ICMEK

ICMEK 5th INTERNATIONAL CONGRESS
ON INTERIOR ARCHITECTURE EDUCATION

16th-17th June 2022

RETHINKING

ABSTRACT BOOK

Istanbul Kültür University & Karadeniz Technical University
June 16 - 17 2022 İSTANBUL &TRABZON- TURKEY

ISTANBUL KÜLTÜR UNIVERSITY

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Journal of **Design Studio**

5th International Congress on Interior Architecture Education

ICMEK5th -2022: R E T H I N K I N G- ***Abstract Book***

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5th INTERNATIONAL CONGRESS ON INTERIOR ARCHITECTURE EDUCATION

R E T H I N K I N G

Keynote Speakers

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Henry Sanofi, Prof. Dr., North Carolina University
Katelijn Quartier, Prof.Dr., Hasselt University
Rene Pier, Schienbein+Pier

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ICMEK 5th INTERNATIONAL CONGRESS
ON INTERIOR ARCHITECTURE EDUCATION

ONLINE

RETHINKING

CONGRESS THEME

Contemporarily, we have been passing through a period in which changes are effective in all fields. These changes also affect the theory and practice of interior architectural professional education in every perspective. Especially in terms of actors that form the basis of vocational education, there are more visible changes in curriculums, design approaches, and presentation techniques with the effects of changing social dynamics. Therefore, at this point, it is important to discuss the versatility of interior architectural education in academic platforms as it has been in all the design-focused disciplines.

ICMEK (National Congress on Interior Architecture Education) has contributed to the discipline as a national platform where scientists who think and search on interior architecture education come together and exchange ideas. The journey which started at Istanbul Technical University in 2007, continued at Istanbul Kültür University's Interior Architecture and Environmental Design department in the years of 2012, 2015, and 2017. The congress, which played an important role in the development of interior architecture education with current themes in different years, will be held in 2022 as an international scientific event. ICMEK5th, which will be organized by Istanbul Kültür University's Department of Interior Architecture and Environmental Design in collaboration with Karadeniz Technical University's Department of Interior Architecture, will try to shed light on new dynamics and future projections in interior architecture education at an international level.

The extraordinary change experienced with the pandemic -especially in the last two years- has affected the discipline of interior architecture with different aspects and reminded us that it is necessary to open the door to new searches at every level of education. Familiar processes, people, or places have lost their meaning. Even though the renewing and changing dynamics of design education according to the conditions of the era during its history, individuals who work in the education field needed to plan various actions with this unexpected change. This situation revealed various difficulties in their personal fields and push the limits of possibilities.

In this sense, the theme of ICMEK5th, which aims at discussing interior architecture education and offering various suggestions about its future, has been determined "Rethinking". With "ICMEK5th International Congress on Interior Architecture Education", we invite the researchers who involve in interior architecture education or professional practice to question the past and the present, to think about the future and to produce within the framework of theory-practice-history, instructor-learner, undergraduate-graduate, formal-informal, curriculum-process, face to face-online, physical infrastructure-technological infrastructure, interdisciplinary interaction-continuing professional education, digitalization, ethics and in many more perspectives.

KEYNOTE SPEAKERS

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**In alphabetical order*

IMPORTANT DATES

Announcement - 20 December 2021
Abstract submission deadline - 1 March 2022
Review results' announcement - 25 April 2022
Registration - 1 June 2022
Congress - 16-17 June 2022

SECRETARY

Elif Gelmez Demir, Lecturer
Özge Ilık, Res. Asst.
İrem Karadeniz, Res. Asst.
Umay Bektaş, Res. Asst.

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Journal of Near Architecture

Journal of Design Studio

CONGRESS THEME "R E T H I N K I N G"

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Welcome by The ICMEK 5th International Congress On Interior Architecture Education

Dear congress participants,

The changing dynamics of nowadays have massively affected the field of education as well as every other field. Changing conditions, developing technology, and the pandemic process have made interior architecture education questionable. As in all disciplines, education needs to be discussed in many dimensions to train interior architects who will serve the needs of the time by providing professional formation in the discipline of interior architecture.

In addition to all this, over the past two years, extraordinary conditions brought by the global pandemic have affected interior architecture education just like many areas. In this process, education programs have been revised. New education tools have been sought. Many new concepts such as distance education have appeared. Places of education, traditional education methods, education tools and materials as well as our way of communication have changed.

Now, the question is “How can we use all these experiences and outcomes gained throughout the pandemic to support future educational processes?”.

For this reason, ICMEK 5th aims to increase the quality of interior architecture education by addressing all dimensions of interior architecture education. To this end, ICMEK seeks to identify problems, offer solutions, compare national and international interior architecture education models, and evaluate new methods and approaches.The first Interior Architecture education congresses was organized by the Department of Interior Architecture of Istanbul Technical University in 2007. The second one in 2012, the third one in 2014, and the fourth one in 2017 were held by Istanbul Kultur University Interior Architecture and Environmental Design Department.

Interior Architecture education congresses have been held at the national level until now. However, this year congress was held internationally in collaboration with the Department of Interior Architecture of Karadeniz Technical University.

The purpose of this congress is to bring together scientists who think and research interior architecture education and to shed light on new dynamics and future projections in the field of interior architecture. In this sense, the theme of the ICMEK 5th International Congress on Interior Architecture Education which aims to discuss interior architecture education and present various suggestions for its future has been determined as "RETHINKING".Within the scope of the congress, theory-practice-history, teacher-learner, undergraduate-graduate, formal-informal, education program - process, face-to-face-online, interdisciplinary, professional education, digitalization, ethics, and many other issues were discussed by the researchers who involved in interior architecture education or practice.

During the two-days congress, 21 papers were presented, and 4 keynote speakers shared their valuable knowledge with their effective presentations. We would like to thank our keynote Speakers; Prof. Graeme Brooker, Prof. Dr. Henry Sanoff, Prof. Dr. Katelijn Quartier, and Rene Pier for their time and support. We believe that their presentations made very positive contributions to interior architecture education.

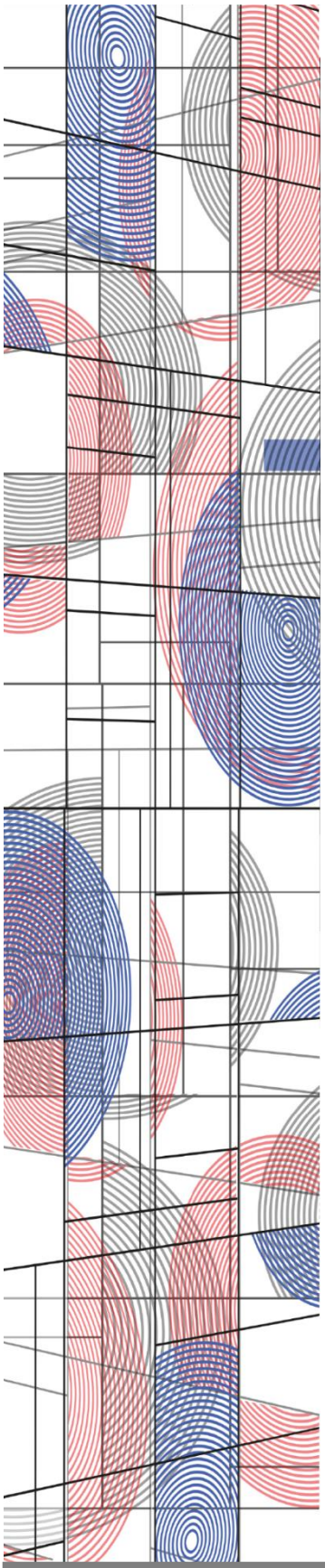
We would also like to thank our esteemed scientific committee members who contributed by evaluating the extended abstracts.We would like to thank all the organizing committees for their contributions to the congress. Istanbul Kültür University’s team attended the congress from Istanbul, and Karadeniz Technical University’s team from Trabzon

Finally, we would like to thank the rectorate and the deanery of Istanbul Kültür University and Karadeniz Technical University for their support.We think it was a successful and productive congress, we thank all the participants for their valuable research.

We hope to see you at future congresses.

Prof.Dr. Gülay USTA
İstanbul Kültür University-Turkey
Congress CO-Chair

Prof.Dr.Tülay ZORLU
Karadeniz Technical University-Turkey
Congress CO-Chair

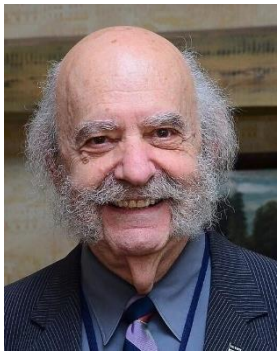


KEYNOTE SPEAKER RESUMES

René Damian PIER

SCHIENBEIN+PIER Interior Architect

Extensive knowledge, outstanding creativity, passionate commitment and his enduring - youthful - thirst for knowledge and curiosity are qualities for which René Pier is valued in national and international interior design projects. Innovation is not just a buzzword for him, but is based on many years of professional experience and constant interdisciplinary debate in order to apply it in a beneficial way, preferably as a strategic instrument.
CV – Born in Aachen, Germany, René Pier studied Interior Architecture at the University of Applied Sciences in Trier and at Kansas State University / USA. Afterwards he founded his own office, from which the office SCHIENBEIN+PIER emerged in 2000. Parallel to his work in the office, René Pier has taught as an assistant lecturer at the HFT (University of Applied Sciences for Technology) in Stuttgart in the IMIAD (International Master of Interior- Architectural Design) master's course since 2016. As a Member of the Executive Board, Architects' Chamber Baden-Württemberg, and through his extensive lecturing activities, René Pier is networked in the business worldwide. In 2019 he was appointed member of the workgroup to update the ECIA charter of Interior Architecture Training. In this function as an ambassador for promoting the charter and consultant at AQUIN, accreditation agency he is responsible for the accreditation of universities in Germany.



Henry SANOFF

Prof. Dr., North Carolina University

Studied architecture at Pratt Institute, New York, and came to the College of Design from the University of California, Berkeley. He lectured in Australia, Brazil, China, Costa Rica, Cyprus, Denmark, Egypt, England, France, Germany, Greece, Hong Kong, Israel, Italy, Japan, Korea, Mexico, New Zealand, Portugal, Singapore, South Africa, Sweden, Switzerland, and Turkey. He was a visiting scholar at University of London, Oxford Polytechnic, Royal College of Art, Monterrey Technical Institute, Tokyo University, Western Australia Institute of Technology, Royal Danish Academy of Art, University of Thessaloniki, University of Hamburg, Seoul National University, Qatar University, and Warsaw University. Professor Sanoff was the founder of the Environmental Design Research Association (EDRA) in 1969. He is known for his books including, Democratic Design, School Building Assessment Methods, Schools Designed with Community Participation, Programming and Participation in Architectural Design, Community Participation Methods in Design and Planning, Design Games, Creating Environments for Young Children, Integrating Programming, Evaluation and Participation in Design, and Visual Research Methods in Design. Several have been translated into Japanese, Korean, Polish, Spanish and Russian languages

Katelijn QUARTİER

Prof. Dr., Hasselt University

Katelijn Quartier is the Prof. in the Faculty of Architecture and Arts of Hasselt University.She is also the academic director of the Retail Design Lab knowledge center.She and the Lab are researching what the store of tomorrow should look like, including the topics experience and sustainability. Starting from scientific insights, prof. Dr. Katelijn Quartier advised both large retail chains such as JBC, Veritas, Bel & Bo, Neckerman, etc. to improve their store experience.In addition to research, she teaches retail design in theory and practice to both students and professionals. She has presented her work at various international conferences, published a book on the value of design in retail and branding, and she has published in respected international journals.

Graeme BROOKER

Prof. Dr., London Royal College of Art

Prof. Graeme Brooker is the Head of Interior Design Programme in London Royal college of Art since 2015. He studied and practiced Interior design in London and Manchester, teaching Interior Architecture in Cardiff between 1997-2004. Between 2001-2011 he commenced the role of the head of Interior Design at Manchester Metropolitan University. In 2011 he was Principal Lecturer in Interior Architecture and Urbanism at Brighton University.in 2013, he become the head of the newly formed department of Fashion and Interiors at Middlesex University in London.Then in 2015.He joined the RCA as Head of Programme. Prof. Brooker has taught in various institutions in America, Europe and Asia, and was visiting professor in Antwerp between 2010-13, and Milan at 2014) He is the founder and Director of the charity Interior Educators (IE) in the UK. He is a Principal Fellow of the HEA (Higher Education Academy) and the author of numerous books on the histories, theories and processes of the interior. Graeme Brooker is an interior designer with extensive experience in practice, education and research

CONGRESS PROGRAM

Keynote Speaker

Rene PIER,
Schienbein+Pier, Interior Architect, Germany

"ECIA Charter of Interior Architectural Training 2020"

FORMAL & INFORMAL EDUCATION

Chair: Prof. Dr. Didem BAŞ, İstanbul Arel University, Turkey

DESIGN STUDIO

Chair: Prof. Dr. Sezin TANRIÖVER, Bahçeşehir University, Turkey

Keynote Speaker

Henry SANOFF,
Dr., Noth Carolina University, The USA

"Confronting Traditional Thinking about School Environments"

DIGITALIZATION OF EDUCATION

Chair: Assoc. Prof. Dr. Özge CORDAN, İstanbul Technical University, Turkey

Keynote Speaker

Katelijn QUARTIER,
Prof. Dr., Hasselt University, Belgium

"Professionalization Of The Discipline Of İnterior Architecture: İntertwining Research And Education"

Keynote Speaker

Graeme BROOKER,
Prof., London Royal College of Art, England

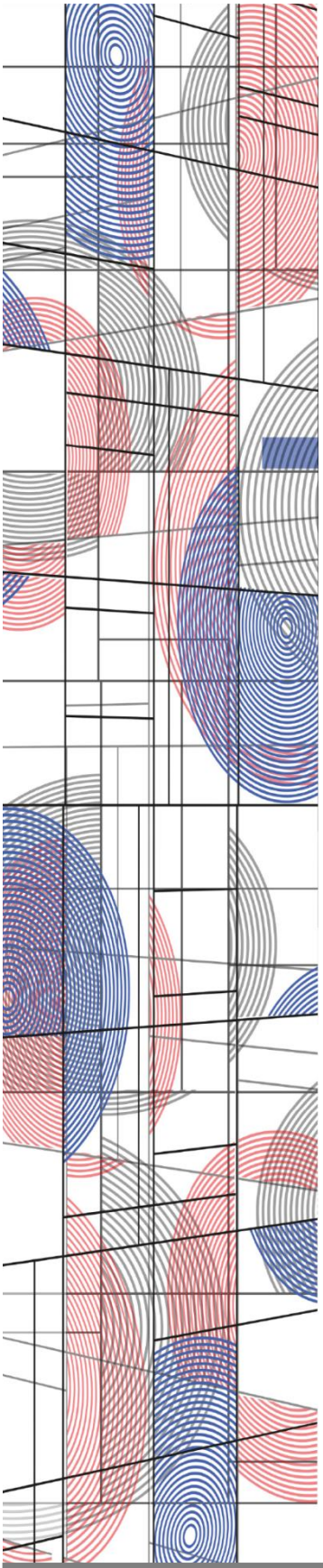
"50-WORDS FOR REUSE"

DIGITALIZATION OF EDUCATION

Chair: Dr. Aliye Rahşan KARABETÇA, Turkey

INTERIOR DESIGN

Chair: Prof. Dr. Kağan GÜNÇE, Eastern Mediterranean University, KKTC



ABSTRACTS

ICMEK 5th International Congress On Interior Architecture Education
"RETHINKING"
16 - 17 June 2022, Turkey

ONLINE WORKSHOP EXPERIENCE AS AN INFORMAL LEARNING ENVIRONMENT: GAMIFICATION AND SPACE

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Extended Abstract

The workshops contribute to design education by creating an informal learning area. The workshop environment is defined as an experience and interaction-oriented platform where students participate voluntarily, goes beyond formal education restrictions, and depends on the curriculum developed in line with measurement and evaluation systems. (Ciravoğlu, 2003; Yürekli & Yürekli, 2004). Due to these features, the workshops allow restrictions of disciplinary education to be dissolved through a specific problem or theme. It also helps to create an environment that supports peer learning while embodying creative mental activity.

