



Evaluation of Interior Architecture Education Programmes in Terms of the Multidisciplinary Approach**

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ABSTRACT

Purpose: Interior architecture is based on theoretical, practical, and practice-based knowledge associated with other design disciplines that form a multidisciplinary framework. The aim of this study is to evaluate the art, science, and technical competencies that form the basis of knowledge and skills for the students within interior architecture education in Turkey. The other discussion is to what extent the courses provided during education meet the basic learning outcomes and provide for the professionals as part of the multidisciplinary study. **Research Methods:** Courses included in educational programs are categorised under 'theoretical/theoretic', 'artistic/aesthetic', and 'technical/practical', and are taken as a basis in the study, and the ratios and quantitative response values are determined. Besides, the joint readings of the subject are obtained by the interviews conducted with professionals.

Findings: In the research, the numerical data of the courses related to art and aesthetic values, and the courses aiming at the application by transferring technical knowledge are obtained. The theoretical course workload yielded higher values. For findings related to the basic competencies acquired by the professional interior architects, there is the problem with 'technical expression' and 'experience in practice' within education. **Implications for Research and Practice:** The discussion of the standardisation through the educational programs should be avoided with a flexible approach. The consistency will be ensured through training practices and collaborations aimed at professional practices. In the future, collaborations for professionalism and studies in education and practice will play a supporting role after the graduation of students.

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Introduction

Interior design includes the whole of relationships that deal with shape and make sense of design criteria in line with the user's desires and needs within the structural body associated with the human being's physical and perceptual dimensions. In today's world, where information and communication technologies are increasing and boundaries are removed in all areas, multidisciplinary interaction areas are emerging and expanding. Such approaches develop new markets, new needs, and new usage areas emerge from the digital age. With the new needs acquired, new markets opened, and approaches developed, the search for new information and thus, collaboration increases. The reflections of these developments have found their equivalents in the field of education as well. Jacques-François Blondel, a French architect and teacher, criticises 'Academie des Beaux-Arts' training system, which preceded him with a traditional structure called 'classical'. It is the centralising of science and art activities as a proposal for a radical change in design education. It emphasises the necessity of knowing geometry, arithmetic, mechanics, hydraulics, sundial, fortification, perspective, and stone cutting, which are necessary for architects (Jacques, 1977). This approach describes the basis for the development and sharing of multidisciplinary knowledge.

According to the IFI Interiors Declaration, which forms a unified basis for understanding Interior Architecture's core tenets, by the International Federation of Interior Architects/Designers (IFI), theoretical, applied, and innate knowledge are fundamental to the practice of interior design and interior architecture. The confluence of environmental psychology and the science of anthropometrics are critical to the quantitative and qualitative knowledge that form the practice of interior design and interior architecture (2011).

Historically, the subject of interiors has been perceived as a marginal pursuit, mostly vocational in bias and lacking intellectual gravitas. It has often been misunderstood as a subject that appeared unscholarly and intellectually unsubstantiated. This was a view that was propagated mostly in the early twentieth century. It was a position that proliferated during the early stages of modernity when the interior realm was professionally integrated into the built environment and was no longer considered a distinct and unique entity. It is an opinion that has endured, quite often because of the alleged, unprofessional, and unregulated status of the designer in some parts of the world (Brooker, Weinthal, 2013)

Conversely, because of its ability to encompass and, in turn, reflect a variety of forms of human inhabitation and its capacity to represent and engage with a full range of social, economic, and political issues, the practice of the creation of the interior can be considered to be a process that creates a space that is central to all human existence. The interior can be understood as the result of a complex weave of values, issues, and spatial formations; these could be both physical and mental structures. The interior can be perceived as an entity that is shaped by its use, its politics, its gender, and its history, and many other real and unreal constructs. Therefore, the discipline of interior architecture and design can be considered to be substantial and expansive, primarily

because of many areas that it may influence and engage with (Brooker, Weinthal, 2013).

According to the International Federation of Interior Architects/Designers (IFI) definition, interior architecture is a work carried out to improve the quality of life, protect the health and comfort of users, and ensure the safety of the users (IFI, 2011). In the discipline of interior architecture, the design approach is based on the relationship between the user and space, and the basic approach is that the needs of the user contribute to the quality of life. The discipline of interior architecture deals with the design problem with its functional, structural, and aesthetic dimensions and establishes a synergy with them. The way the design is handled is established by considering the needs of the user and the desired atmosphere and sense of space together with the structural features and requirements of the space to create the spatial identity. At this point, all kinds of developments, transformations, and occurrences in social life get responses in the formation of spaces. The discipline of interior architecture follows the physical interventions related to the building's structural processes and the social processes and personal features of it. All kinds of communal and social developments and changes form out variations in physical environments that people live in (Aktas, 2005). In connection with these, interior architecture is to design spaces with all of the requirements for different functions and purposes in which human beings are involved. Following such a definition, it can be understood that interior architecture, which is an occupational branch associated with people and living together, is a combination of relationships within its own structure, having a function, structure and aesthetics all together (Ozdamar, 2019).

Interior architecture is an integrated design phenomenon in which multidisciplinary and multi-relational systems are designed together. All different but related design approaches, such as material selection, design of the reinforcement of design elements and ergonomic availability for the humankind with universal design, creation of spatial acoustic conditions, the creation of the illumination of the environments needed depending on the functions, the design of escape routes for emergencies such as fire, and user load relationships are just a few of them. The important thing in the interior architecture approach is to meet the space's functional requirements and the necessary arrangements and designs, ergonomic, functional and psychological (perceptual), aesthetic and comfort-oriented values in line with the needs of the user (Ozdamar, 2019).

These processes, which involve a reciprocal and dynamic relationship, also affect the configuration of the interior space. The spatial change created by human dynamics maintains its relation with the behaviour form created by the dynamics of space. The interactional framework of the professional discipline of interior architecture, which will ensure that these effective processes are carried out soundly, would only be responded by the educational framework in which the necessary and sufficient information content and transfer are provided to the interior architects, who will perform this profession. The system approaches and contents within the educational framework in which the vocational competence is gained should possess a quality and quantity that constitutes the basic infrastructure that can meet the future requirements

(Parlak, 2017). In this respect, the evaluation of the educational framework must be evaluated by the awareness of the existence of the multidisciplinary interactions.

