



**COMPARISON OF STUDIO COURSES ON DESIGN
SCALE IN INTERIOR ARCHITECTURE EDUCATION
(THE CASES OF UNIVERSITIES
FROM TÜRKİYE AND POLAND)**

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Master's Thesis

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T.C.
AFYON KOCATEPE UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ART AND DESIGN
MASTER’S THESIS

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ETİK VE BİLİMSEL İLKELER SORUMLULUK BEYANI

Yüksek Lisans tezi olarak sunduğum “**Comparison Of Studio Courses On Design Scale In Interior Architecture Education (The Cases of Universities From Türkiye And Poland)**” adlı çalışmanın tüm hazırlanma süreçlerinde bilimsel etik kurallara ve atıf gösterme ilkelerine riayet ettiğimi belirterek aksi bir durumun tespiti hâlinde sorumluluğun tamamen bana ait olduğunu kabul, beyan ve taahhüt ederim.

15/06/2023

İmza

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ABSTRACT

COMPARISON OF STUDIO COURSES ON DESIGN SCALE IN INTERIOR ARCHITECTURE EDUCATION (THE CASES OF UNIVERSITIES FROM TÜRKİYE AND POLAND)

Mücella TÜRCAN

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June, 2023

Advisor: Assoc. Prof. Dr. Şerife Ebru OKUYUCU

The thesis study aims to analyze the studio courses that enable interior architecture education to evolve an idea / problem into a design / solution in the light of the objective information conveyed to the student during the education, and to reveal the acquisition of making this transformation tangible with various means of representation. In addition, studio courses, which form the basis and essence of the interior architecture education curriculum, are included in the scope of the study, as these courses play a guide role in the professional field after the training. This analysis will be carried out through the comparison of departments of interior architecture of the state universities from Türkiye and Academy of Art in Szczecin Department of Interior Architecture from Poland the approach to the studio courses and the methods applied in these courses on notion of the design scale. In the thesis, the subject of interior architecture education to be studied is limited to the studio courses included in the curriculum of interior architecture departments, since it constitutes the essence of the education in terms of the acquisition of design knowledge and skills. Afyon Kocatepe University Department of Interior Architecture and Environmental Design and Academy of Art in Szczecin Department of Interior Architecture studio courses, its elements and the design process are at the focus of the comparative analysis of the studio courses on design scale. The thesis deals with the comparative analysis of studio courses of undergraduate second year. According to the evidence obtained as a result of the comparative analysis, while similar methods were applied on design scale in Studio 213, Studio 214 and Interior Architecture Project 2 participated in the field study, there are differences in the evaluation of the design (design product) reached after the design process by the design students. Moreover, three different research and analysis methods are used in the study. These are literature review, creating / editing a thought graph (model) and field study which is participation in studio courses within the scope of comparative analysis. The approach of the studio courses to notion of the design is expressed by performing the comparative analysis on design scale.

Keywords: Studio course, interior architecture, education, design, design process

ÖZET

COMPARISON OF STUDIO COURSES ON DESIGN SCALE IN INTERIOR ARCHITECTURE EDUCATION (THE CASES OF UNIVERSITIES FROM TÜRKİYE AND POLAND)