Today, due to the Covid 19 pandemic, online design education has become widespread. (Kılıç & Arabacıoğlu, 2021; Peimani & Kamalipour 2021; Alawad, 2021; Gogu & Kumar, 2021). As a result, students start using digital interfaces actively in both formal and informal studio environments to meet, to access educational materials, and to produce projects. Digital tools and virtual reality provide a major contribution to the curriculum of design schools by creating new learning environments. (Olmos, 2006; Gül et al., 2008; Liu, 2017; Karadağ & Tüker, 2020).

In addition, as a result of the widespread use of Information and Communication Technologies (ICTs) in many fields to gain the attention of researchers of different disciplines, 'gamification' has emerged as a popular phenomenon that is used in learning processes. It has been observed that the concept of gamification, which can be defined as 'using game components and game dynamics for a specific purpose' in non-game environments, has an effect that increases student motivation and augments the learning process (Kapp, 2012; Mekler et al., 2013; Behl et al., 2022).

In this study, an online workshop which was organized with the theme of "Gamification and Space", hosted by Işık University in the Department of Interior Architecture and Environmental Design, between 26-30 July 2021 is investigated as a case study. 23 workshop instructors contributed to the workshop with 11 different workshop themes. 53 students applied as participants and 49 completed the workshop. 6 workshops were scheduled weekly, and 5 workshops were scheduled as single-day. On the first day of the workshop, two seminars titled

"Gamification and Space" and "Gamification for the Conservation of Historical Sites and Awareness" were held. On the last day of the workshop week, the process and the results of the workshops were shared by the instructors and participants.

In the study, the contribution of the concept of gamification to design education has been evaluated in line with the observations and experiences gained. The data was gathered from the workshop presentations held on the last day and the final manuscripts of the workshops. The collected data was analyzed by the workshop coordination team, and classifications were made regarding the strategies used in the design

education process by the concept of gamification. In addition, it was aimed to discuss the potentials of ICTs enabling online interaction.

When the findings of the workshop were analyzed, it was revealed that there was a rich research environment for problems in various fields of design disciplines. Accordingly, the findings were analyzed under three headings as student experiences, instructor experiences and workshop experiences.

In terms of the student experiences, students gained new technical knowledge and developed presentation skills through virtual environments and digital interfaces during the workshop. The important contribution of the informal workshops to the educational processes is that they bring different design disciplines together. Thus, the students had the opportunity to go beyond the boundaries of their disciplines and experience different ways of thinking and producing. In addition to weekly workshops, one-day workshops were also included in the workshop. In the one-day workshops, working areas such as performance art and computational thinking were addressed in the design processes, thereby expanding the perspectives of the participants. The fact that the workshop offered an informal experience and was based on volunteerism had a positive effect on the motivation of the students. In addition, the workshop instructors stated that they observed that the informal working environment helped students feel free and behave comfortably during the design process.

Considering the experiences of the instructors, the workshop allowed instructors, who have different expertise in the design field, to organize a workshop and to work with students who want to improve their skills in the instructors' field of expertise. On the closing day of the workshop, works produced in workshops were presented by the instructors and students to all participants. Thus, instructors living in different cities had an opportunity to come together and share their knowledge. The establishment of these sharing environments is important in terms of providing potential for future scientific studies.

Regarding the workshop experiences, it is analyzed how the concept of 'gamification' is used in the structure of the workshops. The workshops are grouped under three main headings;

1. Gamification for the design process,
2. Gamification for the learning process,
3. Using the concept of gamification as a design theme.

The concept of gamification is observed to be mainly associated with the design process considering the methods of the workshops. The theme of the gamification was mostly used to motivate the design process and was used to add creativity to the design process. Gamification elements are used for the learning process in order to transfer and reproduce a theoretical knowledge within the scope of workshops. One workshop used gamification as a design theme for the final product.

The tools used in the workshops are varied throughout the workshop process. The workshops started on Blackboard, which is a 'virtual learning environment', but instructors added online virtual tools such as Zoom and Miro to support their workshop process. Workshops supported by computer-aided design tools and methodologies contribute to enriching the informal learning environments in the future. It has also emerged that online tools and environments constitute an important interface in terms of using the concept of gamification in the design workshops.

However, virtual learning environments within the framework of technological infrastructure include some limitations when design disciplines are considered. Therefore, the study suggests that a comparative analysis between online and face-to-face environments is necessary for further studies. In addition, it is thought that the experiences gained from online workshops as an informal learning tool have the potential to contribute to fourteen-week design studios at various levels in the future.

Keywords: Online workshop, gamification, İnterior design education, informal learning environment, Game- based learning.

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ANALYSIS OF INTERNSHIP COURSE IN THE DEPARTMENT OF INTERIOR ARCHITECTURE AS A SUPERVISED EXPERIENCE

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Extended Abstract

Internship is mostly described as the experiential learning process which is aimed to support the theoretical knowledge and information provided during the higher education (Şekerci, Kahraman, and Çakmak, 2021). Internships are part of architectural education which students (interns) find the chance to practice their knowledge gained during university education. An intern is described in Webster's Dictionary as "an advanced student or graduate usually in the professional field gaining supervised experience" (URL1). However, most of the universities have internship courses set in their program at the end of the first or second terms of the education which means interns do not have to be advanced or graduate. Supervised experience can be considered as the main aim of the internship. Interns must accomplish their internships in places where they can get fully controlled experience by the company employees. Every university which has departments of interior architecture has compulsory internship courses included in their educational program. However, the internship does not have equal attention as other compulsory courses. This is the main reason for this study to analyse the course in terms of its content, duration, the interest of students, results, and the quality of reports they prepare at the end of every internship. This research also aims to focus on the process of the internship and its benefits.

Internships are fundamental in interior architecture education. They are correlated with every single course in the educational program and directly related to some, such as building construction and material and interior design studio courses. Therefore, internships must be well organized to provide enough applicable skills for students. This organisation can include internship opportunities provided by the university itself.
This study focuses on mainly the supervised experience and its influence on students' practical life. The consequences of positive and negative internship experiences are generally reflected in the internship reports. Students with high eagerness can prepare reports full of information they get during their internships regardless of the type of internship. On the other hand, moderate students are aiming to complete internships to be able to graduate. This sometimes creates a problem at not fully grasping the areas students would like to specialize. According to a study some student might not well understood the areas they want to specialize specifically in a certain field of interior architecture (Şekerci, Kahraman, and Çakmak, 2021).

The main methodology of this research is based on the analysis of the internship reports and interviews with students who completed their internships and students that graduated. Reports will be analysed and evaluated page by page according to the type of internship and interviews will focus on the experience they gained. These interviews will include verbal questions that are aimed to measure the knowledge students gained during their internships. These questions will be aimed at the contents of the compulsory courses such as design studio and constructions courses which are mainly related. Some questions can be given as an example: "How did your internship affect your general knowledge?", "Did you get what you have expected, such as enough supervision or guidance during the internship period?", "Did you find the internship place by yourself or did someone else out of university arrange it for you?", "How was the office/construction site atmosphere?", "Were you scared, excited, or nervous at the beginning?". Predictions can be obtained from the previous internship files. Most of the students have improved their knowledge about construction sites, works done on sites, materials, company interviews and implementations of projects, etc. During the internship presentations which are done yearly in the department of interior architecture, some students state their excitements, while others state their fears due to not knowing how to act in a design office, and some state that the duration of the internship is not enough because they enjoyed and learned a lot within this short period.

These are just general facts provided from the reports. However, students share their new experiences right after submitting their reports. Some state that there is not anything to be afraid of and they find construction internships very fun and pragmatic. Students who complete their office internships state that offices are much more serious, and it is difficult to understand and correspond to the job because they are treated as interns.

However, they state that office and/or site internships help them to find their own interests in real-life job expectations. Pasewerk states in his analogical study that students who have accomplished their internships were more successful than those who have not (Pasewark, 1989). Although internships can be considered as supervised experiential short-term jobs, they have a considerable impact on students' choice of a future professional job. These choices mainly direct students working in design offices, furniture design and production sector, and application processes of projects on construction sites. As a result, they prefer to work at places where design and applications are ongoing together. Some studies show that internships can create permanent job opportunities for students. They also state that usefulness of internship experience cause development in preparing themselves for future professions (Rigsby & et.al., 2013).

It is expected that these general choices made after internships are not going to broaden unless better precautions and solutions would be brought into the dynamics of the internships. It is clearly understood that internship contents should be enriched considering the internship opportunities provided for students in the construction and interior architecture fields. Besides, it would be a positive step to suggest the companies improve their internship opportunities that would help future generations to be more practical, self-confident, and innovative in the jobs they will choose. They can also provide permanent job opportunities for their interns.

Keywords: Intern, Internship, Experience, Construction, Interior architecture

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BETWEEN EDUCATION & PROFESSION: AN EVALUATION OF GRADUATION PROJECTS IN THE FIELD OF INTERIOR ARCHITECTURE IN TURKEY

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Extended Abstract

The Council for Interior Design Qualification (URL-2) defines interior design as a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants and are aesthetically attractive. Designs are created in response to and coordinated with the building shell and acknowledge the physical location and social context of the project. The interior design process follows a systematic and coordinated methodology, including research, analysis, and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals. Interior design includes a scope of services performed by a professional design practitioner, qualified by means of education, experience and examination, to protect and enhance the health, life safety and welfare of the public.

Although interior architecture dates back to the beginning of the 20th century as a professional branch, it flourished enough to raise professionals and to be taught only after 1970s. Interior architects with professional awareness emerged in 1980s as a result of organized education that came into being following the organization process of the second half of the century. Evaluating the impacts of organisation and the design processes that develop under the leadership of these organizations keeps the profession within a contemporary structure (URL-1).

The first interior practices are encountered at the beginning of the 20th century in the USA where the concept of professionalism developed and supported work fields and education. What is more, it is the country where the theoretical and practical background of interior architecture as a profession was established and interior architecture education was first institutionalized. The initial education was in the form of short courses. Later, it spread into the fields such as art, architecture, and human sciences.

Interior architecture education in Turkey concerns a more recent past and it started in 1925 at Sanayi-i Nefise Mektebi, which is now called Mimar Sinan Fine Arts University. Beaux-Arts was the dominant ecole adopted by the school for education at that time. In other words, the workshop-studio model was the basis of interior architecture education followed by Sanayi-i Nefise-i Mektebi. The approaches embracing that French ecole etreated under the effect of the Bauhaus ecole which had developed in parallel to international improvements starting from the first half of the 20th century. The department of interior architecture which was founded at Marmara University in 1957 indicates an authentic module of interior architecture undergraduate education free from the architectural discipline, its dominance, and decisiveness (Işıkgör, 2007). The establishment of interior architecture education at Mimar Sinan Fine Arts University and Marmara University was followed by Hacettepe University, Bilkent University,Anadolu University, Karadeniz Technical University, and Çukurova University. Bauhaus ecole was taken over by its

American counterpart as the department of interior architecture was being founded at Bilkent University.nterior architecture education in Turkey- as it was determined by YÖK (Institute of Higher Education)- is a four-year undergraduate program. The number of universities offering Interior architecture education has risen due to its expanding popularity and there are nearly more than 80 universities offering this education.

When education curriculums of the universities providing interior architecture education in Turkey are examined, it can be seen that education plans have been updated in the context of the Bologna Process and common qualifications to bring all the programs together in one frame. Therefore, there are many parallelisms about studio courses, compulsory courses, and elective courses in terms of academic qualifications and curriculum similarities in interior architecture programs in Turkey, which is worth noticing.One of the common point of the curriculums is the graduation or degree project, which is the last studio course the graduate-to-be students should take. Graduation projects are the first experience of students who are considered to have reached a certain competence in the means of knowledge and skills in the last year of their studies. The graduation project, in which the students, who are on their own, experience the project process alone for the first time, is also a simulation of professional practice and an important threshold between education and practice.

In this regard, within the scope of the study, it is aimed to examine the graduation/degree projects' approaches of the schools providing interior architecture education in Turkey and to evaluate their project outputs. Thus, quantitative analyses and qualitative evaluations were made on the documents of the *Mekan/İç Mimarlık Öğrencileri Ulusal Bitirme Projeleri Yarışması* (Interior Design Students National Graduation Projects Competition), which are served as an important archive.

As it is known, competitions are one of the most effective and prestigious ways to bring creative forces together on a common platform. The *Mekan* aims to create an awareness of design-oriented thinking and expression in students, to develop a sense of constructive competition, and to bring them together from different schools on a common platform. Nevertheless, due to the lack of competition organizations in the field of interior architecture, *Mekan* is thought to bridge an important gap. The sample group of the research consists of interior architecture students participating in the competition from Turkey and the Turkish Republic of Northern Cyprus, which is important for both showing different approaches of the schools and becoming an important archive for interior architecture education.

The eighth of the *Mekan* competition, which was first held in 2012, was carried through in 2021. The number of entries in the competition, which is held periodically, has gradually increased and diversified with the participation of different schools. In this respect, within the scope of the study, an inventory has been tried to be put forward by evaluating the competition processes through the participant projects between 2012-2021. Firstly, an analysis will be made on the numerical distribution of all the participant projects according to the years and the diversity of the participating schools. Then, by narrowing the sample group, a detailed analysis will be carried out on the award-winning projects, such as subject of project (private&social), context of project (urban&interior&historical/non-historical space&existing/non-existing space), scale (size of the project area&floor height), and method of design (abstract&perceptible approach).

With this research, the changes and developments in interior architecture education between the years 2012-2021 were read through the graduation projects, which are important thresholds in interior architecture education. In addition, developments in the matters of the perspectives of different schools on design problems, their proposals for solutions, their design representations, etc. have been brought to light. As researchers and educators, it has been tried to open a way for how interior architecture education to reconstruct itself in the future, by rethinking the education itself.

Keywords: Interior architecture education, Graduation project studio, Mekan competition

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EXAMINATION OF WORKSHOPS AS AN INTERSECTION OF FORMAL AND INFORMAL ARCHITECTURE EDUCATION: THE CASE OF "BAHAR ATÖLYELERI"

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Extended Abstract

Formal and informal education concepts that have been concepts studied extensively in the context of design education. Accordingly, formal architectural education in the existing literature; is seen as all the theoretical and practical courses that a candidate architect must complete (Ciravoğlu, 2003, p.43). According to this definition, architectural studios, which form the cornerstone of architectural education, are considered as a part of formal education. Ciravoğlu defines informal structure-which she also defines as outside of education- as all learning environments except formal institutions. For architecture discipline, she limits these environments with competitions, workshops, and panels (Ciravoğlu, 2019, p.22).

However, it is getting harder and harder to talk about Ciravoğlu's inside and outside distinction of architectural education today. In this context, the main motivation of the study is the disappearance or blurring of formal and informal boundaries in contemporary education, especially in architectural education. In other words, it is possible to say that today's formal architectural education has become informal or that informal architectural education contains formalities.

The research that focuses on the blurring of the boundaries of formal and informal architectural education will seek answers to these questions: "What are the formal and informal methods used in architectural education?", "Do these methods have the potential to be formal and informal simultaneously?" and "What are the formal and informal aspects of architecture workshops in this context?". To seek answers to these questions, it will discuss the formal and informal status of workshops, which are excluded from formal architectural education and seen as an extracurricular informal activity supplementing the curriculum. In other words, the main purpose of the study is to investigate the potential of workshops with different characteristics to be formal and informal.

In this context, extracurricular activities are considered outside the formal education structure, as they are restricted as an additional activity to the curriculum by its definition. In other words, lack of an academic credit for extracurricular activities or the lack of a grading at the end of the process causes these activities to break off from the formal context. In addition, the fact that these activities are freer in terms of space and time can be considered as elements that distract these activities from the formal structure. Despite all extracurricular activities that are systematized, planned, and organized, formalize these activities.