The basis of multidisciplinary studies is constituted by the studies focused on human-oriented comfort and necessities formed out by the user age, which is important for the user's availability. These studies are also the focus of design and the main link between multidisciplinary intersections. This type of relationship compares us with the 'designer thinking' method described as multidisciplinary studies and people-oriented solution-seeking method. Ozturk (2016) mentions that there is no single definition framework for designer thinking methodology and that different methods are applied. Accordingly, Brown's (2008) approach consists of three stages: inspiration-comprehension-practice. In contrast, the Hasso Planter Institute of Design (Stanford University) uses a six-step method of understanding, consisting of observing, developing, understanding, prototyping and testing, and positions the design in the centre of businesses, technology, and people. At this point, Ozturk (2016) states that 'designer thinking' methods show similarities in content, but there are differences in ranking and application in stages. In this study, interior architectural educational programmes of different universities in Turkey, which study designer thinking methods, are examined. It is confirmed that, in design education, teaching is formed by methods that establish relations with multiple disciplines, collaborative supportive of group work, and course contents.

In our era, we encounter some digital age individuals that constitute 1/3 of our population, who are unprejudiced, reformist, and endeavouring to possess new information and a practical lifestyle and who are concurrently educated to tertiary level called, in literature, the 'Digital Born'. In the rapidly changing and developing world of communication and technology, a communication and interaction network is formed, in which the borders become transparent and new insights and lifestyles are produced. It is necessary to develop an educational structure capable of responding to the understanding and conditions of the age that can correspond with this process, which is constantly developing.

Multidisciplinary Design Approach

Interior Architecture discipline has a multidisciplinary structure associated with and nourished from the other design disciplines. In this respect, it should include design approaches that include the framework of a multidisciplinary network of relations, and produce joint works with different disciplines on theoretical, practical and artistic basis. The establishment of multidisciplinary cooperation in the field of education, too, not only contributes to the development of different field disciplines, but also paves the way for students to have multiple/different perspectives and ways of thinking. Multidisciplinary training studies allow the participant disciplines to define the interrelated interfaces. In other words, providing different perspectives will provide the basis for establishing the theoretical relations of common denominators.

There is the risk of creating an introverted structure in a disciplinary approach and being within narrow limits against newly developing and changing approaches within

the field's boundaries. It is necessary to examine newly developing areas in different platforms where global communication and interactions are involved (Demirarslan, Demirarslan, 2017). Interior Architecture is nourished from different fields such as City and Regional Planning, Architecture, Engineering, Landscape Architecture, Archaeology, Interior Restoration, Graphics, Art History, Sociology, Psychology, and History. It will be possible to produce application-oriented works through multidisciplinary joint studies such as production details and materials with high aesthetic values, contributing to the field, whose technical requirements are analysed. Furthermore, joint studies with professional disciplines are thought to significantly impact the success of both education and training (Ozdemir Isik, Sayitoglu Tas, 2018). This multi-productional relationship's success can result from collaborative work of different disciplines that nourish and supplement each other.

The universities in which basic knowledge about vocational training are gained are educational institutions. They are obliged to ensure that interior architect candidates are equipped with theoretical, aesthetic, and technical knowledge. Interior architecture contains plastic values required by the fine arts division, whereas technical and physical forms of relationship have to be resolved within the space design's integrity (Aktas, 2005).

There is the expectation that there will be a spatial response with the usage of user requirements by considering the multi-system framework together in occupational professionalism. This should be ensured by the knowledge and professional equipment education whose qualifications are determined within undergraduate educational programmes. In this context, it is important to define and frame the educational identity to gain theoretical, aesthetic, and technical knowledge in interior architecture courses.

The relations of the courses, quality of the content, and the diversity of the education range for interior architecture education programmes should be considered to acquire the knowledge required in professional applications. Nowadays, it is possible to see the search for different educational identities in design, such as having combinational projects with interior architecture and architecture or architecture with landscape architecture. It is possible to say that universities are looking for different ways to renew their multidisciplinary educational policies towards design education. For example, for Danish design students to gain a multidisciplinary perspective, it was suggested to increase the collaboration between design education and other disciplines, especially business, humanities, social sciences, and science (The Vision of the Danish Design 2020 Committee, 2011, p.35). 'Singapore's education policy for universities is to move towards a more holistic, multidisciplinary design education and to integrate design into teaching and learning activities of other disciplines (engineering and business schools... etc.)' (Design Singapore Initiative, 2003, p.26). As can be seen, collaborative studies between different disciplines and design education are encouraged, and design, which is accepted as a basic discipline, has a multidisciplinary binding role. In a study, it was suggested to include disciplines in education programs (Ozturk, 2016). In this respect, it is thought that if multiple interactions in the field of education are correctly linked in a globalised world, it will

lead to the formation of innovative and creative systems to improve the search for quality in education.

In the scale determined within this framework, the theoretical/theoretic, artistic/aesthetic, and technical/practical values are expected to contain a sub-structure in which they are associated with each other through part-to-whole relationships depending on needs and design decisions. Students are provided with multi-dimensional ways of thinking and association skills during the education process. Due to the dynamic developments, the necessity of feeding designers from different sources arises (Kecel, Togay, 2017).

It is expected that professional people who are educated in interior architecture will be able to use theoretical, practical, scientific, and practice-based knowledge, develop and produce creative thinking. Additionally, they will possess both analytical thinking structures and perceptual values that can perform fictional synthesis.

The first problem questioned within this study is to answer the question, 'At which ratio is interior architecture education based on theoretical, practical, and aesthetic teaching knowledge, which form the basis of knowledge and skills for the education system of interior architecture in our country'. When it is categorised and examined from this aspect, it will be possible to obtain numerical distributions with basic course ratios in educational programs. However, it is impossible to say that the analysis made based on the course titles and hours given in the programs is sufficient. The course processing and contents may vary depending on the period, how the teaching staff gives the lecture, and the method it is carried out in. However, the results obtained through this process are to learn about the quality that can be used to determine the general trend and draw its framework.