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AFYON KOCATEPE ÜNİVERSİTESİ
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Tez çalışması iç mimarlık eğitiminin, söz konusu eğitim süresince öğrenciye aktarılan nesnel bilgilerin ışığında alana dair bir fikrin/problemin bir tasarıma / çözüme evrilmesini ve bu dönüşümün çeşitli temsil araçlarıyla duyumsanır kılınması edinimini açığa çıkarmasını sağlayan stüdyo derslerinin analizini yapmaya yöneliktir. Bununla birlikte eğitim sonrası profesyonel mesleki sahada kılavuz rolü oynaması sebebiyle iç mimarlık eğitimi müfredatının temelini ve özünü oluşturan stüdyo dersleri çalışma kapsamında yer almaktadır. Bu analiz, Türkiye’de yer alan belirlenmiş devlet üniversitelerinin tasarım eğitimi veren bölümlerinin ve Avrupa ülkeleri içerisinde yer alan Polonya’daki Szczecin Sanat Akademisi’nin iç mimarlık bölümünün stüdyo derslerine yaklaşımı ile bu derslerde uygulanan metotların tasarım kavramı ölçeğinde karşılaştırılması üzerinden gerçekleştirilecektir. Tezde, üzerinde çalışılacak iç mimarlık eğitimi konusu, tasarım bilgisinin ve yetisinin edinimi açısından söz konusu eğitimin özünü oluşturması sebebiyle iç mimarlık bölümleri müfredatında yer alan stüdyo dersleri ile sınırlandırılmıştır. Stüdyo derslerinin tasarım ölçeğinde karşılaştırmalı analizinin odağında Afyon Kocatepe Üniversitesi ve Szczecin Sanat Akademisi İç Mimarlık Bölümü stüdyo dersleri, stüdyo dersi unsurları ile stüdyo dersinde gerçekleşen tasarım süreci bulunmaktadır. Tez, lisans düzeyi ikinci sınıf öğrencilerin katılım sağladığı stüdyo derslerinin karşılaştırmalı analizini ele almaktadır. Karşılaştırmalı analiz sonucunda elde edilen bulgulara göre, alan çalışmasında yer alan Stüdyo 213, Stüdyo 214 ve İç Mimari Proje 2’de tasarım ölçeğinde benzer yöntemler uygulanırken, tasarım süreci sonrası stüdyo öğrencileri tarafından ortaya konulan tasarımın (son ürün) ölçme ve değerlendirilmesinde farklılıklar bulunmaktadır. Ayrıca çalışmada üç farklı araştırma ve analiz yöntemi kullanılmıştır. Literatür taraması, düşünce grafiği (modeli) oluşturma / geliştirme ve karşılaştırmalı analiz kapsamında stüdyo derslerine katılım ile gerçekleştirilen alan çalışması tezin yöntemini oluşturmaktadır. Tezde, karşılaştırmalı analizin tasarım ölçeğinde gerçekleştirilmesi ile stüdyo derslerinin tasarım kavramına olan yaklaşımı ifade edilmektedir.

Anahtar Kelimeler: Stüdyo dersi, iç mimarlık, eğitim, tasarım, tasarım süreci

PREFACE

The thesis is about the analysis of studio courses, which are at the center of interior architecture education, by comparing on design scale. Design education has been handled with different theoretical approaches from past to present, and these approaches have brought along various education systems and practices. In the institutions and organizations where the discipline of interior architecture and design education is given and takes place as a field of education, the diversity and differences continue changing each day. In the comparative analysis, which is the subject of the thesis, the diversity and differences in the interior architecture education system of Academy of Art in Szczecin Department of Interior Architecture from Poland and Afyon Kocatepe University Department of Interior Architecture and Environmental Design from Türkiye are based on the studio course scale. The different approaches and practices in the interior architecture education system attracted my attention as I am a student and interior architect in the education and professional field of the discipline in question, and I wanted to study on this issue. My participation as a student at Academy of Art in Szczecin, Department of Interior Architecture during periods of my undergraduate and graduate education was effective in determining the thesis topic. When I was there, I had the opportunity to observe the different approach to interior architecture education and studio courses, which are the subject of my study.