At this point, a second concept emerges; co-curricular activities. A co-curricular activity is one that requires a student's participation outside of normal classroom time as a condition for meeting a curricular requirement (Bartkus et al., 2012, p.699). However, co-curricular activities are considered directly under formal education as they are part of the student's curriculum. At this point, if internship is considered as a graduation condition for an architecture student, the student's internship activity can be classified as co-curricular activities, but if the student is doing this internship voluntarily, it can be classified as extracurricular activities. Here, determining the position of the internship activity; whether the activity is part of the curriculum or not and the student's voluntary or compulsory participation.

Workshops are defined as short and intense training activities that are organized in different fields and that can bring people from different professions, schools and even countries together (Yürekli & Yürekli, 2004, p.56). Architecture workshops can be a part of the curriculum as well as an additional activity to the curriculum. In other words, workshops can be classified as both extracurricular and co-curricular activities. In this direction, while participation in workshops that are considered co-curricular may be mandatory, an evaluation and grading is usually made at the end of the process.

Ciravoğlu classifies the workshops, which can accommodate different situations, according to their method, organization, actors, subject and duration/venue (Ciravoğlu, 2003, p.46). According to all these classifications, workshops can take on formal or informal features.

In the second phase of the study, 4 different workshops organized by Istanbul Kültür University in the Spring Term of 2020-2021 under the name of “Bahar Atölyeleri” examined. In this direction, semi- structured interviews held with 4 different participating in the workshop. As a result, according to Ciravoğlu's classification, the workshops were classified under five main headings. Accordingly, the four workshops organized within the scope of “Bahar Atölyeleri” were evaluated as follows:

The workshops were first examined according to their methods. According to this; It was observed that all workshops were pre-structured by the executives and this flow was followed throughout the workshop process. In other words, it can be said that the workshops have a curriculum-like content. Having a specific content/curriculum causes these workshops to have formal characteristics. However, as almost all participants stated in the workshops, the fact that participation is on a voluntary basis, no grading or approval of the executive places the workshops in an informal context.

Secondly, when the workshops are handled according to the subject; It was seen that the workshop, which did not have a direct relationship with the discipline, was far from the formal education structure. However, it can be said that the other three workshops that have a direct relationship with the discipline have informal characteristics. According to the statements of the participants, it was seen that the lectures made in discipline-related workshops were different from the lectures made in formal education. The lack of grading and exam anxiety of the participants during these lectures informs these lectures.

Thirdly, a review was made according to the executives, who are among the actors of the workshop. It can be said that the executives play a significant role in the formal and informal character of the workshop. The participants who attended the workshops organized by their course instructors stated that the workshop process had parallels with formal education. On the other hand, the fact that the facilitator is out of school makes the workshop more informal. However, it cannot be said that this is the only criterion. In this context, the academic title, age, and perhaps even gender of the executives affect the relationship with the participants.

Fourthly, when the workshops are examined according to the organizer; Although the organization of all workshops by a formal institution such as a university affected the character of the workshops, the inability to make a comparison between different workshops prevented reaching a clear finding.

Finally, it can be said that the workshops, which are considered as duration and venue, have informal characteristics in terms of duration. Some of the participants said that the start and end times of the workshops were changed, and the duration was extended. In this direction, it is known that such flexibility does not exist in formal education, which covers a period of 14 weeks. In other words, the fact that they have a more flexible structure in terms of time brings informal features to the workshops.

Workshops held online within the scope of COVID-19 measures were evaluated positively by the participants. The participants stated that participating in the workshops from their own home environment caused them to work more comfortably. From these statements, it can be said that the fact that the participants have moved away from formal working environments such as ateliers and classrooms reflect positively.

Keywords: Architectural education, Bahar atölyeleri, Formal education, İnformal education, Workshops

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PLACE OF INTERNSHIP IN INTERIOR ARCHITECTURE EDUCATION: THE CASE OF KTU INTERIOR ARCHITECTURE

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Extended Abstract

Interior Architecture education prepares students for the profession with an education process based on the execution of theoretical and applied courses together. In this process, it is obvious that the basic courses given to create an infrastructure in line with the student's most basic need in the education process, to be able to design, are important for the student to express themself. Having a design-oriented education foundation, Interior Architecture Education aims to equip students for professional practice with applied courses in the dimension of how design can be applied. Although the theoretical and applied courses, which are the basic courses in education, form the professional basis of the student, they cannot be adequately equipped unless they are supported by practice. The way to gain professional practice is provided by internships. Supporting education with internships brings the student closer to the profession and presents a process in which they closely experience what awaits them in the future.

Based on Interior Architecture education, students are directed to take internship training after a certain period. Internship takes its place in the basis of vocational education by being included in interior architecture education. When we look at Turkey in general, there is an internship regulation governed by the Interior Architecture departments of each university by making their own rules. Also, for Interior Architecture departments, different applications can be seen that change from time to time during the internship training process. Changes in the education process and the decisions made are shaped according to the current conditions. These conditions are determined by the positive and negative changes that education has undergone and the processes such as disasters, epidemics, etc. that affect the country and even the world.

The aim of this study is to reveal the positive and negative aspects of the internship education process carried out in Karadeniz Technical University, Faculty of Architecture, Department of Interior Architecture, the changes and regulations that occurred in this process. The changes and updates that occur during the internship training process and the practices in adapting the students to the internship training are emphasized.

Internship education at KTU Faculty of Architecture, Department of Interior Architecture, covers a 60- day training period, 30 days in the office/office and 30 days in the construction site. Interior architecture students, who have completed their 2-year education, can start their internship education as of the 2nd grade summer. During the 60-day internship period, it is possible for them to apply for a minimum of 10 and a maximum of

40 days in one application. The number of days that students can do internship is determined as 20 days for the midterm and 40 days for the summer term.

Interior Architecture Internship education has gone through different processes from past to present within the body of KTU Faculty of Architecture. In the past, students used to complete their applications with the documents they had approved by the workplace, where they would do their internship, after applying for an internship. In the next period, the internship files were being delivered. After the Internship Committee came together and evaluated all the files according to the information and documents in the file expressing the internship process, the results were announced. Since 2008, the right of presentation has been given so that students can also participate in the evaluation process and express how they carry out the internship process. Since then, students have been graded by making A0-size internship presentations and PowerPoint presentations, along with their files, on the dates determined during the education period, and the result is reported to them. In the evaluations before 2008, when the internship files were found incomplete, the day was cut off and then they were expected to apply for the internship again to complete the missing day. After the presentation and grading period, in the grading, because of missing documents, finding the internship incomplete (not enough), in case the presentation and the file were not qualified, a score below 70 points was obtained, it was decided to deduct the internship from the day of the internship.

In the continuation of this process, with the Pandemic experienced in March 2019, the transition to interim and distance education in education interrupted the internship training for a while. The continuation of the pandemic has started to cause grievances for students who cannot graduate from the department without completing their internship training. This situation paved the way for new decisions to be taken both as a university and as a department. With the distance education system, ways to provide internship opportunities to students were sought. The students were given the opportunity to complete their internship training by announcing the number of internship days determined by researching different topics and preparing presentations for senior and graduate students, their participation in competitions, online training and workshops.

As of the 2022 Spring semester, a new step has been taken to improve the online application process, which started to improve the negative processes in education caused by the pandemic process. A new online application process, where internship application and evaluation processes can be made through the Karadeniz Technical University Information Management System, has been started. The first applications have started to be received in the current 2022 Spring semester. The fact that the internship application processes are started to be made through an online system is an important step in terms of facilitating the follow-up of both the instructors who make the evaluation as an internship commission, the owner of the workplace where the internship is done, and the students.

This study presents a due diligence that includes the development of the internship training process that the students receive to learn the professional practice in Interior Architecture education, which is in a design-oriented education process. Internship, which cannot be considered separately from interior architecture education, is the focal point of vocational education in terms of the student's ability to put what they have learned at school into practice and to integrate theory and practice. The internship, which is the most important experience before starting the profession, is positioned together with education and cannot be considered separately from interior architecture education.

As a result, internship, which is the place where the knowledge learned at school will be experienced in practice, takes its place at the base of interior architecture education. Internship is also a part of applied education as the first place where students gain professional experience. With this study, a situation assessment and a general evaluation of the internship process, which has been managed and evaluated for years by the Internship Commission of the Department of Interior Architecture of Karadeniz Technical University, is made.

Keywords: Internship, Interior architecture, Interior architecture education

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PRAXIS OF INTERIOR ARCHITECTURE AND EDUCATION OF INTERIOR ARCHITECTS IN TURKEY: DIFFERENT FOCUSES

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Extended Abstract

Interior architecture (IA) is a profession directly related with client, user, builder and interior architect him/herself. The profession thrived as a result of the rapid opening of new interior architecture departments, now in the year 2022, they are 75 (YOK, Yökatlas). However scope of interior architect's education seems do not coincide with the employers of interior architects job definitions. (Gökhan, (2004), Uluçay, (2011), Özsavaş (2011), Gorgul, Cordan, Numan, Çinçik (2014). Eriş and Ağan (2020) in their work discusses the professional identity definition problems in detail mostly depending on the curricula of departments of Interior Architecture. The work of Eriksen (2006) describes the interior architects profession, that are often criticized for not caring about the physical and psychological needs of the users or not involving them at all. Almost there is no direct investigation about the interior architects' praxis and their work scope in Turkey which may be different in the praxis of interior architects of other countries. The Department Names varies in Turkey, as Interior Architecture (IA), Interior Architecture and Environmental Design (IAED), which accept students from different sections of the High school graduates, as math- science and equal weight math-science and social subjects respectively however, the curricula of these different departments are more or less similar. The graduates of all different department practice similarly and there is no differentiation in the sector among these graduates. However, these different departments' focus is different even if the curriculum may look like the same, depending on the understanding of the scope of interior architecture.

The aim was examining the curricula of selected interior architecture departments to find out the courses given and their proportion within the total curricula credits. However, the web pages do not give credit information and the course distribution precisely. Therefore, the Departments with the high entrance scores are selected, except few non-informative ones. The names of the courses and obviously the scope of the courses vary for each department. However, the names indicate the main subject of the courses, which is found sufficient within the scope of the study. To find out if the interior architecture education, coincides with the need of the sector in praxis**.** Focus of the research is Turkey and due to practical reasons interviews made mostly in Ankara.

The above question directs three fold study**:** in order to compare and to find out the situation in Turkey, Curricula of selected different departments, survey among professional interior architects praxis, , with new dimensions in rapid developing technology in mind was carried out. An online survey made among 402 professionals, with snowball sampling research method. Moreover, since the aim of the study is to discuss the findings with curricula of interior architecture departments in Turkey, fourth of all departments, prominent ones (according to high YKS scores) are selected and analyzed. (total 19) Thirdly companies, firms, which directly hires interior architects, or practices interior architecture by themselves are interviewed. Selection is made according to known names (random available method) and members from different sector areas, such as, from Interior Architects Firms,Architecture firms, Construction companies, furniture marketing companies, building material companies. Interviews mostly concentrate on the validification of on line survey, and extra information which may be added on. Only 20 were interviewed.

The survey made among randomly selected 402 interior architects demonstrate the following result in short. The all jobs they experienced is stated, therefore the answers are sorted according to mostly practiced definitions. Most of the interior architects not only designs, rather they hold more responsibilities like design and built projects. (240/402) 59.7 %). Second mostly practiced work area is site control and construction, which is 193/402 - 48%. These findings indicate that they deal with site control, construction, site management, cost control, peer/human relations with other professionals, architects, clients and workers

and have to have managerial skills, besides designing. Moreover, the survey revealed that during their professional life they work in production and marketing of materials and products. (113/402- 28 %) which leads to a conclusion that, professional standards, laws and regulations, marketing knowledge and industrial design are other issues of interior architects which they confront in real life situations. Necessity of working in teams is another issue stated in the survey. Teams may consist of same professionals or different professionals indicate that the graduates should demonstrate the capability of teamwork study. Professionals in praxis have stated this as well. The curriculum analysis do not demonstrate big varieties of the courses, except elective courses. Main group of courses are: design courses (including basic design), construction courses, history of architecture (some emphasize theory, other emphasize culture, construction and professional practice, environmental control and comfort (lighting, acoustics and fire safety, heating/sustainability), communication (technical drawing, digital drawing, hand drawing). Apart from these main groups structural systems (4/20), furniture/product design, detail design, installation, as built drawing, color, detail studio and elective courses are given. The different courses relevant to praxis of interior architects are: BIM and related courses, Different disciplines studio, Legal aspects for interior architecture, Quantity surveying courses are also given by very few departments.

This study reveals some important findings as the main focus of interior architecture departments are design. However praxis of IA needs graduate furnished with more information. Therefore all required aspects of interior architecture praxis either should be covered in design courses, and some in construction courses or should be offered as separate courses. Survey questionnaire did not include issues related intervention on existing buildings, as structures and especially façade design, and even immediate environment landscape, like few car parking, immediate gardening, however the interviews reveal the fact that the practices cover these subjects Therefore structural intervention issues: basic structural knowledge in a country of earthquakes, historical values of heritage buildings and how to renovate them important for historical environment of Turkey; since the construction and site control is widely practiced, construction management, cost control knowledge is valuable. Marketing knowledge is another issue which is practiced by some IA especially in material and furniture marketing sector. Even if some departments offer some professional document presentation courses, in overall curricula, document preparation and writing technical issues, preparing cost and progress reports are missing. Considering rapid technological advancements, another focus was about interior architects' and films' adaptation to new technologies in the sector. New job definitions and areas are in horizon, like game background design, game design, smart house applications design, 3 D printing and construction management and others. The above mentioned missing points and the this new progress cannot be handled in 4 years education. Adaptation of course syllabi seems a very difficult task and with new life styles of generations a new method of curriculum design is a must. Learning outcomes of IA Departments should be reconsidered and should be adaptive to new changes.

Keywords: Int.Arch. education, Int.Arch.praxis, BIM in Int.Arch., New technological advancements, Scope of Int.Arch.

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RETHINKING WITH POSSIBILITIES, LIMITATIONS AND POTENTIALS: TECHNOLOGY-BASED DESIGN STUDIO EXPERIENCES IN INTERIOR ARCHITECTURE EDUCATION

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Extended Abstract

Historically, people do not want to give up their habits and systems easily. As an entity, human beings have produced and invented new "things", created systems, and easily adapted to the "new" by seeking new methods and tools in the face of difficult situations and obstacles. These "new" developments between Industry-Society have revealed the ideals of Society 5.0. In the past, social systems, which were only connected to machines, are rapidly bringing their place to virtual networks and software that emerged with technology. These riches, which have emerged with technology, also prepare the ground for new revolutions that will shape our lives. Toffler defines that the concept of wealth is not limited to money as a symbol, but "desires" as the basis of future wealth (Toffler,2006). When the "riches" we produce, invent, and reveal are combined with human desires, we build the future of the "new" step by step.

While the global Covid-19 pandemic that we are going through is spreading in waves around the world, the shock waves created by the pandemic on societies and systems have turned all the habits and habits upside down in the field of education. Our "desire" to succeed and overcome the situations and difficulties we face has led us to develop new adaptation methods in education and rethinking education processes, thanks to the richness of technology. Although the technologies and riches we use are not new, the global epidemic crisis we are experiencing has caused a worldwide destruction. On the other hand, technology has created many creative destructions in our lives. King points out that technology tends to jump constantly, and states that it has created breaks in many aspects of our lives, from life to work habits in history (King, 2020). According to King, the technological disruptions we have experienced in the last two centuries also bring about social cohesion and "diffusion". Just as the social crises created by the epidemic around the world have caused destruction in our lives, the social spread in technology has also returned as a creative destruction in our habits. This creative destruction has emerged as a result of the compulsory bonds established between people and technology. With the transition to online education, this bond has become stronger than before. Our perspective on virtual environments, softwares and technology has rapidly changed.