Another problem to be discussed is the extent to which the course distributions given in the education process meet the learning outcomes of multidisciplinary work in professionalism and the extent to which they nourish the professional person.

Occupational Competence within Professional Life

The establishment of multidisciplinary relations, the introduction of new information and analysis, and the necessity of cooperation have initiated a search for educational institutions' responses. The basis of these searches was formed by designers' expectations to solve design problems in multidisciplinary work environments in today's market. In a multi-relationship network, designers who are experts in different but related fields have been trained in practice. This development in practice has also been reflected in the field of education. In academic studies, the design discipline has developed joint programmes by working with different disciplines that are not of the field.

Today, the intersection relationship between design education and design practice is widely discussed. As lifestyles and cultural perceptions change, so does social perceptions and behaviours, which lead to differentiation of needs and spatial responses. Such rapid consumption and rapid ageing of functions reveal the

importance of research and evaluation in the design process. At this point, it is necessary to configure and integrate the design process with research and education. However, it is not easy to reach an interaction between education and practice. Sanders (2017) mentions that some gaps may occur. Research and data obtained in universities are not realised and used by designers who are practising, and platforms that will provide benefit in terms of applications are not investigated. It is possible to mention the lack of interaction and the formation of gaps between educating and pragmatic designers (Sanders, 2017).

The measure of the current educational system's success emerges only in professional practice areas where professional knowledge, ability, competence, or qualification is tested. Interior architects trained in field discipline can take part in complex business fields and multidisciplinary teamwork after graduation. This may mean that the expectations of new graduates will be higher and/or insufficient. To catch up with the changes of our age and be prepared, it is necessary to correctly construct the cross-section between the dynamics of the educational system and professional practice expectations and evaluate the interacting relationships accordingly. It is no longer sufficient and possible to strictly adhere to the approaches used in today's educational systems. The search for a system needs to be handled with clear boundaries that meet the industry's needs and expectations, including technological reflections in all areas.

Based on these aims, the research questions for this study are;

1. What is the distribution according to the course weights in interior architecture educational programmes in Turkey? Does the basic educational knowledge acquired by students concentrate on practise or the theoretical field? What are the learning outcomes?
2. What are the implications between education and occupational competence expectations so that interior architecture education in Turkey can relate to professional practices' internal dynamics?
3. What are professional interior architects' expectations from new graduates in technical, artistic, and theoretical knowledge for their professional life?

Method

Research Design

The study's main point is based on the questions related to interior architecture's education and application areas. Education, which forms the first section of this research, is evaluated under undergraduate programmes running on interior architecture in Turkey. The analyses were carried out through the course schedules announced by the departments on their official websites. As no information was retrieved over the internet on Hasan Kalyoncu, MEF, Ozyegin, İstanbul Rumeli, and Kutahya Dumlupınar Universities, they were excluded from the evaluation. From the

results obtained in 2019, the numbers and hours of the courses provided at the universities, listed under 'courses and curricula', were evaluated on whether they were taught 'theoretically' or 'practically', and their distribution ratios within the educational programmes were calculated.

In the field of practice, making up the second part of this study, interviews were conducted with occupational professionals. Professionals who run their own interior architecture offices were asked about their expectations from newly graduated interior architects on their basic professional knowledge on technical, artistic, and theoretical aspects. Experienced problems, their areas, and the missing aspects of the practice were discussed in a question-answer format. The same questions were asked to the participants in the verbal interviews. Similar expressions were grouped, and a joint evaluation was obtained.

Research Instruments and Procedures

The research boundaries for the first section aimed at education is constituted by undergraduate education programmes in 'interior architecture/interior architecture and environmental design' that actively provide education in fifty-six (56) universities in Turkey as of 2019. The course clusters and groups of the departments taken under evaluation are represented under the headings 'theoretical/theoretic', 'artistic/aesthetic', and 'technical/practical'. The universities' elective courses are divided into 'department electives', 'faculty electives', and 'university electives', but they were not included in the study as they differed between the credit weights and the application methods. The theoretical and practical percentage weight values of the obtained data were taken based on the course groups in the created categories.

In the second part of the study, the research was conducted with open-ended questions during the interview with thirty-two (32) professional interior designers/architects who have offices on 'interior architecture project and construction'. The professionals selected for the study were the ones who got their university education in interior architecture. The answers given by the participants for the open-ended questions were matched, the common definitions and terms used were coded, the terms obtained with the similarities were defined, and the basis for the evaluation was formed. For this research, the ethical committee approval was given by 'The Art and Humanities and Social Sciences Research Committee of Baskent University' on March 04, 2021 with decision numbered 21725.

Data Analysis

It is understood that there are fifty-six (56) units of Interior Architecture/Interior Architecture and Environmental Design departments through the information provided by TMMOB -The Chamber of Interior Architects of the Republic of Turkey. According to the data announced by YOK (The Higher Education Council), the departments are located under different faculties of the universities, and there are two names for the departments; Interior Architecture and Interior Architecture and Environmental Design (Table 1 below).

Table 1

Faculty of Interior Architecture/Interior Architecture and Environmental Design

Faculties	Department	Other Departments
		Architecture
Faculty of Fine Arts		Urban Design and Landscape
Faculty of Fine Arts Design and Architecture		City and Regional Planning
Faculty of Fine Arts and Architecture		Industrial Product Design
Faculty of Fine Arts and Design		Visual Communication Design
Faculty of Architecture	Interior	Graphic design
Faculty of Architecture and Design	Architecture/Interior	Painting
Faculty of Engineering and Natural Sciences	Architecture and Environmental Design	Sculpture
Faculty of Engineering and Architecture		Ceramic
Faculty of Engineering – Architecture		Fashion and Textile Design
Faculty of Art and Design		Cinema and Television
Faculty of Art, Design and Architecture		Fine Arts

It is understood that the departments of Interior Architecture/Interior Architecture and Environmental Design are associated with other departments within the faculties to which they are affiliated (see Table 1 above). It is observed that this connection constitutes a system pool for establishing a multidisciplinary relationship within the framework of holistic design values.

