this assertion, and his low scores require an explanation. During our interview, Robert’s responses were unusual amongst the participants. He perceives that his sense of home is anchored within himself and that he does not form place attachment. He desires a visual image in his house, and he is passive in its creation. His scores do not invalidate the suggested linkage of client involvement and sense of
home. Rather they are a reminder that place attachment, specifically sense of home in regards to a house, is not a universal phenomenon.

The remaining participants, however, are motivated to engage when the interior designer partners with them to create houses that connect them to family and friends and are personal, comfortable, and safe. It is important to note that this comparison operates in isolation of other contributors to sense of home. Home, by the definitions of this study, occurs within a house. Other dwellers may or may not be involved in the house. Home is impacted by relationships or lack of them and by other social, economic, and political issues.

**Unanticipated findings**

Clients with high levels of engagement and deep sense of home still anticipate selling their houses. Life phases, economic and health issues, and personal relationships change. Although sense of home expands and contracts with these changes, houses as structures, have are limited in their flexibility.

Narissa: For me, my relationship to this house changed. I thought I would live here forever. I feel that the house is now holding us back. That’s my perception. It is not even something I’ve talked with [my husband] about until this moment (...) this house was very difficult for us to take on initially, and it has been the perfect house. It has tremendous status. People stop all the time, and I feel guilty for having my own thoughts about it. [But] I don’t want to cut off my own, really legitimate feelings. I feel that this house has now anchored us to a passage of time that was incredible. It has served us so well. It’s magnificent, but let it be
magnificent for someone else. I want to fly, be free, and I want the house to fly, be free (personal communication, January 17 2012).

Change in life is inevitable and participants prepare for that inevitability by contemplating selling their houses. Phillip made the observation, “[Selling this house] will be sad, but it’s something we will grow into because [the area is not conducive to senior citizens with health issues]. The winters are too long (…) At some point you need more than a house” (personal communication, January 17 2012).

Summary of what was found

Interior designer can contribute to participants’ sense of home to a limited degree. They can involve clients in the design process, understanding that the ultimate control of the project rests with them. Informing, educating, and designing with physical attributes that contribute to client comfort, belonging, safety, and personalization will assist the house owner in constructing a sense of home. Sense of home, however, is not limited to the physical attributes of the house. Life is more than a house. It is life phases, economic realities, health issues, and changes in personal relationships.
Chapter 5 – Conclusion and Implications

Conclusions

Impact of the study in terms of what was learned. Research was undertaken with the goals of understanding the motivation & outcomes of residential interior design work; understanding owner’s perceptions and preferences of physical attributes in their houses; and facilitating a greater understanding between client and designer. Although the study was small, each of these goals was addressed and understanding was increased. Research results suggest that client involvement will improve the motivations and outcomes of residential interior design work; increase an owner’s authentic sense of home, and provide a greater understanding between client and designer.

Strengths, weaknesses, and limitations of the study. This study provided insight into a select group of clients of one interior designer. Client relationships were developed over an extensive amount of time. Clients willingly had in depth conversations with the interior designer that they might not have found comfortable with other researchers. Alternatively, clients might have chosen to withhold information because of the long term relationship, or they might given statements that they believed I wanted to hear.

This study was also limited by the positive relationship that all participants had with their environments. As mentioned, no participants felt fear or danger within their houses. Home was defined as a positive relationship. There are many people not represented by this definition.
Implications

In order to address the criticism of interior designers as destroyers of authentic sense of home, a best practice of residential interior design might be to facilitate client involvement in the creation of sense of home. Interior designers might improve their client relationships with a more scholarly understanding of authentic sense of home, and the field of interior design might benefit from using engagement theory in future research studies.

Recommendations

This study was conducted with a convenience sample that included middle-class house owners in the United States. Including diverse demographics in similar studies will develop a richer understanding of the sense of home as it relates to the client-designer relationship. Studies with a diverse group of interior designers will also give a greater nuance to the research. Continuing to include client participation and engagement theory in interior design pedagogy, as in the Oygur & McCoy (2011) study previously discussed is recommended. Further research regarding client involvement throughout all phases of residential design is needed with students as well as interior design professionals. Further research regarding Continuing Education Units (CEUs) for interior design professional on client involvement could be useful in understanding the motivations and outcomes of residential design work. It might also be useful to eliminate the word home from future studies, in order to avoid confusion between the physical structure of a house and the positive state of being, home. In a different vein, dwellers could be asked, “What story does your house tell you?”
Summary

Residential interior designers may be portrayed as destroyers of authentic sense of home within the popular media. Interior design education and many professional designers strive to contribute to the house owner’s sense of home. In order to understand the motivation and outcomes of residential interior design work, a deeper understanding of owners’ perceptions of sense of home and their involvement to create that sense of home was researched with qualitative methods. A literature was conducted to investigate past research regarding owners’ perceptions and preferences of physical attributes that contribute to their sense of home as they are working with an interior designer. Data was gathered and analyzed in order to answer the question, “For those owners who have used residential interior designers for their dwellings, what perceptions and preferences of physical attributes do they believe contribute to their sense of home and what was their level of involvement in its creation?” It is hoped that the answers gained from the research contribute to further understanding within the interior design field.
REFERENCES


Schwarz, B. (2012). [A house is not a home].