The richness that we have noticed together with the adaptation to technology has allowed us to look at design studio education differently, to create new setups with different tools and rethinking the studio environment.Today, it has become possible to develop different systems and training methods with the combination of different software and tools. Technology-based education forms the basis of distance learning. The use of technology is mandatory to remove the distance and limitations for the interaction between the learner and the educator (Yumurtacı, 2020). These boundaries should create a sense of belonging with the interaction established between the educator and the learner rather than the use of a web interface and tool. Within the scope of this study, different software and tools were combined for the virtual studio environment within the scope of the Interior Architecture Project I, Interior Architecture Project IV and Interior Architecture Project III courses conducted in the 2020-2021 Fall and Spring semesters and 2021-2022 Fall semesters, respectively, at the Department of Interior Architecture at Eskişehir Technical University. It is aimed to share an interactive technology-based studio content development process in which it is used. By making use of the potentials of the software and interfaces used in the process, the holistic setup of the studio has been made both entertaining and interactive as much as possible. The interface of the canvas/mergen system, which is one of the online education tools, has been transformed into a fun, accessible and interactive format in order to increase the motivation of the students. In the process, the web interface was transformed from being a tool in which only the studio was taught, to a "place" corresponding to a physical studio environment in the educator-learner interaction.

The act of sketching, which is a physical tool in the processing and communication of the design studio, has also become a communication and interaction tool between studio tutors and students in the virtual environment. During the studio process, the simultaneous "sketch" actions that the lecturers carried out with different tools and different 2D-3D expression forms emerged. In connection with this, it has been observed that the interaction between the lecturers and the students has improved.Distance education is a technology-related education model. On the other hand, using the technology depends on the interactions and capabilities. The simpler and easier the interfaces are, the easier the way we interact. However, each interface has its limitations. Thinking about the possibilities between these limitations will create the key in the processing of distance education for virtual studio environment. Within the scope of the study, an answer has been sought to the question of how a technology-based design studio can be created with the existing possibilities, the limitations of the possibilities and the possibilities that we can create within the framework of these limitations. This study gains importance in terms of rethinking the studio environment by dreaming of Society 5.0 and its beyond.

This study covers educator-learner relationships and learning-teaching interactions that form the basis of both traditional and technology-based design studio setups. It covers the possibilities, limitations and possibilities of the environment offered by the three studio environments in the sample, as well as the consequences.There are many tools and technologies used in distance education. In our study, the limitations and possibilities of the canvas/mergen environment used by the university are discussed. The handling of the studio concept is limited to technologies and tools related to the field of "design" and "distance education".The study was carried out with the participation of 65 students in three different virtual studio environments, which spanned two years and were held in different periods. Sample set consists of two sets of students. The first cluster consists entirely of students who have received distance education.The second cluster consists of students who were in a physical studio environment but had to switch to distance education due to the pandemic. When the sample was examined in depth, some students came together for two semesters with a gap between them for a semester. The remaining students went through the studio process only once. Data collection processes in the study consist of three stages. These consist of open-ended questions asked in face-to-face interviews, likert-scale surveys conducted in the studio, and photographing processes. Through face-to-face interviews, open-ended questions were asked for students to express their feelings and evaluate the process. The general tendency and satisfaction level of the students were measured with the questionnaire using a Likert scale survey. On the other hand, the interaction of sketches realized during the studio process and the forms of expression that emerged with the interaction were discussed.

As a result of the face-to-face interviews and the results of the survey, the effects of the technology-based studio environment/environments experienced by the students were explained. On the other hand, when the interface setup is examined on the canvas data of different classes, it is seen that the students interact more in the virtual web studio environments that are designed in question. On the other hand, when the interface setup is examined through the canvas data of different classes, it has been seen that the students interact more than others in the virtual web studio environments that have been designed. It has been seen that the designed web studio environment is a factor that increases the motivation and participation of students. Although technology-based studio environments do not correspond to the physical studio environment, the experience and knowledge gained as executives in two years shows that they can be used as an effective training tool in the virtual environment. Technology-based design studios create a different perspective for the future of education.It is important to create a sense of belonging by breaking down physical boundaries in the virtual environment. The study was asked to give a perspective against the "creative destructions" that will be created by the "new" technology destructions in the future.

Keywords: Technology based studio environment, Digital sketch, Digital interaction, Creative destruction, Technolog.

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HUNTING THE HIDDEN SPATIAL POTENTIALS IN A PATTERN: CREATING AWARENESS IN INTERIOR ARCHITECTURE EDUCATION

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Extended Abstract

The European Council of Interior Architects ECIA (2020), which works to ensure excellence in the profession of Interior Architecture by setting common standards for Interior Architecture education in Europe, states during the Covid19 Period that Interior Architecture focuses on the relationship established with man-made spaces that are lived in and used throughout life. The interior architecture profession acts as an agent in creating the world around us and specializes in producing aesthetically appropriate, compelling and successful spaces. The field of practice is to understand human needs and wills in relation to atmosphere, security and well-being with the responsibility for the future of the environment. ECIA describes some points of competence in Interior Architecture within European Charter of Interior Architecture Training for bachelor level. Among these, the values that form the basis of the application in this study are: Developing inner attitude; Adopting relational attitude within the profession and other areas; Having critical thought in design; Having basic knowledge of the structure and development of a project; Applying design methods, using research methods such as sketching, drawing, painting and sculpting; Understanding art and design theory; Using interior architecture and design theory; Understanding anthropometry and implementing it; Being aware of the responsibility for creating a contemporary and appropriate built and social environment; Understanding the construction systems, techniques and processes of a building and using materials.

The Introduction to Spatial Design Studio, which takes place in the second semester of the first year of Interior Architecture Education in our program, is designed for these aforementioned competencies. In this project-based course, in which the basic values of the field are tried to be given, each application is handled as a tool. In one of these projects "the concept of pattern" and its counterparts in the cultural, social and physical environment has been evaluated as a creative problem-solving tool that offers new insights, relational attitude, critical thinking, art and design knowledge, awareness of design process and research methods to interior design students. The "pattern" concept, which is examined in many disciplines and evaluated with its abstract-concrete potentials, constitutes the thinking environment of this study.

The aim of this Project related to this study is to encourage thinking creatively about new topics important for design process and realize the potentials of the patterns and the forces creating the forms and mathematical order of nature - manmade world. By analyzing and deconstructing the patterns, their structure can be understood and used in different levels for design.

The project "Realizing the Hidden Spatial Potentials in A Pattern" was created with a theoretical background and held within the scope of the Introduction to Spatial Design Studio, in the existing program of Interior Design first year curriculum. "The pattern concept" here is held as a starting point, a key instrument, a play element for this project and includes all kinds of visual patterns from natural to manmade in macro - micro scales so students can understand these potentials for their design process for creating new spatial realities and experiences.

"Pattern" is a common and a valuable concept that has been studied in many disciplines from different point of views. But in this study pattern concept is held as a key instrument, a play element in a design project for creating a new spatial idea.

Understanding the pattern concept from a broad perspective and explaining the different but related concepts and approaches from other disciplines would be interpretive and also instructive. In here, "pattern

concept" is held as a starting point for the project in our interior design studio. It is a project on analyzing and reading the relationships in natural or artificial patterns and converting these results into three dimensional relationships by sketching, scaling and modeling in order to establish a spatial reality by its boundaries.

This project was planned for fourteen weeks and approximately sixty students were attending to the class. The course had five hours study on weekly program and began with deciding twelve groups consisted of five students. Each group had communicated with two coordinators to create ideas and make discussions, analysis, sketches, drawings, models and final boards. In this study the detailed method, creative process and the results of the project will be explained in order to lighten the steps of this multi channeled experience. This study is explaining our approach in detail by defining the application and the results with all its aspects, addressing and sharing them for future expansions.

By analyzing and deconstruction of all kind of patterns, their creation can be understood and they can be used as a concept in different levels for designing new realities. Design makes designers to perceive and convert the patterns into fundamental meanings and relationships. This is about how knowledge can be transformed and turned into tangible and useful creations. Learning from the pattern concept, complexity arises from simplicity repeating in different layers at different scales or in other dimensions. The findings and results of the project, which was carried out in three stages titled I. Research on patterns, II. Analyzing the pattern that had been chosen, III. Creating new spatial design from the pattern, will be given in detail explaining all stages in written and visual form in this study.

As a result, at the first years of design education, thematic projects are seen as the means in creating key problems with their solutions for finding, exploring, and practicing unique and creative ways. The main problem for the lecturer is how a design problem with the complicated, complex relationships will be given to the students, simplified to a basic question, and which instruments can be evaluated in order to create a concrete reality by experiencing two- three dimensional thinking and working processes.

In this process it is very important to improve student's awareness on "*patterns*", diversify the ways of seeing, progress in the search for finding creative ways. To reach these aims, design studio's physical and intellectual integrity should be constituted enabling active participation on learning. So, it is important to understand and activate the concepts on the basis of the critical approach like questioning, investigation, research, dialog/communication, connecting to reality and so on.

Keywords: Interior Architecture, Design Education, Pattern Concept, Spatial Relationships

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RETHINKING THE FIRST-YEAR DESIGN STUDIO: INTERRELATION OF ABSTRACT-CONCRETE

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Extended Abstract

When the studies on space design-oriented disciplines such as interior architecture are examined, studies that focus on education stand out. These studies, which examine design education by associating it with various subjects such as creativity, design process, design studio, and design experience, also reveal the unique nature of design education.Especially for students who have not studied any design education before, it is very important to configure the first-year design studio program in which they first meet and experience the concept of design. First-year education is considered as a threshold in terms of learning a new language about design and ensuring integration into design education. In this sense, first-year design education aims to enable the student to eliminate all kinds of conditioning and to gain various experiences for the future by focusing on their creativity, imagination, and individual expression possibilities.

First-year design education is a challenging process in which the knowledge is not transferred directly to the student and requires learning by doing with his/her skills and creativity. Although this situation compels the student, it provides various experiences. Assignments adapted to the learning process are very important in terms of developing the creativity of students. San claims that throughout the learning process "the participants see that what they have experienced and tried directly has a creative meaning, and that self-expression and self-actualization are realized." (San, 1979). However, creativity is not just a mental process, it also includes action. To describe a person as creative is to say that he/she voluntarily and actively produces something. For this reason, revealing and developing creativity is one of the main problems in design education.

Within the scope of this study, the first-year design experience is explained through the model that aims to provide students with productive and creative design skills through abstract and concrete assignments. The mentioned model is practised in the first-year interior design studio, which defines the first step of the design education process. The model, which is designed to teach a new language and develop creativity in a holistic sense, enables students to gain different experiences by developing various ways of thinking to answer different design problems.

Students gradually move from abstract thinking to concrete thinking in the first-year interior design studio, which consists of eight assignments in total, four in each semester. In the first semester, the assignments are designed so that the works that started in two dimensions are continued by producing three-dimensional volumes. In the second semester, it is aimed to gradually adapt the students to the space creation process with the arrangements of assignments in which the volumes are transformed into spaces.

In the first assignment of the first semester, students work on object-oriented issues focused on the transition from concrete to abstract, in the second assignment, they worked on concept-oriented issues focused on the transition from abstract to abstract. Afterwards, in the third assignment, they work on the actor-user-body-oriented issues focused on the interrelation of abstract and concrete. In the final assignment, students unite all the information and exercise the object-concept-actor-volume-oriented works in which abstract and concrete interrelation is considered.

In the first assignment of the second semester, students deal with the concept-sense-context-oriented issues in which transition from concrete to abstract is experienced. While the second assignment is system-space-oriented focused on the transition from concrete to concrete, the third one is system-space-context-oriented in which students experience the transition from abstract to concrete. In the fourth and the final assignment of the semester, it is asked to design a space where all the knowledge gained throughout the whole year is used and the interrelation of concrete and abstract is discussed.

The first assignment of the first semester is aimed to analyse a concrete object chosen from nature, abstract it and represent it with geometric forms. In the first assignment, which is object-oriented, students are expected to learn to analyse, abstract and create a 2D composition. The second assignment is aimed to produce an abstract composition based on an abstract concept by offering the interpretation of daily data through passages. Thus, students are expected to experience concept-oriented abstraction and composition by using different methods. The third assignment is on the axis of concrete-abstract-concrete. Students are expected to interpret the concepts (abstract) through a concrete dance performance by exploring the solid and void with traces of body movement, the volume they scan, the axes they highlight, and the relationship between them. This actor-user-body focused exercise is aimed to create a volume by using concrete movements and abstract concepts.

The fourth assignment is aimed to create an object-concept-actor-context-oriented space by uniting all the knowledge and skills acquired in the first three exercises. At this stage, it is aimed to learn the part-whole relationship and spatial relations to define the design problem and create space for a specific function. Students are expected to create patterns by combining the modules they have created, to design volumes for concrete bodies/actors in a concrete-abstract intersection that will meet a concrete function.

As it was summarised above, the second semester also consists of four interrelated assignments. It is aimed to use the mental and manual skills obtained through two- and three-dimensional studies in the fall semester in the process of offering creative solutions to the design problem. The first three exercises introduce new concepts and new representation techniques to prepare students for the final project in which all the information gained throughout the semester is used.

The first assignment is aimed to express the urban experience with an abstract language and therefore to open the concept of context to the discussion. The second assignment is aimed to interpret the structural expression based on abstract paintings and to experience a three-dimensional abstract space concerning a two-dimensional abstract work. In the third assignment, it is expected to establish relations between various levels in the given problem area regarding the process of reaching from one point to another. By doing this, it is aimed to understand and interpret the given design problem and to offer creative solutions to it, as well as to experience the circulation issue, which is an architectural element.

In the final assignment of the first-year interior design studio, students are expected to design a space according to the context, user, and requirement program, based on the data that they can analyse. One of the important goals of the assignment is questioning conceptual thinking and the research process as a design approach and integrating it into the design experience. Therefore, students are expected to consider the fictional universe as a general context of the final project and design a life module for a chosen fictional universe and user profile.

As a result of the eight phases that are designed interrelated to each other, it is aimed that the students acquire abstract thinking skills, experience the methods of creating composition by abstracting concrete or abstract concepts, practice creating space by recognizing the body, and learn how to use abstract concepts while creating concrete spaces in the upcoming semesters by discussing the data used in space creation.

Keywords: Design, Education, First-year design studio, Abstraction, Creativity, Education model

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DIGITAL ARCHITECTURE AMONG PAST AND FUTURE

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Extended Abstract

Today within architecture, digital tools — from machine learning to fabrication technologies, from artificial intelligence to Big Data — are becoming more and more ubiquitous and pervasive, and quickly. Interest of technology has rapidly expanded the use of these tools in architecture schools, small-independent firms and international-corporate practices. 3d printing architecture models using artificial intelligence within the design process does not use some kind of digital tool either for design or fabrication as a traditional project. The digital is everywhere; from the infrastructure we use to navigate the world to the objects we use to communicate.

This fundamental shift is not lost on the architecture industry. As Soomeen Hahm points out "In the future, digital tools will come… closer to our human bodies, enabling us to more conveniently access and utilise digital information in our daily lives". [1] In this context, the increasing proliferation and promise of digital technologies are huge opportunities to shift our shared understandings of the world from an architectural perspective. Digital aid of the creation models are inclusive design processes or not? Digital tools mere methods that can solve technical problems for a more sustainable future. Are digital tools mere methods that can solve technical problems, or can we extrapolate their potential to change the way we design, build and inhabit our world for a more sustainable future?

This study aims to describe the ways in which innovations in digital tools for design and fabrication in architecture have contributed to the way that people experience the built environment. The digital is everywhere; from the infrastructure we use to navigate the world to the objects we use to communicate. That is why we must answer all questions and keep ourselves open to forward transformation. This will depend on the structuring of the qualitative value of the approach, which cannot be measured at all. Many architects aim to put 'low-cost, low-carbon buildings into the hands of every citizen, community and business.' Digital patterns in design processes seek to show cause – effect extensions. It is expected to cover all the work in the field both in the digital arena before the implementation and during the implementation practices.