In the study, the educational programmes' courses were analysed by creating sub-headings according to the course definitions (Fig. 1 below). Accordingly, the 'theoretical/theoretic' group was discussed under the subheadings of 'History', 'people/space', and 'general', the 'artistic/aesthetic' group under 'Aesthetic', and the 'technical/practical' group under were under the subheadings 'Structure/Construction', 'Expression/Communication', 'Practice' and 'Design'.

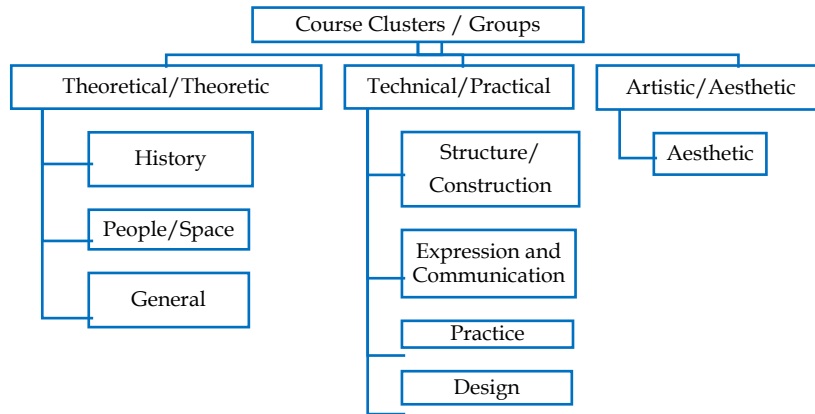


Figure 1. Course Groups in Interior Architecture/Interior Architecture and Environmental Design Departments

When the distinction between ‘theoretical’ and ‘application’ is examined in the Interior Architecture/Interior Architecture and Environmental Design course programmes, it is seen that theoretical courses are mostly collected under the headings of ‘History’, ‘Human/Space’, and ‘General’ (Table 2 below). Main theoretical course groups and course samples at the interior architecture departments available in Turkey are, including but not limited to, as follows.

Table 2

Theoretical/Main Course Groups and Samples in Interior Architecture/Interior Architecture and Environmental Design Departments

THEORETICAL							
BASIC AREA	HISTORY		PEOPLE/SPACE		GENERAL		
INFORMATION AREA	SPACE-DESIGN HISTORY	FURNITURE HISTORY	ERGONOMY - ENV. PSYCHOLOGY	DESIGN-RESEARCH METHOD	ENGLISH LANG.	TURKISH LANG.	ATATURK'S PRINCIPLES AND HISTORY OF TURKISH REVOL.
	History of Built Env.	History of Interior Architecture and Furniture I	Ergonomics	Design and Perception of Space I	English Language	Turkish Language and Literature I	Ataturk's Principles and History of Turkish Revolution and Form. of Modern Turkey
SAMPLE COURSES	History of Architecture and Art I	History of Furniture	Built Environment and People	Use of Basic Information Technologies	English for Arch.	Turkish Language I	Ataturk's Principles and History of Turkish Revolution
	History of Art and Architecture	History of Interior Architecture and Furniture	People and Environment I	Introduction to the Project	Academic English	Turkish Critical Reading and Writing	History of Turkey

Another main topic, 'practice' is teaching and developing occupational practice within interior architecture education. Main course groups and course examples include, but are not limited to Table 3 below.

Table 3

The Course Groups and Samples in Interior Architecture/Interior Architecture and Environmental Design Departments

APPLICATION						
BASIC AREA		STRUCTURE/CONSTRUCTION				
INFORMATION AREA	STRUCTURE KNOWLEDGE	FURNITURE MAKING METHODS AND TECHNIQUES	INTERIOR CONSTRUCTION AND MATERIALS	INTERIOR ENVIRONMENTAL CONTROL SYSTEMS		
SAMPLE COURSES	Construction and Materials	Product Detailing	Material and Detail Knowledge I	Architectural Acoustics and Lighting		
	Structural Systems	Product Design	Building and Construction in Interior Architecture	Technical Equipment and Installation		
	Architectural Physics and Behaviour	Modular Systems	Interior Architecture Detail Design	Colour and Light in Space		
BASIC AREA		EXPRESSION AND COMMUNICATION				
INFORM. AREA	TECH. DRAWING	DESIGN-GEOMETRY	TECHNICAL DRAWING-PERSPECT.	VISUAL EXPRESSION TECHNIQUES	FREE DRAWING TECHNIQ.	COMPUTER-AIDED SPACE DESIGN
SAMPLE COURSES	Technical Drawing I	Thinking Mathematic.	Perspective	Architectural Presentation Techniques	Free Drawing Techniques	Computer-Aided Design
	Technical Drawing	Geometry	Graphic Com. I	Expression Techniques	Sketching in Design	Advanced Computer Applications Basic
	Building Surveying and Drawing				Drawing and Visual Expressions	Computer Techniques and Usage
BASIC AREA		PRACTICAL				
INFORM. AREA	COST ANALYSIS	PROFESSIONAL PRACTICE	INTERNSHIP STUDIES	PORTFOLIO		
SAMPLE COURSES	Building Cost in Interior Architecture	Building Survey and re-functionalization	Industrial Training I	Portfolio and Presentation Techniques		
	Practical Applications in Design I	Application Project I	Professional Experience - I	Portfolio		
		Survey and Restoration II	Internship I-II			
BASIC AREA		DESIGN				
INFORM. AREA	DESIGN EDUCATION	BASIC ART/DESIGN EDUCATION	ENVIRONMENTAL DESIGN	FURNITURE DESIGN		
SAMPLE COURSES	Project	Basic design	Environmentally Responsible Building Design	Furniture Design		
	Interior Project	Architecture	Basic Design in Interior Architecture I	Introduction to Project and Environmental Design		
	Interior Design Studio					

Even though the course groups presented under the heading of ‘practice’ have an effective number in the curriculum, it is useful to evaluate the courses based on the ‘practice’ and ‘theoretical’ hours.

‘Artistic/Aesthetics’ course groups (Table 4 below) constitute the course groups provided within interior architecture education, for cultural and intellectual teaching for identification, editing, presentation, and visual transfer of design elements such as colour, texture, and light in making decisions for space configuration, atmosphere formation, and concept decision etc. are not limited to the following.