My very esteemed professor, who did not spare her support and effort at every stage of my thesis study and guided me in life of my education and studies, my supervisor Doç. Dr. to Şerife Ebru Okuyucu,

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Mücella Türcan
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LIST OF SYMBOLS AND ABBREVIATIONS

ASID	: American Society of Interior Designers
AQAS	: Agency for Quality Assurance through Accreditation of Study Programs
CIDA	: Council for Interior Design Accreditation
ECA	: European Consortium for Accreditation
ECIA	: European Council for Interior Architects
ECTS	: European Credit Transfer and Accumulation System
FIDER	: Foundation For Interior Design Education Research
IDEA	: Interior Design Educators Council
IFI	: International Federation of Interior Architects / Designers
İMEPAK	: Council for Accreditation of Interior Architecture Education Programs (İçmimarlık Eğitimi Programları Akreditasyon Kurulu)
MIAK	: Association for Accreditation of Architectural Education (Mimarlık Eğitimi Akreditasyon Derneği)
MÜDEK	: Association for Evaluation and Accreditation of Engineering Programs (Mühendislik Eğitim Programları Değerlendirme ve Akreditasyon Derneği)
NCIDQ	: National Council for Interior Design Qualification
NSID	: National Society of Interior Designers
P	: Participant
Q	: Question
TAPLAK	: Design and Planning Accrediting Association (Tasarım ve Planlama Akreditasyon Derneği)
TYUYÇ	: National Qualifications Framework For Higher Education in Türkiye (Türkiye Yükseköğretim Ulusal Yeterlilikler Çerçevesi)
YÖDEK	: Turkish Higher Education Quality Council (Yükseköğretim Akademik Değerlendirme ve Kalite Geliştirme Komisyonu)
YÖK	: Institution for Higher Education for Türkiye

INTRODUCTION

Today, interior architecture education models are changing each day with the effect of innovative and different approaches to the concept of design and technology independent of various design education schools and universal criteria adopted by the universities providing the education. However, the fact that interior architecture departments are in faculties with different names such as architecture, fine arts and art and design causes the interior architecture department curriculum to change and differentiate with the various disciplines that are in the faculty. (Şekerci, 2017) As a result of these changes, differentiation is observed in the theoretical and applied courses of the interior architecture department, affecting content of the course, the approaches taken in the courses, outputs and achievements of the course. (Çelik, 2008) At this point, the necessity of preserving and controlling the education quality standards in the field manifests itself. Methods used to ensure quality assurance and control in education; accreditation, evaluation, supervision and comparison. (Gül, 2016) By using one or more of these methods, the institution or program can reach a certain standard by providing more qualified education. Quality assurance and control studies can be carried out on an institution, program or field. Accreditation studies in the field of interior architecture education are carried out by national and international organizations such as IFI, FIDER, CIDA, ECIA, NCIDQ in the world, especially in America and European countries. In Türkiye, the İMEPAK accreditation institution, which was established in 2018, continues to work and develop the name for TAPLAK in 2020. Since the organization is in the process of development, it has not yet actively carried out accreditation studies. For this reason, there is no regular and active accreditation study covering the education programs of the interior architecture departments of universities in Türkiye. (Yıldız, 2019)

With the evidence obtained during the study, the thesis aims to reveal the advantages and disadvantages by comparing the differences of the approaches and applied methods in the interior architecture education studio courses in Türkiye and Poland.

One of the two hypotheses of the study is that the approach to the concept of design in interior architecture education studio courses and the methods applied in the course affect the strategy of the course and student achievements in an advantageous and disadvantageous way. With this hypothesis, the design process in the studio courses and the functioning of the courses will be questioned comparatively, and it is aimed to answer

the question of how interior architecture education studio courses can become a more efficient and functional model in terms of both the approach to the concept of design and its in class operation. The other hypothesis of the thesis studied is that, in line with these information and the current situation, the absence of a design education language unity in the studio courses of interior architecture departments in Türkiye has a negative impact on student achievements during and after the course.

The second hypothesis has been tried to be clarified by making a comparative analysis of Academy of Art in Szczecin from Poland, which is supervised by national and international criteria with accreditation organizations, and departments interior architecture of various universities from Türkiye, within the scope of studio courses.