Our concerns about the future of architecture in an age of digitisation have direct links to how we understand our relationship to nature. The general theory used in the study matches Darwin's theory of evolution. Darwin explained that evolution occurs through natural selection caused by variations in phenotypes.[2]

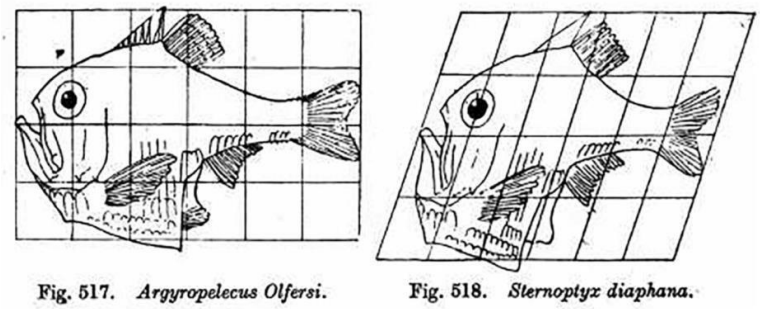

Fig. 517. *Argyropelecus Olfersi.* Fig. 518. *Sternoptyx diaphana.*

* Illustration from page 1062 Volume II, Chapter XVII (1917), of On Growth and Form by D'arcy Wentworth Thompson

Digital technology allowed an evolution of morphological thinking in the 20th century, giving it new life in concepts of emergence, non linear and self-organising systems, stimergy and agent-based modelling. Some

architects such as Frank Lloyd Wright further articulated the importance of integrating natural behaviour into architectural design through the notion of ‘organic architecture’. In fact, organic architecture is the visualization of morphological structuring and formations with architectural style. This mentality can be summarised as ‘morphological thinking’, and it allowed architects to consider how nature’s principles could transcend all forms of architectural design.

Insight into the principles of nature, and the mathematics behind these principles, hugely influenced architects in the early to mid-20th century. A building’ s purpose could be described through a set of parameters, then architects could design from using mathematical equations that relate to performative criteria. The Italian architect Luigi Moretti proposed the sets of relationships that emerged created the notion of “architettura parametrica”, such as structural forces, spatial or geometric relationships, and environmental or experiential qualities such as light and air flow. [3] Later the era of electronic computers and modelling began to offer different perspectives in rethinking and redesigning architectural designs.

This study aims to describe the ways in which innovations in digital tools for design and fabrication in architecture have contributed to the way that people experience the built environment today. The key developments in digital thinking within the industry – ranging from the late 19^{th} century until the present day, with continuous emphasis on parametric design. Parametric design can be defined as work that is driven by parameters – where certain sets of rules inform the architectural or design output.

Cross-disciplinary by nature, cybernetics gathers together concepts from many fields of work including engineering, computer science, neuroscience, biology, and network theory. Hugely multidisciplinary workspaces were arranged to integrate with each other, forcing almost all of the design phases to be re-formed. In this conceptual framework, it could be evaluated from augmented reality technologies to automating construction processes, this study ignites an eccentric vision about the future role of architectural design and fabrication through digital technologies. The voice of digitalism would be associated to design techniques, rapid tools and modelling industries. While guiding all these transformations, it should also guide the stages of meeting new expectations and then implementation

Keywords: Digital Architecture, Morphological Design, Digital Tool, Big Data.

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RETHINKING OF;THE FUTURE OF INTERIOR ARCHITECTURE EDUCATION AND IT'S CHANGES DUE TO BREAKING POINTS IN SOCIETY

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Extended Abstract

What are possible journeys for interior architecture education tomorrow? How will the Interior architecture profession take place in virtual reality? How will its education adapt to that?
In order to comprehend the upcoming, we must understand how the process worked before. Interior architecture has grown within society since Victorian drawing rooms to virtual reality offices and changed the educational approach with it. This research points out the feeding mechanism between society's conditions and education's future path. As they affect each other they connect through profession itself. In that scope, the first thing to do is to follow the pattern in interior architecture education's journey and analyze how to continue tomorrow.

This study, which includes historical readings of the past and a cursory glance of the near future, is a theoretical study within the scope of qualitative research.
The research created on three main chapters which are:

- Briefly shown the timeline of interior architecture's education
- Point out the exemplary times of relation between society and interior architecture education
- changes
- Rethinking the state of now and future education in interior architecture

The aim is to point out the need of planning future paths for interior architecture and justify past relations between social events and the education's progress. Evaluate if it is possible to process this relationship in a healthy way and to control it in terms of academic awareness for the future. Because then, there is a way to plan well-founded steps for the future of interior architecture through the academy. More than that, it is an advantage for the further generation to not experience the professional limitations and identification problems that interior architecture is still dealing with today. The goal is to sculpt its own future with its own hands Education of new designers is how we connect with our profession's future. There is a continuing link between an educator's curriculum, the current state of society and tomorrow. That's the human factor in the changing system. Also, for the interior architecture field, which is always on its toes for what's current; we can say the nurturing in between is what makes it strong. As Interior architects, we answer and shape around what society needs. We create a livable habitat, which changes by politics and socio-economic conditions. This designer's impact in society is what puts balance in the two sides of practice and academy. Also, there is the same stability between society and designers too. The collective unconsciousness uses these relations and shapes the curriculum for its own benefit. Little changes for its growth. As a result of that, we can see big steps in educator's actions as the leaders of the outbreak . Taking the matter into the academy, conveniently regulating it.

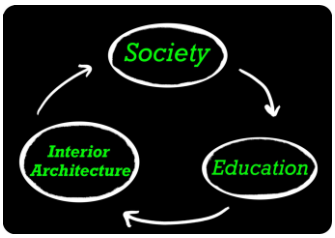

Figure 1

The breaking point might be an outside designer or famous of them all but it all comes down to The same. To make the idea grow and change the atmosphere of the future; there has to be some changes in the educational program.

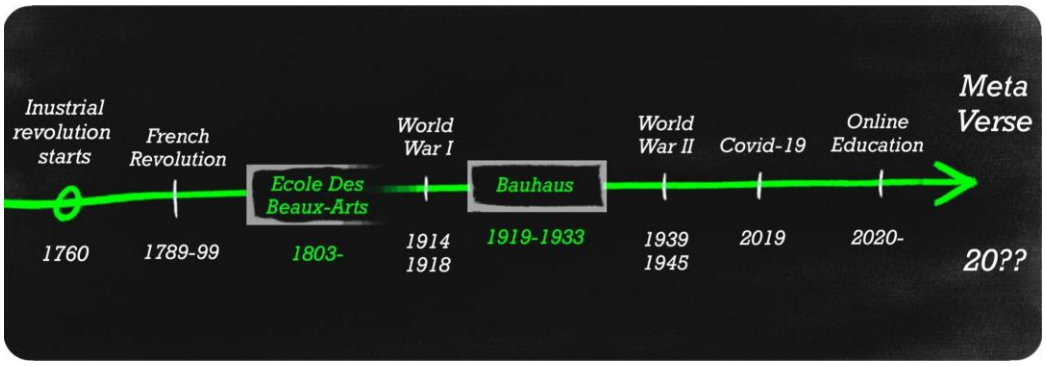

Figure 2: The Timeline Of Education And Social Events

In order to see it clearly, this study follows a pattern through the profession's timeline. For example in late Victorian we can see certain predispositions towards modern understanding possible because the Beaux-Arts academy was open to growth after everything happened in the 19th century. We see Walter Gropius in the Bauhaus movement, creating a safe atmosphere for new designers in a multidisciplinary, industrial zone.

Now, we are here in the digital age of interior architecture education. Which allows us to enter different paths. Allows us to search for what's convenient and what's not; for education and the future of the design field. How digital touch will take its place in the education system after we are allowed to go back. Are we moving forward to discover how far it may go, or are we can't wait to go back to where we started? This research also intends to point out which opportunities we refuse to see in order to stay in our comfort zone. On that note, thinking of the future of interior architecture; requires the education system to be ready and nurturing itself for these topics.

With this bound in between, interior architecture's education needs a reconsideration because;
There are still some existential crises in the interior architecture profession due to the behaviors towards the field. It still happens only because of old judgements that don't fit nowadays design world. Consequently the future of interior architecture must be portraying its own path to determine its own boundaries not only in traditional practice but also in digital worlds. Future of us is filled with multiskilled point of views, richness of a complex network and lots of visual effects that will allow us to present our design at best, like we always searched for. How much are we interested in educating the next generation on these topics or how much do we avoid it?

Keywords: Interior Architecture Education, Bauhaus, Beaux-Arts, Online Education, Virtual Reality

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RE-THINKING THE SUSTAINABILITY OF DESIGN AND STUDIO PRACTICE IN COVID-19 EPIDEMIC PROCESS

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Extended Abstract

The COVID-19 Pandemic process which emerged by the end of 2019 and affected the whole world in the first quarter of 2020, transformed both social life and the use of built environment in an unprecedented way. Individuals and societies have had to go through quarantine processes in order to protect themselves against the epidemic. The people of our age, who spend an important part of their daily life indoors in order to perform their actions such as socializing, working, eating and sleeping, have had to live an isolated life in the interiors more than ever with this extraordinary process of change. This situation has led to the need to establish new searches and approaches to interior design in the context of new needs and desires.
This transformation and the change of living habits will cause the destruction of some stereotypes that have been ongoing until now, and the determination of environmental standards and approaches suitable for efective use with new conditions. Also design education has been affected according to this tranformation both in psychologically and physically because of humans' disconnection.

Design education is the effort of expressing the abilities and power of creativity in aesthetic level by transferring ideas, emotions, and impressions of a person. It is the understanding that reinforces the creative design production of person's interests in any kind of design problem. It may offer various alternatives in terms of the definitions, relationships, types, concepts and instruments it uses as inference. These alternatives also contain attitudes encouraging thinking/being able to think about the foundations of comprehension (Law, 2012). Therefore, the imagination is formed, elaborated, and the meaning enlarges, thus all mind depending abilities improve.

Design education is a dynamic process that can change rapidly due to technology and socio-cultural structure of the society and their necessities. In interior architecture education project lessons are hold generally in places named "studio" by instructors can viewing and guiding students design directly on their desks. Design studios are the basic methodology of the design education because of transferring the design

ideas and knowledge. One-to-one or by the recent discourse "face to face" meeting and criticizing are basic educational system in designing studio. Studios are anonymous places that designing students spend their most of times (Dikmen, 2011). Because of this studio lecture, involves many inputs and different information, places in center of the education programme like other design-based disciplines. Related to this, Donald Schön's "reflection-in-action" methodology which is based on thinking and gaining knowledge while designing, is a little bit different than other education approaches and very unique (Pektaş, 2008). Interaction between learning and teaching is another factor of these cognitive activities. This interaction supports the awareness and understanding of cognitive activities that have a relationship with creative ideas.

In fact, the design studio can be regarded as a cognitive learning process or as a cognitive function of the mind, and, inevitably, the role of the cognitive content of design and design thinking can be described as the basis of architectural design education. So, design education is a teaching of cognitive settlement of designer for visual perception, knowledge, opinion and aesthetic realisation, within the process of exploration-inspiration-creation, developing and raising the abilities to coordinate hand-eye-brain, in accordance of dream-imagination-providence (Atalayer, 1994). Therefore, in design education in educating the artistic tendency, capacity and ability of the student, using and controlling the experience and accumulation related to vision and visual perception. When the studios are considered such a practice environment during the education process, it is expecting that the knowledge which are gained at the

theoretical lectures, are synthesized with the creative thoughts and transferred into design. In that sense, the most important issues and possible problems for the studio environment are the potentials of students, the knowledge of the studio instructors, their interests, ability of working and possibilities of producing together.

There are applicable and theoretical designing courses in interior architecture educational programmes. Among these courses, studio/project courses are primary and compulsory ones because of their content, workload and applicability. In interior architecture education, studio courses and studio culture are placed on centre of the curriculum which involve practical opportunities. The goal of design education is; make students which original and critical thinking, have aesthetic perception and creative individuals. In that sense, studio courses are aimed to foster student's original thinking ability, questioning, analyzing, designing, supplying and criticizing on two and third dimensions with the theoretical information given before.

Design discipline can be defined as it has dynamic, technologic, socio- cultural features and its process changes constantly. In this context, the aim of this study can be clarified as to examine the most common effects of COVID-19 and discuss the benefits and/or damages on design education especially on applicable lectures. Technological solutions and approaches over traditional techniques in order to improve both cognitive skills that related techniques to manage and describe designing which is a goal oriented, constrained, decision making, exploration and learning activity.

In the light of these, designing and studio culture is experienced as "experimental" process and the improvement in technology can provide some inputs to that process by using some interfaces. Covering such a kind of action which consists of creativity, questioning, problem solving, thinking, sensitivity, information gathering, analysis and synthesis, may change final result of the design process. Therefore, the generative potentials of the design problem's context are based on the qualities of mental and perceptual processes of the student's performance during the analysing. It's known that the advantages and disadvantages are provided by technology in "production" which is the continuity of "mental" process in design action. So, the design product is a kind of abstract concept that is created in mind and based on the interrelations of ingredients. According to the concept, the principles and the elements to install the end product completes its abstract journey initiated within the mind by transforming into a concrete product. Thus, design has its physical/plastic form that can be decoded and identified by its concrete characteristics in which is created through design elements and principles. The scope of this study focuses on the interior architecture and environmental design students' performances during COVID-19 lockdown process by questioning their effort.

Currently, the use of new technologies in education is an influential and rapidly evolving factor that can be felt the most in design education. When the institutions which are related with design education, are examined it has to be mentioned that most of them provide computer usage. In that context, computer aided design affects design analysis, synthesis, giving a form in different kind of aspects.

As a result of this, the design process and studio practice can be recognized as an "experimental" process and the developments in technology provide various interfaces and data. One of the purposes of this report is the discussion about the advantages and disadvantages of technology in the construction phase, which is the continuation of cognitive process. Beside this, design as an "interface" of susceptibility of its designer will be examined whether it reflects the original identities with technological advancements or not.

Based on the analysis of these detections, some projections are made on what kind of transformations or new approaches will occur in design education in order to have success in the future. These approaches, which are predicted to emerge after the epidemic, will make the design education students better equipped not only against this kind of serius outbreaks such as COVID-19, but also against all crises that can affect human psychology and close built environment.

In the introduction part of the study, researches on the effects of the Covid 19 pandemic process on the psychological resilience of people and the conceptual framework for the changing and transforming spatial needs in this process are included. In the second part, general information about nature of design education and the studio culture is discussed among these approaches. Information on the existence and conceptual framework of design education and studio culture are presented. In the third part, the research has focused on the differences and necessities of applicable and theoretical designing courses in interior architecture educational programmes, in which people will experience the sensory, physical and psychological experience indoors, considering the changing user needs with the pandemic process. In this study, the relationship between the instructor and student, natüre of studio culture, connection with friends, learning from also other critiques, studio environment, socializing with other design students, "new normal" rules and citerias; were examined in the context of design, studio culture and students' necessities. In the

conclusion part, the experiences and inferences are going to mentioned to discuss by making evaluations that they can produce solutions to meet the needs of the new trends in the interior architecture education during the Covid 19 pandemic process.

Keywords: COVID-19, Design education, Studio practice, Design process, Post pandemic education

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ON THE INTERACTION BETWEEN SHARED DESIGN STUDIOS AND INTERIOR ARCHITECTURE STUDENTS; PROPOSING A NEW SPATIAL EXPERIENCE WITH EXTENDED REALITY FOR SUPPORTING PLACE ATTACHMENT

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Extended Abstract

Developments in information technologies and differentiating socio-economic strategies, have led to the introduction of functional and conceptual definitions of new tendencies related to human and society concepts (Akyol et al., 2017; Morris, 1994). The actions and needs of the individual have also been transformed in this process. With the differentiation of these concepts, which are directly effective in the formation process of the space, it has begun to lose its visibility in the borders between private and public spaces (Yılmaz, 2007; Paasi, 2009).The concept of working can be shown as a clear example of new spatial idea, which differentiates over time. In interior architectural education, design studios is a vital working spaces that design students can share their ideas and accelerate their design educational process.