Table 4

Artistic/Aesthetic Course Groups and Samples in Interior Architecture/Interior Architecture and Environmental Design Departments

ART			
BASIC AREA	AESTHETIC		
INFORMATION AREA	PRESENTATION AND EXPRESSION	VISUAL ARTS AND DESIGN	THIRD DIMENSION
SAMPLE COURSES	Artistic Presentation Methods	Printing-Painting	Artistic Painting (free hand)
	Presentation and Expression Methods Pattern I	Illustration Serigraphy	Sculpture

The evaluation based on the ‘application’ and ‘theoretical’ hours of the courses in the curriculum are as follows:

The values for the distribution of ‘Theoretical-Practical’ courses (Table 5 below) reveal that 46.13% of the courses are theoretical, and 53.87% are practical. When theoretical and practical courses are combined, 55.73% of the total hours are theoretical, and 44.27% are practical. Although the number of practical courses is more than the theoretical courses; the theoretical course hours are more than the practical course hours.

Table 5

Distribution ratios of Theoretical/Practice Courses in Interior Architecture/Interior Architecture and Environmental Design Departments

		THEORY		APPLICATION		TOTAL	QTY	%
THEORETICAL	HISTORY - THEORY	1456	Hours	334	Hours	1790	657	30.62%
	GENERAL	815	Hour	64	Hour	879	333	15.52%
	SUBTOTAL	2271		398		2669	990	46.13%
APPLICATION	EXPRESSION – COMMUNICATION	517	Hours	571	Hours	1088	299	13.93%
	STRUCTURE - CONSTRUCTION	527	Hours	387	Hours	914	263	12.26%
	PRACTICAL	93	Hours	163	Hours	256	139	6.48%
	DESIGN	1103	Hours	2065	Hours	3168	455	21.20%
	SUBTOTAL	2240		3186		5426	1156	53.87%
TOTAL	4511		3584		8095	2146	100.00%	

Expectations of Occupational Competence in the Professional Field

Oral interviews were conducted with 32 professional interior architects/designers to determine professional life's basic competencies. Definition of the term 'New Graduate' was defined as newly graduated interior architects/designers with experiences ranging from 1 to 5 years. The common terms obtained through the open-ended questions were brought together, and the definition codes on which the study was based were obtained (Table 6 below).

Table 6

Definitions of Terms Based on the Study

Term	Definition
Aesthetic Value	Definition of visual expression of design, with project presentation and methods of expression
Aesthetic concern	Concern in project presentation, visual expression of the design and methods of expression
Intellectual Knowledge	Knowledge and assessment skills for culture and art in the courses in undergraduate programs
Professional Terminology	A collection of terms belonging to the science, art and technical field for the interior architecture profession
Construction/ Detail Drawing	Construction and detail drawings of the fine structure and product design designed in the application project (1/1, 1/2, 1/5, 1/10)
Applicability	Having competence in construction and detail drawings for application
Basic Material Knowledge	Knowledge of the type, basic properties and application properties of materials

Answers given to the open-ended questions were defined and evaluated as 'adequate' and 'insufficient', and sub-definitions of each question were included with the explanations.

Question 1: To what extent did the newly graduated interior architects deal with the aesthetic values for design in their space/product design, and how did they deal with it?

24 participants answered the aesthetic evaluation during the project as adequate and 8 answered as insufficient. The aesthetic concern during the project and construction was answered by 3 participants as adequate and 29 as insufficient.

Positive values: 75% of the newly graduated interior architects/designers consider the aesthetic values for design during the 'project' phase.

Negative Values: The designs exceed the economic limits of the customer in terms of cost. It is stated that they are spending a lot of time on the aesthetic values of the design, as they cannot fully understand what the customer needs from the project.

It is stated that 90,62% of the new graduates can put 'Aesthetic concern' ahead of customer needs and the space requirements in project design and its applicability.

Question 2: What is the level of self-expression of newly graduated interior architects/designers regarding their intellectual knowledge by their relationships with the customers and their feedback?

4 participants answered the evaluation of intellectual knowledge usage as adequate and 28 answered as insufficient. The use of professional terminology was answered by 2 participants as adequate and 30 as insufficient.

Negative Values: The professionals think that how newly graduated interior architects/designers express themselves during their interactions with customers do not reflect their cultural accumulation and intellectual level, which should be in line with or relevant to their educational level. Weaknesses and hesitations were reported at the rate of 87,5% of their occupational terminology, where they used to express their own decisions.

Question 3: What are the skill levels of newly graduated interior architects/designers in forming details during the project phase, making suggestions for the manufacturing drawing's application process?

2 participants answered the evaluation of the capability of detailing as adequate and 30 answered as insufficient. The evaluation of drawing applicability was answered by 6 participants as adequate and 26 as insufficient.

Negative Values: It is mentioned that when newly graduated interior architects/designers need to make an instant and fast hand drawing for detailing and manufacturing, 87,50% of them are insufficient, and that inadequate technical drawing skills have an effect on this. They also have difficulties in making new details and drawings due to their lack of knowledge in manufacturing and materials; therefore, they cannot develop sufficient application suggestions. Thus, the drawing drafts' applicability is found to be insufficient by 81,25%, but it is emphasised that this is understandable as they are inexperienced.

Question 4: What about the status of newly graduated interior architects/designers' material knowledge and skills?

28 participants answered the evaluation of basic material knowledge adequate and 4 answered as insufficient. The evaluation of new material knowledge was answered by 1 participant as adequate and 26 as insufficient. 6 participants answered the evaluation skill of using this knowledge as adequate and 26 answered as insufficient.

Positive Values: It is considered that 87,50% of newly graduated interior architects/designers know the name and technical properties of the main materials used for the application.

Negative Values: Although professionals think that new graduates know the basic materials at a rate of 87,50%, it is stated that they have a lack of knowledge about the details of using those materials. However, it is shared that this situation can be overcome with experience. It is thought that they do not know the new materials at

the desired level with a percentage of 3,12%, and their ability to use information is not at a sufficient level at 18,75%.