With its focal points, the thesis differs from one-sided studies that deal with interior architecture education over the general curriculum. During the research and literature review for the thesis topic, only the current situation was determined in the studies focused on interior architecture education. In the studies, detailed analyzes were made on subjects related to the field such as differentiation and accreditation studies in interior architecture education programs but the problems that were expected to be solved could not be revealed. In this study, attention is drawn to the hypotheses and the issues that have been identified in the field of interior architecture. It is planned to contribute to the field by making a comparative analysis of the studio courses in interior architecture education, making a detailed analysis, through the example of Türkiye-Poland, and to fill this gap in the literature. In addition, as a result of the comparative analysis, the advantageous and disadvantageous situations revealed regarding the design process and the methods followed in the studio courses are important in terms of laying the groundwork for future improvement and development researches for the course under study.

In the first chapter of the thesis, which consists of three chapters, the historical process and development of interior architecture education in Türkiye and Academy of Art in Szczecin from Poland are discussed, with the thought that it will provide the information for the analysis of today's current model. In the second chapter, design and studio courses are mentioned on a conceptual scale and the purpose and importance of studio courses in interior architecture education are stated; it is focused on how the relevant departments of the universities is in Türkiye and Poland approach notion of the design in the studio courses. In the third chapter of the study, the education processes of

the studio courses of the relevant departments of the university in Türkiye and Poland, which determine the boundaries of the research and the methods applied in this process are revealed. In addition, the roles of the student and the studio master, who constitute the dynamics of the studio courses, the relationship between them and the student achievements are discussed. The last part of this chapter is devoted to the determination of the advantages and disadvantages of the methods applied in the studio courses, which are at the center of the study and the approach to notion of the design in the comparative analysis of Türkiye and Poland. In the discussion, conclusion and suggestions chapter, the outputs obtained during the thesis study were examined and presented in order to be a source for subsequent studies.

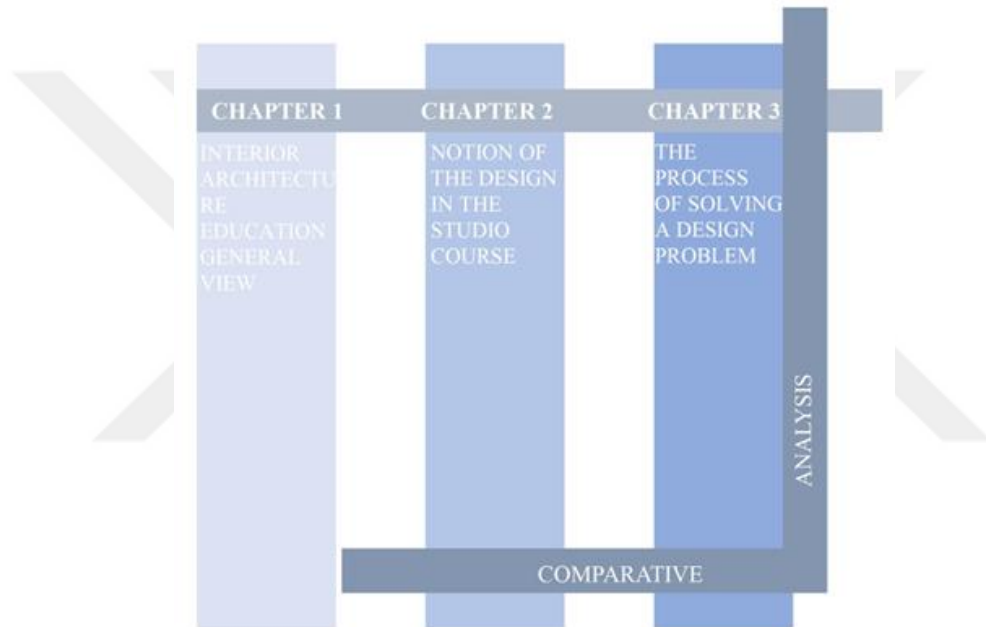
The evidence evaluated in the thesis study is restricted to the studio courses in the interior architecture education program at the undergraduate level. Studio courses form the basis and core of the undergraduate curriculum. Having a content that combines practice and theory states the course in question in an important position in interior architecture education. In addition, the studio course plays a decisive role in giving the student the ability to reach an idea / problem in the field to a design / solution due to its nature and its purpose, by handling notion of the design with various approaches. For this reason, the issue of the analysis of interior architecture education studio courses on design scale is discussed in this study. The subject of the thesis, in order to make the analysis of interior architecture education studio courses on design scale more comprehensive, it was necessary to make a comparison between the interior architecture departments of Türkiye and Poland universities. Thus, the universe of the research consists of the interior architecture, interior architecture and environmental design departments of the universities providing undergraduate interior architecture education in Türkiye and the relevant faculties and departments of the universities providing interior architecture education in Poland for the comparative analysis of the thesis topic. The sample of the research was formed by choosing among the universities that provide interior architecture education in Türkiye and Poland. The point emphasized in the restriction of the sample is that the interior architecture departments in Türkiye vary according to the different faculties and accordingly different education techniques and methods are followed in the interior architecture departments. This diversity in the education programs of interior architecture departments causes the importance given to practical and theoretical courses and the content of the courses to differ by adopting diverse approaches. Particularly in