The work process, which used to take hours and requires a lot of effort, can now be managed with a minimum of tools and time (Gustafson, 2001). Open and shared offices located in public spaces have become spaces that adapt to the new generation work dynamic with their dynamic and flexible workspaces, working together and interdisciplinary interaction (Çimen, 2008). The fact that it can meet the needs of users in line with the changing new generation lifestyle has made the use of shared working environments widespread in the recent period (Celik Akçadag, 2021).

In addition to this rapid spread, the inability to customize these semi-public spaces, which are standardized according to the general user group, has brought problems such as belonging and satisfaction (Göçer et al., 2017). The place attachment is one of the basic psychological needs in the human-space relationship. (Baumeister & Leary, 1995). It is known that the characteristics of the offices have a direct effect on the space adaptation of the user (Wells, 2000). The place attachment occurs simultaneously with the space adaptation process of the person, therefore these two concepts have a direct relationship with each other. It is known that the open and flexible working function in public or semi-public spaces reduces the adaptation and working efficiency of the user (Lepley, 2000). It can be said that this situation will cause problems in the sense of belonging to that place. It is known that the user of the shared workspace tends to personalize the space as a result of the need for belonging in the adaptation process with the space.

In this study, firstly, the concept of space was examined in terms of working places, and the researches on the needs of the person, the concepts of personalization and belonging were conveyed through literature reviews in order to reveal the human-workspace relationship. Then, Augmented reality technologies, usage areas and potential promising sides were examined in order to present a new design studio experience. With the data obtained from the questionnaire prepared according to the motivation and place attachment scales, the needs of belonging in shared design studios were emphasized.

The aim of this study is to present a new interactive spatial experience proposal for shared design studios at the university campuses with extended reality tools in line with the analyzing the effect of the motivation and place attachment on the interior architecture students. By examining the relationship between the emotion of motivation & sense of belonging and the tendency to personalize the space of users, it is to enlighten the researchers that extended reality technology can be a solution and new way in this direction.

This research, within the scope of space design, creates the infrastructure of an unprecedented spatial interaction with a technology-based approach to a problem identified in shared working spaces. Interior design students and shared design studios, where shared working environments are actively used, were used to identify the problem and obtain data. Today, the extended reality technology, which is known to enable the creation of interdimensional spatial experiences, the current problem has been reconsidered.

For the new spatial experience proposed in the study; creating and testing a new method within the scope of the current problem will strengthen the scientific infrastructure of the study.

In the research; the data collected through the literature review on related concepts and the survey study conducted to obtain concrete spatial feedbacks of the user were analyzed using the - likert type measurement method. The data obtained from university students, evaluated under 3 different demographic criteria namely; gender & age. The survey findings were analyzed in detail with SPSS. The Cronbach Alpha value was calculated, in the questions in which the Likert scale was valid. A total of 30 students aged 18 or over. Questionnaire; used only by interior design students; It was applied on students using shared design studios within the TOBB ETU campus.

For all shared design studios; as a result of the survey conducted, it was revealed that there were significant differences between the belonging and motivation relations of the study groups. It has been revealed by the survey findings that the users of the shared workspace develop a sense of motivation independent of the physical features of the space, but they cannot develop a sense of belonging. When all students responses were evaluated as common, they stated that they wanted to change any feature of the place at a high rate.

Creating a personal space, which the user tends to create, with a virtual tool that can be integrated into any environment independently of the standard- physical work space, can be a solution to the current belonging problem. In this study, a new spatial interaction method is proposed to ensure user belonging in shared design studios by using gg technologies to create a completely personal spatial experience.

Keywords: Shared Design Studios, Motivation, Place Attachment Extended Reality

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THE EFFECT OF THREE-DIMENSIONAL DRAWING ON LEARNING CONSTRUCTION DETAIL DESIGN IN INTERIOR ARCHITECTURE EDUCATION

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Extended Abstract

Models and prototypes can be thought of as fundamental tools of design education, and as bridges between design ideas and their real applications in the physical world. Relatedly, the intended learning outcome of the Detail Studio course is to enable students to see the application details in interior architecture education as a part of space design and to produce original solutions in this context.

In the construction of the built environment, detailing is an important and inseparable part of the whole construction information. Giving practical construction information to interior architecture students is undoubtedly an important part of interior architecture education. Along with general building information, materials and detailing are included in the curricula of many interior architecture departments to strengthen students' understanding of interior architecture practice.

In the literature, materials and detailing information is mainly explained with two-dimensional hand or computer-aided technical drawings (Ashcroft, 1992; Ballast, 2010; Berkin, 2021; Ching and Adams, 2015; Kilmer and Kilmer, 2016).It is not always possible for students to comprehend and understand the assembly of materials and to see the application of manufacturing details outside of a construction site internship. Although visual media resources such as YouTube contain videos for application, students' experience of productions in the third dimension in the classroom environment is limited within physical possibilities. Therefore, we suggest that the detailing solution should be considered as a design-decision model to create design alternatives according to the building elements and material properties (Deniz, 2019).

Thus, the application solutions of the building elements in the project can be developed in functional, aesthetic, and creative aspects together with the design, and alternative detailing design can be realized in interior architecture education. It is insufficient to seek solutions with only two-dimensional technical drawings for detail design problems that require three- dimensional thinking. It is not uncommon for students to have difficulties in perceiving both the manufacturing method and the solution of the detail problem. Students need to be supported with three-dimensional technical drawings so that they can more readily detect the detail problem according to the design features and produce solutions.

The aim of this study is to show that in interior architecture education, structure and detailing problems should be considered in a holistic framework with the design. Learning outcomes and teaching inputs could work together with both two-dimensional and three-dimensional representations for practice. The sub-purpose of this study is to show that the use of three- dimensional drawing techniques in interior architecture construction-detail education is effective in increasing a student's ability to notice and learn building details.

This study focuses on the use of three-dimensional drawing techniques in interior architecture education and the application-oriented solution of structure and detail problems. The participants were third-year undergraduate students from Başkent University who took the İÇT311 coded Detail Studio course in the 2021-2022 Fall Term. This study analyses the impact of the addition of three-dimensional modeling in detail design to two-dimensional technical drawing techniques in teaching. The analysis sets out to elucidate the efficacy of this dual approach on the students' perception skills and capacity for practical detail analysis.

Although being able to use three-dimensional drawing programs was determined as a prerequisite in this study, the contributing factor of the difference among the students' knowledge and skill levels is one of the limitations of this study. Another limitation was the students' reluctance to use this new method. Among students, there was a propensity to reach for ready- to-copy information instead of seeing detailing as a

design problem.The method of this study consists of two stages that is visualized in the diagram below (Figure 1). The first stage can be defined as an explanation of the detailing drawing rules and techniques while the second stage consists of student drawings. In the first stage of the study, structural details and finishing material information were explained both with two-dimensional detail drawings and three-dimensional drawing samples. In the second stage, the students were required to design a study and bedroom that showed the three-dimensional layers of the structural system and their interior components. The participants used computer-aided drawing programs such as SketchUp or 3Ds Max for their three-dimensional models. Moreover, in addition to the term project of the Detail Studio course, built-in-furniture and construction details of the Design Studio course project were required too. In this project, the students decided on the materials they would use in the interior space. Each student produced their own genuine design and required manufacturing detail solutions by modeling and three-dimensional drawings. While doing this, they examined the three-dimensional modeling sample given in the lecture part, that is, in the first stage of the study

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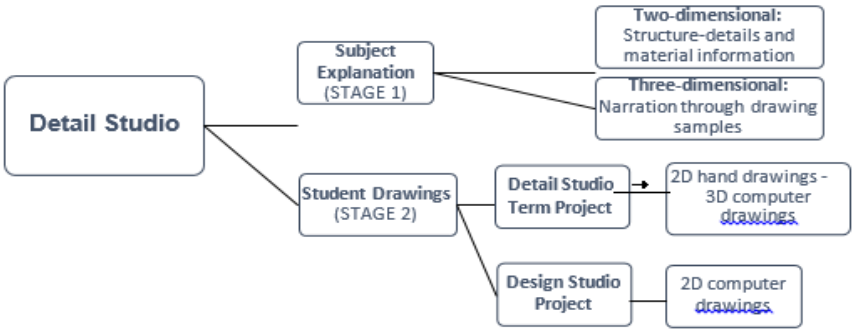

Figure 1: The stages of the research

In this study, it has been observed that students who cared more about three-dimensional detail modeling and perceived it as a detail design could give clearer information about manufacturing in two-dimensional detail drawings.The main objective and contribution of this study to the literature in this field is to propose a design-decision model for detailing in interior architecture education. In the development of the model, it was aimed to show the effect of the three-dimensional detail design modeling on the design-decision perception of the students. Thus, students' ability to think three-dimensionally about interior application solutions and their ability to produce details strengthened and improved along with design.This study suggests some design-decision modeling guidelines as presented below, that will lead to better detail design-decision solutions for interior architecture students:

- Students should develop both two-dimensional technical drawing and three-dimensional modeling of construction and detailing skills simultaneously. When it comes to detail design, students should be shown with examples of three- dimensional models where alternative solutions are possible.
- Students should develop their three-dimensional drawing techniques on larger scales in detail and construction courses in addition to design studio courses.
- Students should strengthen their theoretical knowledge of the detail design of building elements, together with design and application, and their skills to produce solutions.
- Students should be able to imagine and produce unique spatial solutions for structural and detail problems.

Keywords: Interior architectural details, Detail design, Construction elements, Three- dimensional drawing.

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RETHINKING INTERIOR ARCHITECTURE DESIGN STUDIO EDUCATION WITH THE CONCEPT OF DIGITAL MEDIA

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Extended Abstract

The weight of design studio courses is quite a lot in interior architecture education programs to help students gain 'design' competence, as in almost all disciplines related to design. In architecture and interior architecture education, studio lessons have started and continued with the criticizing of the product design by the student at the desk, in a 'mentor system' (master - protege relationship). However, with the changing world at the end of the 20th century, especially the developments in digital technology have accelerated the process of transition from the teaching-centered education model to the learning-centered education model in design education.

In design studio education, the questions which are "how can the student can learn better?", "how can the students achieve the exact information?" should be sought comprehensively instead of the examining the question "how can we teach students better and more?". At the same time, the question "how should the information be filtered / distilled and used by the student?" should be probed while information is flowing through digital opportunities, which are indispensable in our lives, everywhere at any time (Philips & Soltis, 2005; Sharpe et. al., 2010; Aydınlı, 2015; Soliman, 2017).

As designer candidates, the perception styles and short attention spans of the Z generation fed with a 'multiple visual flow' and 'instant information' make the change in traditional-based studio education inevitable. In design studio education, an educational approach centered on the 'generation Z learner' should be designed in the light of today's conditions. The main purpose of this study is to discuss the design studio education by basing it on the traditional and structured approach for the Z generation under the influence of digital media, and to rethink the design studio education at the same time. The study is based on literature review and experiences.

The generation subject – generation Z: From a biological and sociological perspective, the Z generation, which is also present in universities today, includes individuals born between 1997 and 2012 / between the ages of 11 and 25 (Dimock, 2019). In most studies, there are various generalizations about the Z generation that come to the fore. It can be said that the 'skills' and 'personal characteristics' of the Z generation that shape their learning behaviors are based on digital technology and digital media (Bennett et al, 2008; Carrier et al 2009; Günüç, 2011; Ardıç ve Altun, 2017).

The question 'was generation Z born into the 'real world' or the 'virtual world'? has been spoken a lot since the beginning of the 21st century. Genertion Z individuals are also referred to as "Digital Native, Net Kids, Game Kids, Zapping Generation, Augmented and Virtual Reality Living Generation". The developments in 'Information and Communication Technologies', which change and also transform the way of perceiving and cognition of the 'real world', have affected the Z generation individuals to be visual and image-oriented.

The 'Virtual Reality Phenomenon', which has just started to be used in design studio education, is the combination of fictions created using technology, reality and imagination. Recently, it has been observed that 'Augmented Reality' - AR and 'Virtual Reality' - VR phenomena are used in the process and outcome stages of architectural and interior design studio training.

Developing information and communication technologies and digitalized information access methods have directly affected interior design studio education. In the face of this situation, studio education should be reconsidered along with all other courses. Milne and Taylor (1995) describe traditional knowledge transfer approaches in terms of learning and teaching as follows:

Information	It is the transfer of knowledge independent of student experiences.
Learning	Receiving and repeating information.
Teaching	It is the transfer of knowledge by the teacher.
Teacher	The authoritarian is the source of information and the transmitter of information.
Learner (student)	It passively receives information.
Mental State of the Student	It is an empty container in which new information can be easily filled.
Interaction	Students mostly work alone/individually.
Evaluation	It is only the evaluation of the 'result products'.

Since the new generations could not be reached with the traditional approach mentioned in studio education, a new structuring has been made. A new approach that turns the traditional architectural / interior design studio education process upside down (Milne & Taylor, 1995; Wang, 2010);

- discovering causality of knowledge rather than transferring knowledge,
- looking for ways to reconstruct knowledge,
- creating a ground for understanding and learning together,
- adopting the studio culture as the reason for the existence of the process and as a multiple sharing platform,
- and constructing all these with information and communication technologies
- aims to build on.

Based on many studies such as 'How Generation Z is Shaping The Change In Education' and many other related studies on generation Z students, the following can be said (Sharpe et. al., 2010; Kozinsky, 2017; O'Brien, 2018; Poague, 2018; Braun et. al., 2020; Fischer et. al., 2020; Izadpanah, 2021):

- Generation Z is preferred subjects that will be exhibited, discussed, and examined in the design studio through ‘computer and communication technologies and using virtual reality + augmented reality for better perceiving and understanding.
- Generation Z tends to adopt social learning environments where they can be involved in the learning process directly and by doing / experiencing. Especially on the digital platform.
- They expect their interlocutors to be reachable when they feel the need to discuss the project outside of the design studio hours. In other words, they want an accessible and accessible interlocutor like themselves.
- Generation Z students tend to be more successful when they have the opportunity to experience a fully immersive design studio education. S/He even enjoys the challenges of being a part of this process.
- Generation Z learners are extremely happy to benefit from platforms such as Instagram, Pinterest, YouTube, Facebook, etc. and to inspire their designs. This generation, which is in the world of digital technology, expects to combine digital learning tools with studio education. Because for them, technology is an experience integrated with every aspect of their lives.
- Generation Z learners also expect learning tools to be optional and easily accessible. For them, design work and learning is not just an action that takes place in the studio; it is a phenomenon that can happen anytime, anywhere.

Kuhn (1962) defined the paradigm as “universally recognized scientific achievements that, for a time, provide model problems and solutions for a community of practitioners.” (Balcı, 2005). And constructivism is an approach that reveals how individuals construct the knowledge they learn and is based on building knowledge from the ground up (Demirel, 2002)

Today, the problems we encounter in the design studio with Generation Z can be solved with the 'constructivist paradigm'. As a studio education strategy open to development, change and transformation, the constructivist paradigm should be reconstructed by making use of digital opportunities.

Keywords: Generation Z, Digital media, Design studio education, Rethinking, Change - transformation

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USING VIDEO GAMES FOR DESIGN EDUCATION: AN EXAMPLE OF DEVELOPING EARTHQUAKE SCENARIOS FOR HOME ENVIRONMENTS

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Extended Abstract

The heart of interior design/architecture education is design studios, which aim to find appropriate solutions to design problems at both the graduate and undergraduate education levels. Due to ever- changing needs and facts, both locally and globally, educators need to imagine new learning and teaching methods for design education. As a design-based graduate program, the main objective of the International Masters in Interior Architecture and Design (IMIAD) programme at Istanbul Technical University is to produce new disciplinary information and knowledge for design (Cordan, 2017). Additionally, the main objective of the Interior Architecture Project III of the IMIAD graduate programme is to guide students in conducting their thesis study with an integrated design project.