Results

The main point to be discussed within interior architecture education is 'Does it meet with the needs of the professional practices' which is the main question in the educational procedure. The interior architecture education is the preparation for 'professional life', but is it appropriate with the needs?

Based on the values contained in Table 5, theoretical courses have 46.13%, and application courses have 53.87% as the number of courses. So it demonstrates that there are more practical courses within the educational programmes of interior architecture.

However, when the total hours of the theoretical/application phase courses are evaluated, it is seen that the theoretical phase possesses 55.73% of the total hours and the application phase possesses 44.27%. At this point, it is possible to state that the educations provided in interior architectural department programs are 'theoretical'. Therefore, it may be said that; even though the application phase is much more relevant to interior architecture within professional life, the educational phase mainly deals with theoretical matters.

Furthermore, the main problem seen in the values is with the 'practical' courses, according to Table 5. Although the profession has attitude with the practical issues, it has the lowest degree in the table, with 6.48%. Furthermore, those courses have theoretical and practical parts within them. When the hours of the theoretical and practical parts are compared, it is seen that the theoretical has 93 hours, and the practical part has 163 hours.

The distribution ratio of practical hours with the subtotal of application hours (163/3186 hours) are 5.12% of the total application of courses. When it is derived with the total application course hours 163/3584, it gives us 4.55% of the total hours, then again with the total course hours 163/8095 gives us the percentage of 2.01% of the total.

The practical courses have a total of 6.48%, which is the lowest degree within the courses; this raises the question 'Will students be able to accomplish or be successful within their professional lives that they will be 'producing' their design?'

Additionally, the expectations of occupational competence in the professional field the question, 'what implications should there be to build a relationship between interior architecture education and the expectations for occupational competency and for the links that are envisaged to be available at the intersection of these?' may be answered as follows:

Industry and technology are in continuous development and change. In connection with this, the perceptions of society, lifestyles, and expectations also change. As the

digital age returns, in an environment where communication is provided worldwide, expectations are increased, demanded, and consumed quickly. The adaptation of spaces to the change of the user's desire and the speed of life in every aspect slows down in a sense, it is stacked with the effect of speed deceleration. As the access to information proliferates, uncontrolled and non-synthesised solution-oriented pollution increases. It is thought that a clear and rational solution can only be achieved through the connection and association of the educational system and professional practice.

'Designing the future by the designers', in this respect, social and communal developments should be observed, and the changing social identity should be examined correctly. Users are behaving according to their perceptions, and the behaviour affects the space and space renovations. Spatial changes affect human behaviours, and this dynamic cycle maintains its continuity. At this point, designers who impact the construction of the future need to rethink what their future roles should be. The configuration of this thinking system is 'education' itself. In this regard, the educational systems and their structural configuration are effective and important. For these reasons, the educational system should be adaptable to change and should be able to develop.

The values of the intersection between the educational institutions that meet the professional competence and the occupational practice, in other words, the physical field for the user's needs, are determined by the way the data from both fields are associated with each other. Should the outcomes of education be more pragmatic in this sense? Only such approaches to practical analysis can invalidate the point of view of art and philosophical association configurations. However, interior architecture is a discipline at this intermediate point. Art, aesthetics, science, and analytical thinking systematics should be handled together, and relationship configuration should be formed between them.

The courses' interior architectural education programmes were categorised under the headings of theoretical/theoretic, artistic/aesthetic, technical/practical, and the situation was determined for the current educational system in line with the data obtained. The courses' numerical data aimed at nourishing theoretical knowledge, art and aesthetic values, and basic technical knowledge transfer were obtained. Quantitative values of these data were calculated both in general and in their own groups. According to the findings, theory-based courses are more valuable than technical/practical and aesthetic-oriented courses.

It is possible to summarise the cases that come forth in the research findings as the following; the expectation of strong presentation of technical expressions, the lack of practical experiences, the problems experienced in the analysis of the instant details, and the deficiencies experienced in the form of expressing themselves. Although the discipline of interior architecture within different faculties has its own field, it is necessary to work closely with different disciplines and to engage in related production connections due to its professional framework. It is linked to all relevant disciplines between the 1/1 industrial design scale and the 1/100 architectural scale.

In addition to technical necessities and needs, art, aesthetic values, and conceptual configuration decisions regarding the atmosphere of space and design are considered to be somewhere in the 'purgatory' area between engineering-architecture-art. Interior architecture takes place in the art and technical interface with the aesthetic values and feeds from all disciplines, in which both fields are involved and related.

Discussion, Conclusion and Recommendations

Within today's living environment, the interaction of product, space, and consumer desires for consumption has increased, and the relation between production and its design has become much more effective. This relationship requires and strengthens multidisciplinary cooperation. From this point of view, collaborations for increasing the cooperation of different disciplines in every field and product quality and rapid output have started to increase. Since design discipline is a cross-sectional area of multidisciplinary relations, it requires active communication and is open to multiple collaborations; it is possible to state that the designer undertakes a binding role. It is necessary to provide training that supports creativity, cooperation, and teamwork for the end product. In today's interior architecture undergraduate education, it is possible to state that this need lies at the basis of the search for the formation of a common program. In interior architectural/design education, collaborations with professional life and the designed products' formation should be increased. Rather than being within defined boundaries, it is necessary to have training that is open to development and strengthens and supports the end product. At this point, the designer will determine their personal preferences as a selector, constructor, and developer. In this sense, the number of in-university elective and field courses related to interior architecture's realisation should be increased.

The data and work outputs obtained from different disciplines should be shared in the academic environment and professional fields, and the limits of cooperation should be increased. This way, the studies carried out in education and practices can be beneficial and can find application provisions in their own fields.

It is worthwhile to apply methods to strengthen multidisciplinary cooperation and construct and develop 'designer thinking' methods in educational institutions that train professionals. Courses with this content will be structured in a flexible and changeable network of relationships based on each programme's structure. The purpose of the key approaches proposed must be to establish an interconnection between the gaps in education and practice and the configuration of a flexible and changeable structure for the provision of multidisciplinary communication, which is the return of the age.