studio courses, which form the basis of field education and where theoretical knowledge combined with practice, the differentiation is observed in the approach to notion of the design and in the methods followed in the course. Thus, the achievements and outputs obtained during and after the studio course in interior architecture education within the different faculties also vary. For this reason, interior architecture departments of different faculties of five universities from Türkiye were included in the study in order to make the analysis more efficient and determined Afyon Kocatepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design, Akdeniz University Architecture Faculty Department of Interior Architecture, Hacettepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design, Karadeniz Technical University Architecture Faculty Department of Interior Architecture and Mimar Sinan Fine Arts University Department of Interior Architecture in Türkiye and Academy of Art in Szczecin Department of Interior Architecture in Poland as the sample of the study. The comparative analysis of the study was carried out through the studio courses in the education program of the interior architecture departments that constitute the sample. The focus of the comparison is Afyon Kocatepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design and Academy of Art in Szczecin Department of Interior Architecture studio courses and studio courses from the other four universities in Türkiye are included in the study to provide comprehensive information. Afyon Kocatepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design and Academy of Art in Szczecin Department of Interior Architecture analyzes were carried out by participating in the studios as both researcher students and observers and by consulting the studio masters. Thus, in the comparison to be made between the two universities, the collection and evaluation of the information within the scope of the approaches in the studio course, the methods followed, the in class the studio master, student relationship and the achievements of students after the course process were carried out based on direct observation. In addition, the information required for the analysis in both universities were obtained by applying the direct knowledge of the studio master, the roles of the in class studio master and the student. In the analysis of the other four universities from Türkiye included in the study, the faculties of interior architecture education departments, general education systems and the approaches to studio courses were examined. After the analysis of each of the interior architecture departments of the universities included in the study in Türkiye and

Poland, the evidence obtained were compared within the scope of approach to notion of the design.