APPENDIX

1. Semi-structured Interview questions

Authentic thresholds: Interior design client involvement in the creation of sense of home
Interviewer: Heather Carlile Carter

1. What do you think makes your house a home?
2. What do you think sense of home means?
3. So what specific things, or physical elements or attributes about your house that make it function as a home?
4. In what ways is flexibility of space important to you?
5. How aromas parts of the home to you?
6. What types of things do you have from when you grew up that reminds you of grandparents or your dad or anything like that?
7. What do you think your style is?
8. How does your style contribute to your sense of home?
9. How is having a kitchen part of making a home?
10. In your house what types of public space and private space do you have?
11. In what ways is safety important to you?
12. What assets were brought to the table by having me along side of you to help making decisions?
13. What things at the end of the project didn’t you like and wish you’d done differently?
14. How important is openness and visibility to you?
15. How important is light to you?
16. In what ways do you think your home demonstrates your identity? What about the identity of your family members?
17. How is this house different than the house you grew up in? What made it home?
18. How would you like to see visual drama in your home?
19. What about the “bones” of this house do you specifically like?
20. In what ways do you compare your house to the houses of your friends?
21. What else about house/home do you want to tell me that I haven’t asked?
2. Script used to Inform Subjects of the Research

- I am conducting a research study for my master’s thesis regarding homeowners’ sense of home. My research participants are middle-class, suburban homeowners who have used my residential interior design services. If you are interested in participating, I would like to interview you.

   The first interview will be audio recorded and will be kept confidential. The interview will last approximately 60-90 minutes and will take place in your house. *(For those owners who no longer live in the houses, or owners who do not live within my vicinity, I will use phone interviews, Skype, and email.)* I will have a few standard questions about how you make your house into a home. I expect those questions will lead us into non-scripted questions about your sense of home, but you don’t have to answer anything you do want to. Everything you tell me will be confidential and kept anonymous in my thesis.

   I’ll bring my camera, and I’d like you to take photos for me of your house, of things or physical elements that are meaningful to you that you want me to know about. If it’s all right with you, I will also take photos. These photos will also be made anonymous. All items that would identify you will be blurred of them. I will not use any photos without your permission.

   As I’m analyzing the information you give me, I’ll touch base with you and share what I’m finding. I’d like you to help me know if the conclusions I make seem reasonable to you. At any point in my study you can stop participating. Would you be willing to be a research participant for my study? If so I have a consent form for you to sign.
3. Consent for Participation in Interview Research

I volunteer to participate in a research project conducted by Heather Carter from University of Missouri. I understand that the project is designed to gather information about how homeowners develop their sense of home. I will be one of approximately 20 people being interviewed for this research.

1. My participation in this project is voluntary. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without penalty.
2. I understand that most interviewees will find the discussion interesting and thought-provoking. If, however, I feel uncomfortable in any way during the interview session, I have the right to decline to answer any question or to end the interview.
3. Participation involves being interviewed by Heather Carlile Carter. The interview will last approximately 60-90 minutes. Notes will be written during the interview. An audio recording of the interview and subsequent dialogue will be made in order to transcribe the interview to written text. The recordings will be destroyed at the completion of the study. If I don't want to be taped, I will not be able to participate in the study.
4. I will be asked to take photographs of elements of my household interior that are meaningful to me. Heather Carter will also take photographs of the interiors. No photographs will be used without my consent and all identifiable information will be removed. Ms. Carter may want to use some of the photographs in public presentations related to the research. There is a Media Records Release Form attached that outlines several possible uses and asks for your specific consent to use the photographs in each way. If you agree to allow these items to be used after this research study is over, please read, initial, and sign the Media Records Release Form in addition to this consent form.
5. I understand that the researcher will not identify me by name in any reports using information obtained from this interview, and that my confidentiality as a participant in this study will remain secure.
6. Subsequent uses of records and data will be subject to the following procedures which protect the anonymity of participants:
   a. No identifiable media will be available to anyone outside of the research team.
   b. Recordings and photographs will be stored on a password protected recording device and computer.
   c. Recordings will be kept for the duration of the research project; photographs (without personal identifiers) will be a permanent part of the thesis document. No photographs will be kept with identifiers after the conclusion of the research study.
7. I understand that this research study has been reviewed and approved by the Campus Institutional Review Board (IRB) at the University of Missouri. For research problems or questions regarding subjects, the IRB may be contacted through the information below:

**Campus Institutional Review Board**
483 McReynolds
University of Missouri
Columbia, MO 65211
573 882-9585 phone
573 884-0663 fax

8. I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.

9. I have been given a copy of this consent form.

______________________________  _______________________________
My Signature                             Date

______________________________
My Printed Name

______________________________  _______________________________
Signature of Heather Carter                             Date

For further information, please contact:

**Dr. Ruth Brent Tofle**
Professor, Department Chair
**Department of Architectural Studies**
137 Stanley Hall, Columbia, MO 65211-7700
Phone (573) 882-7224, Fax (573) 884-6679
TofleR@missouri.edu
4. Research Media Records Release Form

As part of this project we will make photographic and audio recordings while you participate in the research. Please indicate below by initialing what uses of these records you consent to. This is completely up to you. We will only use the records in the way(s) that you agree to. In any use of these records, your name will not be identified.

The photographs can be used for scientific publications. __________
Initials

The photographs can be shown at meetings of scientists interested in the study of environmental behavior. __________
Initials

The photographs can be shown in classrooms to students. __________
Initials

The photographs can be shown in public presentations to non-scientific groups. __________
Initials

I have read this form and give my consent for use of the records as indicated above.

Signature ____________________________ Date__________________