It is suggested that the curriculums contents (education programs) and courses should be inclusive of the basic approach values including but not limited to those specified here. In line with the joint evaluations of the professionals doing business in the market, interior architects need to carry basic theoretical and practical knowledge to work with other business disciplines. It is understood that interior architecture

studies requiring multiple collaborations should provide training for new graduates in this direction. In this respect, it is necessary to give students the ability to work with other disciplines within educational programs. Additionally, having the necessary theoretical knowledge related to electricity, ventilation, acoustics, and textiles, which are envisaged to work together, plus, including but not limited to the examples provided, and having done the studies related to the practice of this knowledge in application fields before graduation, are valuable in terms of educating successful interior architects.

The aim of this study is not to formulate a curriculum proposal in this direction. In the study, the problems and expectations arising from the field and the professional field's expectations after graduation were determined. At this point, it is seen that the educational system should have a programme that supports alternative, participatory, and creative thinking by considering the expectations of the younger generation. It is considered that education programs should renew themselves and ensure their continuity.

What is needed, in line with the values mentioned above, is a flexible education program structure that develops empathy, supports the establishment of creative thinking, provides management and operation skills, strengthens observation and thinking methodology, strengthens body language and communication skills, teaches group and individual studies, contains the configuration of the relation between art techniques and practices, handles learning together with practice, determines the way of teaching based on perception and intellection of students, supports the collaboration of the industry and the university, and has a mission of which the outer framework is drawn in this study for it to be following the technological advances and for educating designers for these skills.

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İçmimarlık Eğitim Programlarının Çok Disiplinli Yaklaşım Açısından Değerlendirilmesi

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Özet

Problem Durumu: İç mekan tasarımı; kullanıcı kimliği doğrultusunda fonksiyona yönelik ihtiyaçların mekan kabuğu ile ilişkilerinin kurgulanarak, fiziksel ve algısal çözümlerinin getirildiği ilişkiler bütünü oluşturulmaktadır. İçmimarlık eğitiminde çoklu düşünme ve ilişkilendirme becerisi kazandırılmalı, tasarım ve uygulamaya yönelik temel yaklaşımlar öğrenciye kazandırılmalıdır. Bu açıdan eğitim programlarında kuramsal/teorik, sanatsal/estetik, teknik/uygulama kazanım değerlerinin; ihtiyaca ve tasarım kararlarına bağlı olarak, parça-bütün ilişkisi ile ele alınarak ilişkilendirildiği bir alt yapıyı barındırması düşünülmektedir. Eğitim sürecinde öğrencilere çok boyutlu düşünme ve ilişkilendirme becerisi kazandırılmakta ve dinamik gelişimlere bağlı olarak, tasarımcıların farklı kaynaklardan beslenme zorunluluğu doğmaktadır (Kecel, Togay, 2017). Bu çerçevede; İçmimarlık ve Çevre Tasarımı disiplininin diğer tasarım disiplinleri ile ilişkilendiği ve beslendiği çok disiplinli bir yapıya sahip olduğu görülmektedir. Bu açıdan çok disiplinli bir ilişki ağının kurgusunu içeren tasarım yaklaşımlarını içermeli, farklı disiplinler ile kuramsal, uygulama ve sanat temeline dayalı ortak çalışmalar üretmelidir. Disiplinler bir yaklaşımda, içe dönük bir yapı oluşturma ve alan sınırları içerisinde yeni gelişen ve değişen yaklaşımlara karşı dar sınırlarda kalma riski mevcuttur. Oysa küresel iletişimin ve etkileşimin söz konusu olduğu farklı platformlarda, yeni gelişen alanları incelemek gereği söz konusu olmaktadır (Demirarslan, Demirarslan, 2017). Bu bağlamda disiplinler arası yaklaşıma ihtiyaç artmaktadır. Disiplinler arası yaklaşımla çalışılan konular bilim ve teknolojinin çalışılan konu üzerinde daha etkili ve doğru bir şekilde kullanımını sağlamaktadır İçmimarlık alanı; Şehir ve Bölge Planlama, Mimarlık, Mühendislik, Peyzaj Mimarlığı, Arkeoloji, İç Mekan Restorasyonu, Grafik, Sanat Tarihi, Sosyoloji, Psikoloji, Tarih gibi farklı alanlardan etkileşim içerisinde beslenmektedir. Disiplinler arası ortak çalışma yaklaşımı ile; alana katkı sağlayacak, estetik değerleri yüksek, teknik gereklilikleri çözümlenmiş, detay-malzeme gibi uygulamaya yönelik çalışmaların üretilmesi mümkün olacaktır. Mesleki disiplinler arasındaki ortak çalışmaların, eğitim öğretimin başarısı üzerinde önemli bir etkiye sahip olduğu düşünülmektedir (Ozdemir Isık, Sayitoglu Tas, 2018, s.391). Bu çoklu üretim ilişkisindeki başarı; birbirinden beslenen ve birbirini destekleyerek tamamlayan farklı disiplinlerin ortak çalışmasının sonucu olabilecektir. Meslek eğitimine yönelik temel bilgilerin kazandırıldığı üniversiteler, içmimar adaylarının teorik, estetik ve teknik bilgi açısından yeterli donanıma sahip olmalarını sağlamakla yükümlü olan eğitim kurumlarıdır. Mesleki profesyonellikte; çoklu sistem