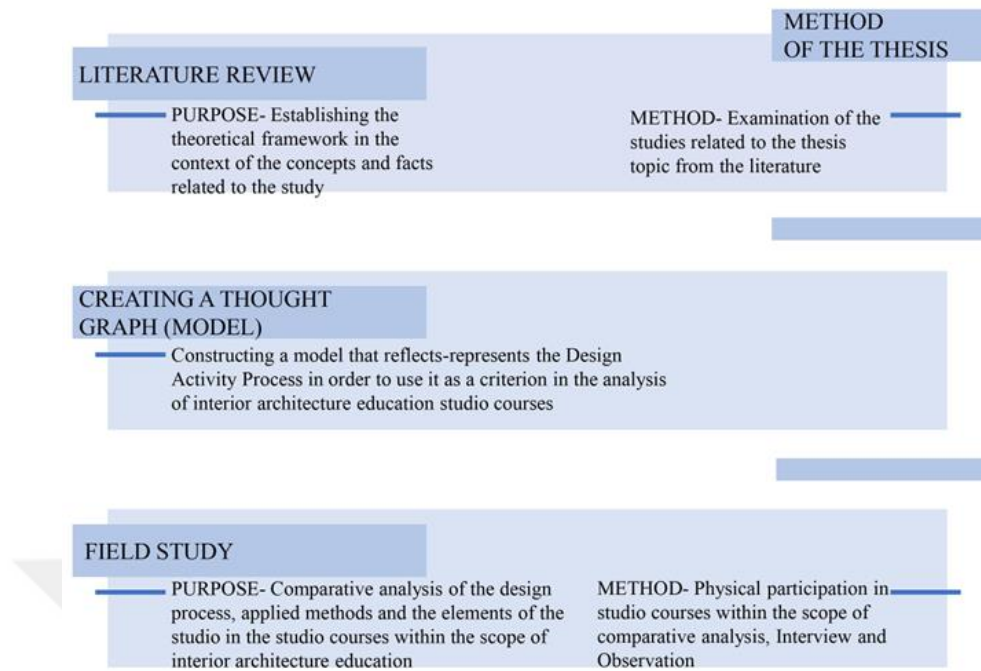
Literature review and evaluation is used in the analysis of Akdeniz University, Hacettepe University, Karadeniz Technical University and Mimar Sinan Fine Arts University. Also, the other method is individual participation as a researcher and observer in the studios of Afyon Kocatepe University and Academy of Art in Szczecin, which is the focus of the subject of the study. In Figure 1, the scope of the thesis study is presented.

Figure 1. Scope of the Thesis



Reference: Türcan, 2023

Figure 2. Method of the Thesis



Reference: Türcan, 2023

In Figure 2, a general framework of the method applied in the thesis study is presented. Three different research and analysis methods are used in the study.

1. Literature Review (Establishing / determining the theoretical framework of the study)

*Interior architecture education and studio courses, notion of the design, design knowledge were carried out by examining the approaches to the design process and design activity within the scope of design research.

2. Creating / Editing a Thought Graph (Model)

*A thought graph (model) was designed in order to obtain more efficient and accessible information and evidence about the design process and design activity carried out in the studio courses, which are the learning environment in interior architecture education and the comparative analysis carried out in the field study and to make the comparative analysis on a single criterion. This model was developed and presented based on design education methods and approaches within the scope of design studies and studio courses practices. In the thought graph, notion of the design and design knowledge have been considered along with the design process.

3. Field Study

*It was carried out in order to examine a comparative analysis of the studio courses within the scope of interior architecture education, which is the subject of the thesis, on design scale.

Field Study Method,

1. Participation in studio courses within the scope of comparative analysis,
2. Observing the tendency and behaviors of the studio master and students in the studio courses participated,
3. Making face to face interviews with the studio master and students, who are the sides of the studio courses,
4. Preliminary knowledge about the design activity process and its elements was given by the thesis owner before asking the research questions in the interview with the students.
5. Research questions to students, was managed III. Phase of the design activity process.
6. While a face to face interview was held with the studio master of Academy of Art In Szczecin Department of Interior Architecture Studio 214, the interview with the studio master of Studio 213 was made in the form of an interview due to being part-time in the institution in question.
7. Face to face meetings could not be held with Afyon Kocatepe University Interior Architecture students due to distance education but the methods applied in the interviews with the students of Academy of Art in Szczecin.
8. Afyon Kocatepe University Department of Interior Architecture and Environmental Design the studio master of Interior Architecture Project 2 was made in the form of an interview.
9. Asking open ended questions to the sides within the scope of the studio courses during the interviews with the studio master and the students,
10. It consists of using the thought graph (model) constructed in the analysis of studio courses.