Being prepared for natural disasters is the most fundamental way to protect people against hazards and reduce possible risks. There are very few examples of using video games as a public awareness and educational tool that provides one-on-one interaction. Computer games' ability to attract students' attention has become a subject of interest for educators in creating new learning, experiencing and interacting environments. In this context, serious games, which are defined as video games in the literature, have gained importance for educational purposes (Bayraktutan, 2009). Serious games help players to discover through trial and error the purpose of the game and what to do, and to decode the game's rules. Thus, the game environment is explored, and the user gains experience with what the rules of the game allow them to do and how to react to inputs. "This explains the link between learning and technology" (Buratti et al., p. 32). According to Ritterfeld & Weber (2005) "Video games also allow for interaction with and intelligent reactions by the system" (p. 401); in other words, the player/user has an active role in the virtual world when gathering and processing data and deals with the decision- making processes and activities that lead the game scenario and narration.

This study focuses on using video games as educational tools to raise design students' awareness for reducing the risks occurring in natural disasters such as earthquakes. Accordingly, the research questions are: 'What is the role of video games in design education?' and 'How can we produce realistic design scenarios using video games?' In the scope of the Interior Architecture Project III course, this study was based on the development of a realistic game scenario for experiencing an earthquake. The earthquake scenario, which was experienced in an experiential box, was developed for a bedroom situation in a home environment based on virtual reality and gamification methods. The microlearning steps (Tüker & Çatak, 2021) were used for problem-solving: First, the player explores the game environment (the bedroom situation) from the character's point of view. Second, the game briefly informs the player about the game and the situation in the CAD mode, in which it is possible to improve designs by editing the environment, and provides manipulation tools or solutions to reorganize the bedroom according to earthquake situation regulations. While the game scenario provides spatial arrangement for the triangle of life it also presents information through boards about what to do before and during an earthquake. During the later research stages, the game proposal will be introduced to interior architecture students in a workshop to test the usability of the game and diversify its possible scenarios. Thus,the game will be developed according to the obtained data. It is also intended to introduce the developed game to the Ministry of Interior Disaster and Emergency Management Presidency (AFAD), municipalities, and experts to develop new public awareness strategies regarding natural disasters.
On the one hand, the declaration of 2021 as the Year of Disaster Education in Turkey promotes the feasibility of this study; on the other hand, the example case is a home scenario (specifically a bedroom), which constitutes a limitation of this study. On the other hand, the example case is a home scenario (a bedroom),

which constitutes a limitation of this study. Considering the diversity of natural disasters, different scenarios can be developed for different cases that have already happened or may happen for different target groups and places. It is also critical to diversify scenario generation so that we can see which gamification method will be effective for changing the behaviour of a particular target group. The results of this study will help educators develop new ways of teaching and help students solve design issues using video games. The study will also fill a gap in the literature by using video games as an educational design tool to develop realistic scenarios for natural disasters, such as earthquakes. Additionally, it will help authorities to find better ways of raising public awareness of such disasters.

Keywords: Awareness, Design, Education, Earthquake, Video Games

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AN EVALUATION ON DESIGN THINKING VIEWS OF INTERIOR DESIGN STUDENTS

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Extended Abstract

The concept of "design thinking", which is defined also as "creative problem-solving process", has been used more frequently in design education in recent years. Simon (1969) defined design thinking as concerned with using the sensitivities and methodologies that characterize designers to create new ideas, new alternatives, new choices and new viability that meet the demands of stakeholders (Simon, 1969). Rowe (1987) emphasizes the systematic nature of design thought as well as its creative nature (Rowe, 1987). Design thinking, which is most simply defined as the creative problem solving process, includes the cognitive, strategic and practical processes in which design concepts are developed (Visser, 2006). In the twenty-first century we live in, creative problem solving is frequently encountered as one of the priority topics that should be included in education programs (Carmeli et al., 2013; Funke et al., 2018; Önol, 2013; Özkök, 2005; Şener, 2006). The structure that was defined in this study as "design thinking mindset" includes the values, themes, perspectives, and competencies that the individual uses during the creative solution process to design problems. In the literature, there is not yet a well-established scale developed for this purpose, used in scientific studies and whose validity-reliability studies have been completed. Dosi, et al. (2018) stated that according to the comprehensive literature review they conducted in their study, it is not a measurement tool for design thinking mindset. Schmiedgen et al. (2016) emphasized that due to the complexity of the situation, there is no possibility to adequately identify the distinctive impact or contribution of design thinking in an organizational setting. Many researchers have reported the difficulties of measuring design thinking mindset. There are different ways of applying design thinking and it varies from one organization to another and also from context to context (Marelaro et al., 2015). Many different practices are labeled as design thinking, making them difficult to analyze.

In this study, it is aimed to get the views of interior design students on their design thinking characteristics on a specific sample. In this study, it is aimed to get the views about the competencies of interior design students in creative problem solving, which is conceptualized as "design thinking". Information about the characteristics of "design thinking", which includes important competencies in design education, will be obtained from the students through a questionnaire created by using the studies produced for this purpose in the literature. Accordingly, the design thinking characteristics, which the sample group determines to be the strongest and weakest, will be determined, and new arrangements can be made in the training programs, especially considering the weaknesses.The design thinking questionnaire was applied to a sample group including 403 students in Turkey. The scope of the participants consists of students in different grades at seven different universities in Turkey.

The study gives information about the design thinking views of the interior design students according to a questionnaire. The target audience is in the field of interior design education and especially for researchers who are interested in design thinking in relation to design education. The sample group of the study is limited of students from seven different interior design departments, both private and state universities, in Turkey.

For the reason that there is no valid scale for design thinking mindset, design thinking characteristics that were used by Dosi, et al. (2018) and Razzouk and Shute (2012) were used in this study. Dosi, et al. (2018) conducted a scale study in which each of these components would form a sub-dimension. However, this scale study was not used because it was stated that the study should be improved in terms of validity and reliability. In this study, only the main concepts found in the literature about design thinking mindset were used, so a questionnaire was tried to be created to get information from the student. Each of the items in the questionnaire is the expression of the components determined in the literature studies in accordance with the questionnaire. In this direction, it is aimed to determine the subjects that students define themselves as the strongest and weakest.

The questionnaire is a form for obtaining information, and since it is not a scale, it does not have sub-dimensions in itself. The sentence structures of the items were arranged in line with the expert opinion regarding the translation and validity of the expressions in the literature into Turkish, and it was seen that

they were understandable by the students with a pilot application. This questionnaire is answered with a 5-point Likert scale, which determines how well the items fit the participant (1-strongly disagree, 5-strongly agree).The opinions of the participants on the design thinking characteristics were taken. The item that was reported to have the highest level of agreement: “I am open to different perspectives, I see all kinds of differences as richness.”. Accordingly, it can be interpreted that interior design students are predominantly individuals who are “open to different perspectives and see differences as a value”. The item with the least agreement according to the average response score of the participants is: “I can maintain my optimism in the face of a problem.” is the item. According to this result, it is seen that the most difficult issue in the views of interior design students on the characteristics of design thinking is not being able to maintain optimism in the face of problems. This item can also be evaluated as students' inability to maintain their optimism in the face of any problem in the design process, loss of motivation/loss of motivation, or a problem-induced interruption of the student’s creative process.

According to the items of the design thinking questionnaire, it was determined that the most difficult issue for interior design students was “to maintain optimism in the face of problems”. In this regard, guidance can be given to ensure that students maintain their optimism in the face of any problem in the design process. In order not to adversely affect the design process as a result of loss of motivation due to the problem, “problem-solving” focused training seminars can be added to the training programs or additions can be made to the course content on this subject. According to the second item, which students evaluate themselves most negatively, some students have difficulties in avoiding risk and seeing risks as part of the process on the way to a solution. In the program contents, educative seminars or courses covering the risk-related issues can be planned. Additions related to risk management specific to the design process can be made. Opening courses on the theme "design management” covering such skills can be considered. According to the questionnaire, the third most difficult issue is to use speaking effectively as an expression tool while explaining the problem. Verbal communication courses in the programs should aim to communicate effectively in the design process and may also be a compulsory courses for all students to take.

Keywords: Design education, Design thinking, Interior design, Interior design education

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HEALING SPACE THROUGH THE PARAMETERS AFFECTING PERCEPTION

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Extended Abstract

When the meaning of space for people is examined f rom a historical perspective, although it corresponds to concepts such as security, belonging and privacy, it has continued to differ with experience (meaning). On the concept of space, designers and philosophers have approached f rom different perspectives. Within the scope of the summary, it is useful to consider the perspectives of Lefebvre and Schulz f rom these approaches;

Lefebvre (1991) defines space as situations experienced, perceived and dreamed by the person. With this approach, he associates the space with its imaginary dimension and describes it as a three- dimensional dialectical process that is different f rom each other but inseparable.
Schulz (1971) defines it as a piece of space that must meet the physiological, psychological and social needs of the person. According to his point of view, the environment is in sequential relations with its components and people (Schultz, 1980). With this approach he defended, the place; divided into five different categories as pragmatic, present, conceptual, perceptual and abstract space.

The definitions and classifications made focused on a common denominator. According to this denominator, two features of the space in its collective integrity can be mentioned. The f irst of these; form, color, light, texture, etc. objective space based on neutral facts such as; The second is the subjective space that the user grasps with his senses and creates in his mind as a result of biased interpretations. In the process of perceiving the space, the user is exposed to physiological and psychological (positive and negative) effects. There are many studies on the effects of the physical elements of the space on the user's perception. Some of these studies are classified as follows:

Form: With the expression of Rasmussen (2021), it can also give impressions of lightness and weight to the perceiver. With the transfer of Craig (1986), shapes with curved lines give the individual the feeling of joy, youth and movement.

Texture: It can be said that surfaces with some tactile qualities have an active role in the temperature and coldness values of the space. Accordingly, a surface with a smooth texture will create a cold perception, while a surface with a rough structure will create a warm perception (Porter, 1979).

Color: Whiton (1974) states that psychologists working in a mental hospital carried out research by making some experiments on interior walls and lights in the late 19th and early 20th centuries. During the experiment, active patients were placed in rooms with blue or green painted walls, and depressed patients were placed in rooms with yellow or red painted walls. There was a marked change in the patients with the observations of the doctors. As a result of the examinations, it was stated that the patients calmed down and there was a significant decrease in their blood pressure.

Light: Many studies have been carried out on its effect on humans. One of them was applied in prison cells without window openings. It was observed that these conditions, which were presented as a result of long-term examinations of the prisoners, caused mental illness. This research has proven that mental illnesses can be encountered as a result of deprivation of daylight in the long term (Tregenza & Wilson, 2011).

The salutogenic approach put forward by the social scientist Aaron Antanovsky, is concerned with the relationship between health, stress and coping (Antonovsky, A. 1996). This approach focuses on the positive impact of design on human health and wellbeing. It is the measurable aspect of design that can help a building's occupants operate at peak performance while maintaining their physical and mental health.

As a result of the literature data presented, it can be mentioned that a salutogenic approach should be exhibited to the concept of healing space. The healing role of the place is not unique to health venues. Physiological and psychological disturbances caused by insufficient daylight in offices and ventilation problems can be given as examples to this situation. All building groups should be examined in this context and suggestions should be presented.

In the light of the transferred data, within the scope of the study, it is aimed to determine the effects of environmental components (form, texture, color and light) with a literature review to clarify the concept of space that affects human health and to present suggestions as a result.

These are the positive and negative reactions that occur as a result of the effect of interior components on the user. In this context, a sequence will be realized f rom general to specific. They are the interior spaces where people work, study, shelter, in other words, sustain their life .

Data will be obtained in the form of a literature review. The findings obtained as a result of the literature review will be presented. Depending on the research findings, suggestions that will contribute to the relevant literature will be included.

Keywords: Space, Spatial Perception, Healing Space, Salutogenic Approach.

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EDUCATION OF THE IGNORANT SCHOOLMASTER

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Extended Abstract

As an academic discipline, architectural education consists of practical courses at the studio that lay at the heart, and theoretical-based courses generally conducted in the classroom with compulsory and supplementary aims. While studio activities allow for more effective communication in terms of dialogue, it is often observed that the lecturer approaches the student as a passive listener with a single-channel transmission method in theoretical lessons. In an academy where competence is measured by a thesis study, lecturers who have not received pedagogical formation use several different methods while transferring their knowledge. In addition to the lecturers who reflect the experiences in their educational background, professionals from the practical field also, use their unique ways of giving a lecture. In addition to those examples above, some lecturers choose to use experimental or informal formats with a slightly intuitive approach. The planning of lessons, learning outcomes and learning cycles vary in this context.

In academic studies, the student becomes the scope of the examination when the learning method is considered student-centred. On the other hand, we assumed that the academician, whose teaching method is diversified, should also review his knowledge potential and become a learning subject, especially by evaluating the demands and expectations of the student to whom s/he is transferring his knowledge. Approaches such as revising the content, changing the method or arrogating the course content s/he conduct over time reveal the fact that the academician is also a subject of learning.

As the lecturer's theoretical knowledge emerges during the course, a kind of reflective learning may be the scope of the study. Ranciere's narration in The Ignorant Schoolmaster book (1991) describes a lecturer who teaches a subject that he is not proficient enough. Above-mentioned source shows us that teaching what you don't know can be a subject matter for discovering novel things about what we know. An educational approach derived from Bakhtin's dialogic theory takes place in the literature within the context of dialogic pedagogy. Furthermore, pedagogy in that context refers to exchange knowledge between student as a receiver and lecturer as a sender. Bakhtin's (1981, p.279), dialogic orientation approach leads to communication theory which turns sender into a transmitter.

The outline and references prepared for the Aesthetics and Creativity, which is conducted as a theoretical course in the Fall 2021 semester, are based on reading and discussing course materials and learning outcomes via Eco's index cards method. In this method, Eco suggest (2015, p.118) index cards based to the context for various types of aim: connection, question and recommendation. The theoretical knowledge packages that the student will highlight from the determined sources will form the process of the course throughout the semester. The study aims to have a new perspective, relearn, and depict the 21st-century student's relationship with knowledge.

Aesthetics and Creativity course is an elective course and learning outcomes are defined as: learning the concepts of aesthetic theory (1), awareness of factors affecting creativity (2), acquiring the ability to think differently through the relationship between philosophy and architecture (3), ability to read and transfer theoretical texts in a foreign language (4), to be able to evaluate an architectural content with aesthetic judgment (5), gaining a perspective on how creativity can be reflected in architectural products from a practical point of view (6). Especially the third and the sixth outcomes taken into consider for the case study.

Hypothetically, teaching a subject in university brings the responsibility of reflecting the objective knowledge load in a subjective approach. In that manner, students are experimentally discovering through your speech, references and the way you interpret the theory. In that case study, we would like to change the positions of learners vice versa during semester. As a lecturer, we gave some crucial texts along the weeks without

expecting any specific learning framework. To foster constructing new links between architecture and philosophy while it is used as conceptual thinking in design studio, students discussed the meanings of sophisticated contents by taking notes on their index cards. The lectures first session on the semester was intended on the third outcome to prepare students for the final presentations that are defined as a group work. Learning cycle in that phase goes on two layers. First is in the group dialogue, and the second is class circle during visual presentations.
For the sixth outcome of the course, aesthetics and creativity theory is projected on the built objects that is embedded in the theory on the texts already but which has a compelling side deducting the abstract narrative or to apply on actual design activity.

The last but not the least, schoolmaster in that context in a dialogic process behaves as an ignorant figure initially to revisit theory and establish empathy towards students' point of view and learn from their cycle. According to the cycle, our method brings together Eco's Index Cards with Rancière's Ignorant Schoolmaster in order to figure students' learning tendency. The potential findings pointed out that students utilize index cards especially for connection purposes if we compare it to the other two categories, questioning and recommendation. The mentioned outcome indicates the ignorant schoolmaster how to organize lecture's outline, construct bibliography, approach particular topics or concepts in a broader scale and time. Obviously, the method should use by different lecturers over educational groups.