kurgusunun bir arada ele alınarak, kullanıcı gereksinimleri doğrultusunda mekansal karşılığının bulunması beklentisi mevcuttur. Bu da lisans eğitim programları çerçevesinde nitelikleri belirlenen bilgi birikim ve mesleki donanım eğitimi ile sağlanmalıdır. Bu bağlamda, İç Mimarlık ve Çevre Tasarımı bölüm derslerinde kuram, estetik ve teknik bilgi birikiminin kazandırılmasına yönelik eğitim kimliğinin tanımlanması ve çerçevesinin çizilmesi önemli bir nokta olarak karşımıza çıkmaktadır. İçmimarlık/İçmimarlık ve Çevre Tasarımı eğitim programlarına yönelik ders ilişkileri ve içeriklerinin taşıdığı nitelikleri ile eğitim yelpazesinin çeşitliliği, meslek alanı uygulanmalarında gerekli olan yeterli donanımın kazanımına yönelik olarak ele alınmalıdır. Günümüzde, tasarım alanında farklı eğitim kimliği arayışlarını görmek mümkündür. Bu tip ortak proje ve yürütülen çalışmalar sadece lisans ölçeğinde kalmamakta; yüksek lisans ve doktora gibi anabilim dallarında çok disiplinli alan çalışmaları ile yer almaktadır. Bu noktada üniversitelerin tasarım eğitimine yönelik olarak disiplinlerarası eğitim politikalarını yenilemek üzere farklı arayışlar içerisinde olduklarını söylemek mümkündür. Bu açıdan küreselleşen bir dünyada eğitim alanında yaşanan çoklu etkileşimlerin, doğru ilişkilendirildiği taktirde; eğitimde nitelik arayışını geliştirmeye yönelik yenilikçi ve yaratıcı sistemlerin oluşumuna sebep olacağı düşünülmektedir. Tasarım eğitiminin tek bir doğrusunun olmadığı, doğru olarak tanımlanan yaklaşımın sadece; tasarım değerleri açısından ilişkilendirilmede tutarlılık, ele alış biçimi açısından tasarım elemanlarında dengenin sağlanması, kuramsal açıdan kavram yaklaşımının kullanıcı kimliği, coğrafya, kültür, mekan kültürü gibi farklı değişkenler ile ele alınarak kurgulandığı, üretildiği, beslendiği ve son adım olarak uygulandığını söylemek mümkündür.

Araştırmanın Amacı: İçmimarlık alanında yetişen meslek insanının; teorik, pratik, bilimsel ve uygulama esaslı bilgileri kullanabilen, geliştirebilen, yaratıcı düşünceyi üretebilen hem analitik düşünce yapısına hem de kurgusal sentezi gerçekleştirebilecek algısal değerlere sahip olması beklenmektedir. Bu çalışmada sorgulanan problem; ülkemizde içmimarlık eğitim sisteminde meslek insanına yönelik bilgi ve becerilerin temelini oluşturacak sanat, bilim ve teknik algıya yönelik yeterliliklerin, eğitim programlarında yer alan dersler kapsamında hangi düzeyde ele alındığı sorusuna yanıt aramaktır. Eğitim sürecinde verilen ders niteliklerinin, mesleki profesyonellikte bir gereklilik olan disiplinler arası çalışma kapsamında temel öğrenim çıktılarını ne derece karşıladığı ve meslek insanını ne derece beslediği tartışılmak istenilen bir diğer amacı oluşturmaktadır.

Araştırmanın Yöntemi: Çalışmanın sınırlarını, ülkemizde yer alan İçmimarlık/İçmimarlık ve Çevre Tasarımı lisans eğitim programları oluşturmaktadır. Eğitim programlarında yer alan dersler; çalışmada temel alınan “kuramsal/teorik”, “sanatsal/estetik”, “teknik/uygulama” başlıkları altında kategorize edilerek, program içerisinde yer alan ağırlık oranları belirlenmiş ve nicel karşılık değerleri aranmıştır. Üniversitelerin resmi internet sitelerinde yayınlanan eğitim programlarının incelenmesi ile mevcut eğitim sistemindeki ders gruplarının durum tespiti yapılmıştır. Mesleki alanda yetkin otuz iki (32) profesyonel içmimar ile yapılan sözlü görüşmeler ile yeni mezunlardan beklenen mesleki yeterliliklere yönelik bilgi edinilmiştir. Profesyonel içmimarların gündelik çalışma pratiklerinden edinilen

deneyimler ve gözlemlerin sonucu olarak ulaşılan bilgilerin ortak okumaları sözlü görüşmelere dayandırılarak yapılmış ve tanım kodlamaları oluşturularak değerlendirilmiştir.

Araştırmanın Bulguları: Araştırmada kuramsal bilgiyi besleyici, sanat ve estetik değerler ile ilişki kuran dersler ile teknik temel bilgi aktarımı ile uygulamaya yönelik derslerin sayısal verileri elde edilmiştir. Bu verilerin hem genel hem de kendi başlık grupları içerisinde nicel değerleri hesaplanmıştır. Araştırma bulgularına göre; teorik temelli derslerin, teknik ve uygulamaya yönelik derslere oranla sayısal değeri fazla çıkmaktadır. Ayrıca, mesleki profesyonellik içerisinde içmimarlardan beklenen temel yeterliliklere yönelik araştırma bulgularında ön plana çıkan olgu; teknik ifadenin kuvvetli sunumunun beklentisi ile verilen teknik bilginin uygulamaya yönelik deneyim eksikliği ve anlık detay çözümlenmelerinde yaşanan olumsuzluklar üzerinden gelişmektedir.

Araştırmanın Sonuçları ve Önerileri: Çalışma çerçevesinde profesyonel hayata yönelik yeni mezun içmimarlardan mesleğe yönelik eğitsel beklentileri belirlenmiştir. Bu matristen hareketle, eğitim programlarında yapılması gerekli görülen nitelik değerleri tartışılmıştır. Elde edilen veriler doğrultusunda; içmimarlık eğitiminde yaratıcılığı ve iş birliğini destekleyici bir eğitim yaklaşımı gerekli görülmektedir. Eğitimde sınırları belirlenmiş esnek olmayan ve diğer alanlardan beslenmeyen bir sistem yerine, seçmeli derslerin çeşitlilik gösterdiği hem akademik hem sanayi ilişkili ortak çalışmalar ve projelerin geliştirildiği, çok disiplinli çalışmaların yapılması önerilmektedir. Bu yaklaşım ile ele alınan eğitim programlarında tek tipleşme yerine, programın kendi içinde tutarlılığı ön planda yer alabilecektir. Meslek profesyonelliğine yönelik iş birlikleri ile eğitim ve uygulama alanında yapılan çalışmalar, öğrencilerin mezuniyet sonrası uygulamaya yönelik çalışmalarında da destekleyici alt yapısını oluşturacaktır.

Anahtar Kelimeler: İçmimarlık, tasarım eğitimi, çok disiplinli çalışma, mesleki yeterlilik.

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