Keywords: Dialogic pedagogy, Life-Long learning, The Ignorant schoolmaster, Learning cycle, Architectural education.

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IN CONSIDERATİON OF BIOPHILIIC DESIGN RE-THINKING HUMAN- NATURE RELATIONSHIP IN SPACE DESIGINTERİORS

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Extended Abstract

When the historical process is considered, it is seen that human's success in survival and sustainability is achieved by his/her ability to adapt the experience gained from his/her experiences to environment and life. The Covid 19 pandemic we have experienced in the last two years has required assessments of how to transform and use the experiences acquired by human beings in this process in their lives. The Covid 19 Pandemic process has been effective globally since the last weeks of 2019. Individuals and societies have had to go through quarantine processes in order to protect themselves against the pandemic. The people of our age, who spend an important part of their daily life indoors in order to perform their actions such as working, eating and sleeping, have had to live an isolated life in the interiors more than ever with this extraordinary process of change. This situation has led to the need to establish new searches and approaches to space design in the context of new needs and desires.

In particular, the psychological effects of the physical disconnection of urban people, who use different places to meet their socialization needs, with the outdoors, nature and other people are among the topics discussed. Research shows that the emotional changes experienced by the urban people have negative effects on psychological resilience. However, it has been discussed and accepted that experiencing nature has many benefits on human physiology and psychology.

The aim of the study is to examine the use of design approaches based on the positive effect of the psychological connection between human and nature as a method to meet changing user requests and needs indoors. In this context, it is thought that biophilic design, which allows the maintenance of human-

nature interaction and beneficial effects of nature in built environments, can be used as a design approach that positively affects psychological resilience in changing user requests and needs indoors.

In this context, nature-based design approaches such as green design, ecological design, biophilic design are discussed conceptually. It has been observed that biophilic design has more distinctive qualities based on the experience of nature than other approaches mentioned. Approaches such as green design and ecological design have emerged due to the basic objectives such as reducing the damage to the environment caused by building, contributing to the preservation of ecological balance and creating sustainable environmental conditions. It can be claimed that the principles and elements of the biophilic design, which carries the psychological bond between nature- human and the symbols of this bond to the spatial fiction, have a process that presents the experience of nature and aims the healing effect of natüre.

The concept of biophilic design, which explores ways to maintain human-nature interaction and the beneficial effects of nature in the built environment, was developed by taking inspiration from the biophilic hypothesis, which is defined as human's innate emotional proximity to other living organisms. Having an innate tendency towards nature, where human undergo most of their evolution, is explained as reasons why they feel more peaceful and happier in nature. Findings regarding the existence of the therapeutic property of nature and its positive effect on psychological resilience are rethinking the spatial needs that changed after the pandemic; the necessity of incorporating a biophilic design approach into interior design.

In the introduction part of the study, researches on the effects of the Covid 19 pandemic process on the psychological resilience of urban people and the conceptual framework for the changing and transforming spatial needs in this process are included. In the second part, general information about nature-based design approaches and the position of biophilic design is discussed among these approaches. Information on the existence and conceptual framework of biophilic design is presented. In the third part, the research has focused on the design principles of biophilic design, in which people will experience the sensory, physical and symbolic nature experience indoors, considering the changing user needs with the pandemic process. The effect of biophilic design on sustainability and ecological balance has been excluded from the scope of research and design principles are limited by the effects of the natural experience on the perception and atmosphere of space. Browning et. al. (2014) proposes 14 biophilic design criteria that have impact on human health and well-being in the built environment in his work "*14 Patterns of Biophilic Design"*. In the final part, 7 criteria of nature in the space patterns and 3 criteria of natural analogues patterns of biophilic design will be discussed by making evaluations that they can produce solutions to meet the needs of the space setup modification in the interior during the Covid 19 pandemic process.

Keywords: Biofilic design, İnterior architecture, Landscape design, Space concept, Environmental design

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FROM STRUCTURE TO FORM: PROCESS ASSESSMENT OF A COURSE

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Extended Abstract

When solving a design problem each line shapes the thought that will elicit the purpose of design together with the emotions and thoughts that will express the purpose of design and transforms them into structure. The design element that completes the conceptual formation phase is defined by the user as an integrated form, even if it is expressed as a mass, texture, material or just an outline. In this integrated form, the structure is an important element. Structure is the pattern that enables the form to be expressed in the 3rd dimension, not only in architectural design, but also in an interior, an industrial design or a furniture design. In short, it is the open, semi-open or closed form of the conceptual expression formed on the basis of design approaches in or inside the shell of the design. As seen in studies examining the relationship between structure and form, it is accepted that it is not just a carrier, but a whole that represents the spirit of design. In the design education process, it is emphasized how this carrier pattern is formed and its effect on the whole design. Courses containing technical and conceptual explanations are designed to make it easy to read and understand, especially by the student trying to internalize the design process. In addition, the subject is frequently mentioned in the content or spontaneous flow of many other courses.

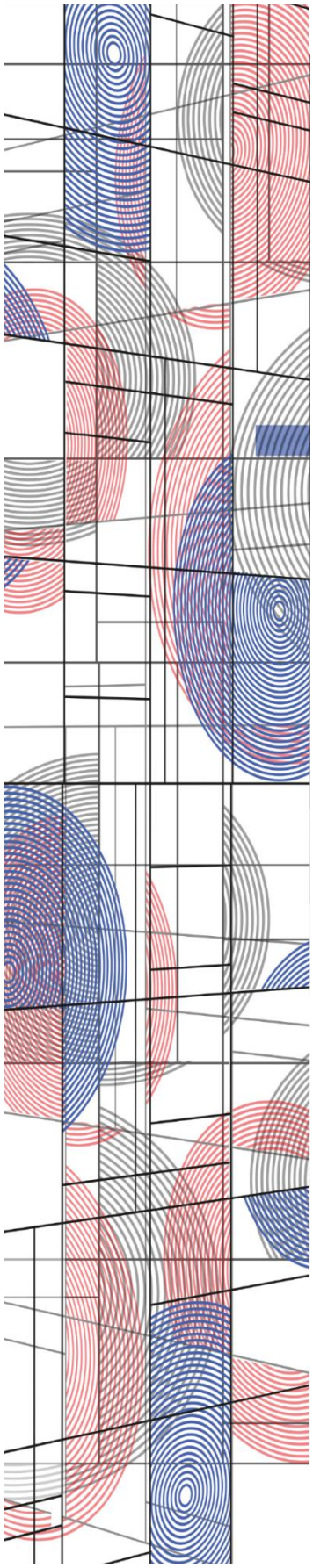
In this context, the content and outputs of a related course, which aims to raise awareness in the relationship between structure and form, and which aims to answer the questions of why and how, have been compiled in this study. In the study, the data of the 2021-2022 fall semester of the Structure and Form Studies course, which is at the 2nd year level of the Department of Interior Architecture at Karadeniz Technical University, was used. A framework has been created that aims to make the criteria that affect the structure-form relationship readable and interpretable in constructing the content and learning outcomes of the course. Accordingly, a flow aiming at distinguishing the concepts of structure and form in the design as a whole, interpreting the concept of structure, comprehending it in the third dimension, conducting research discussing the effect of material as well as the effect of structure on form according to design approaches has been designed. Course learning outcomes which determine the course content and general framework have been created taking into account especially critical and analytical thinking, being able to recognize and complete the missing information, having basic theoretical knowledge and practice about the design discipline, using this knowledge in designs, originalizing creative thinking... and the learning outcomes of the other program.

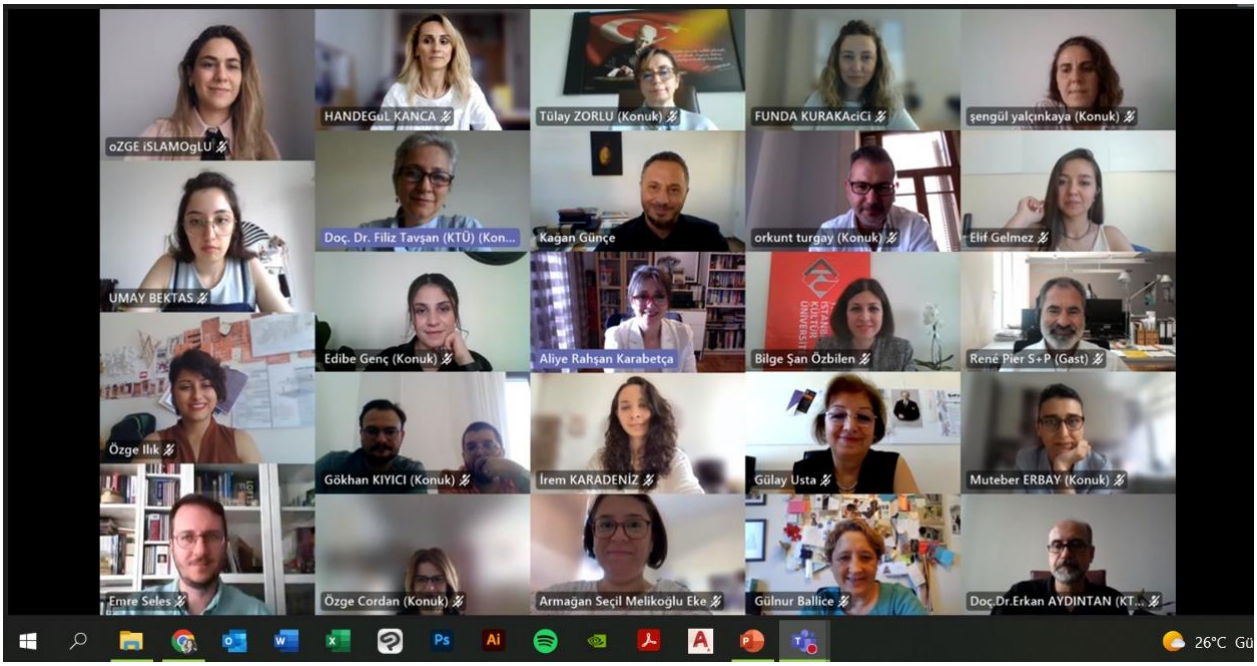
The relations between structure and formal expression, the design development processes in the context of geometric and organic shaping were conveyed by taking into account the story-scenario- concept or designer's thoughts on design, and structural research was carried out by the student. The effect of the form on the structure was discussed among the student groups with the investigation of the architectural forms created by geometric and organic shaping and the researches on the design processes. The existence of geometric and organic design approaches, which were the subject of individual and group work throughout the process, was supported by the students' reading, scrutiny and interpretation studies on architectural design, space and furniture scales. At the end of these internalization and analysis processes, concept-form-structure studies were conducted between individuals and groups.

The results obtained from the course were interpreted through the feedback received from the student work and the structural designs exhibited by the students within the framework of the given topic. Design problems were designed to evaluate the orientation of the students between geometric and organic design approaches during the research, analysis and scrutiny processes. In both design problems, it was requested to design a meeting/assembly area that will create a semi-open structure.The individual story-scenario-concept studies that answer the problem have turned into structures based on organic design approaches,

predominantly with analogical, fractal and biomimicry methods. On the other hand, story-scenario-concept studies, which answered group studies in the following period, turned into structures based on geometric design approaches, predominantly with canonical, inductive and deductive methods. These tendencies in the studies obtained at the end of the course process were interpreted as the students questioned the effect on the whole design while constructing the structure-form relationship, in this context, they were able to transform the structure into a narrative tool in the story-scenario-concept triangle, and they used forms that make the structure visible more conceptually in their designs. These tendencies in the studies obtained at the end of the course process were interpreted as the students questioned the effect on the whole design while constructing the structure-form relationship, in this context, they were able to transform the structure into a narrative tool in the story-scenario-concept triangle, and they used forms that make the structure visible more conceptually in their designs.

Keywords: Structure, Formation, Architectural formation, Form analysis

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Özge Cordan (Konuk)
Armağan Seçil Melikoğlu Eke
Gülnur Ballice
Doç.Dr.Erkan AYDINTAN (KT...
26°C


The Second Day of ICMEK5th Congress
08:28:52
People
Chat
Reactions
Apps
More
Camera
Mic
Share
Leave
OT
HK
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DT
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GU
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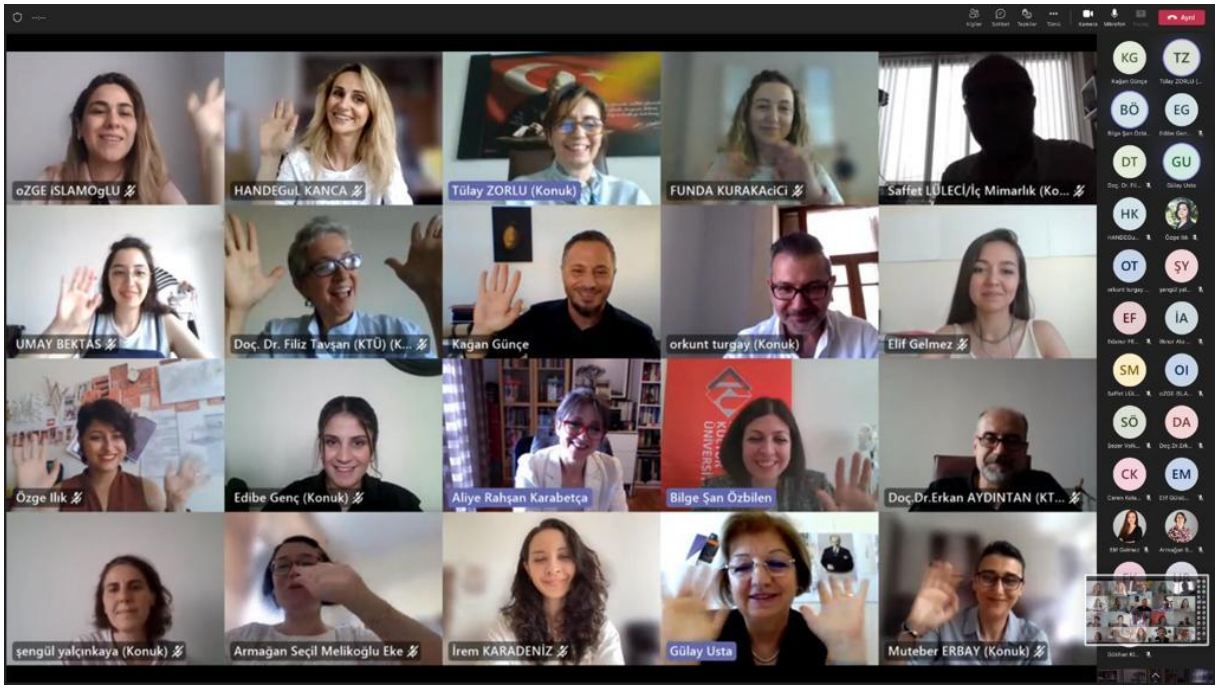
+26
Participants
Type a name
Share invite
Presenters (5)
Özge Ilık
Bilge Şan Özbilen
Elif Gelmez
Organizer
İrem KARADENİZ
External
UMAY BEKTAS
External
Attendees (31)
Mute all
Edanur FETTAHO... (Konu...
Meeting guest
Aliye Rahşan Karabetça
Armağan Gülhaş
Armağan Seçil Melikoğlu Eke
Ceren Kolaç (Guest)
Meeting guest
26°C Güneşli
17:08
17.06.2022


oZGE iSLAMOgLU
HANDEGuL KANCA
Tülay ZORLU (Konuk)
FUNDA KURAKAciCi
Saffet LÜLECİ/İç Mimarlık (Ko...
UMAY BEKTAS
Doç. Dr. Filiz Tavşan (KTÜ) (K...
Kagan Günçe
orkunt turgay (Konuk)
Elif Gelmez
Özge Ilık
Edibe Genç (Konuk)
Aliye Rahşan Karabetça
Bilge Şan Özbilen
Doç.Dr.Erkan AYDINTAN (KT...
şengül yalçınkaya (Konuk)
Armağan Seçil Melikoğlu Eke
İrem KARADENİZ
Gülay Usta
Muteber ERBAY (Konuk)