During the field study, resources obtained from Afyon Kocatepe University Department of Interior Architecture and Environmental Design and Academy of Art In Szczecin Department of Interior Architecture, which are within the scope of the study, contributed to the study with the institutional structure, system and curriculum information of the faculties and departments.

The scope and limitations of the methods followed in the fieldwork can be revealed with the following items: The study takes place in the studio courses of the interior architecture department.

At the center of comparative analysis are Afyon Kocatepe University from Türkiye and Academy of Art in Szczecin from Poland. The study area has been determined as Afyon Kocatepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design Studio Course and Academy of Art in Szczecin Interior Architecture Faculty Department of Interior Architecture Studio Course.

As of the current situation, there is no accreditation organizations or studies active in the scope of architecture and design education in Türkiye. This situation causes various differences in the curriculum structure of the relevant departments in the different faculties of the universities that provide interior architecture education, the way the notion of design is handled in the education and the functioning of the studio courses, which are the main element.

For this reason, while the findings were revealed in the context of Afyon Kocatepe University, which is one of the sides that constitutes the comparative analysis, Akdeniz University Faculty of Architecture Department of Interior Architecture, Hacettepe University Faculty of Fine Arts Department of Interior Architecture and Environmental Design, Karadeniz Technical University Faculty of Architecture Department of Interior Architecture and Mimar Sinan Fine Arts University Faculty of Architecture Department of Interior Architecture which provides interior architecture education in Türkiye will be briefly mentioned by giving information about educational approaches, curriculum structures and the state and the importance of the studio course.

Throughout the interior architecture undergraduate education curriculum, basic design knowledge courses are given to the design student in the first year of design education, and the studio course, which is the thesis topic in which the design activity is gained, begins to be taught in the followed year of the education.

Afyon Kocatepe University interior architecture undergraduate education covers four years and the interior architecture undergraduate education within Academy of Art in Szczecin is three years.

For this reason, studio courses attended by the second year undergraduate students of the department of interior architecture are included in the scope of the study so that the comparative analysis between the two universities can be made in the same position and conditions.

In both universities, the interior architecture department second year studios to be included in the study were determined as Interior Architecture Project 2 at Afyon Kocatepe University, while Studio 213 and Studio 214 at Academy of Art in Szczecin. In the curriculum of Academy of Art in Szczecin, Department of Interior Architecture, there are simultaneous studio courses that deal with different subjects and problems at the same undergraduate level. Studio courses, in which these different interior design projects are studied, are offered to the student's choice every semester during the design education. In the curriculum of Afyon Kocatepe University, Department of Interior Architecture and Environmental Design, students at the same undergraduate level are responsible for a studio course in which the same interior design project is studied in a semester. For this reason, a studio course from Afyon Kocatepe University was included in the study, while two separate studio courses from Academy of Art in Szczecin were included in the study in order to make the comparative analysis more efficient.

Among the studios selected as the study area, seven participants in a group of sixty students from Interior Architecture Project 2 were included in the study, while six participants in eleven students from Studio 213 and Studio 214 took part in the field study. The information was obtained from the determined number of participants through in studio observation and face-to-face interviews.

Participation as a researcher and observer in the studio courses where the field study was carried out by the thesis owner. The realization of participation made it possible to observe the tendencies and behaviors of the studio master and the design student throughout the process, the communication between the sides and to conduct face-to-face meetings with the sides during the studio courses.

While a full-time physical participation was realized in Academy of Art in Szczecin Department of Interior Architecture studio courses, it was decided to conduct

distance education in higher education institutions in the spring term of the 2022-2023 academic year due to the earthquake disaster that occurred in Türkiye. For this reason, Afyon Kocatepe University Faculty of Fine Arts, Department of Interior Architecture and Environmental Design attended the studio course full-time with an internet based distance education program.

In addition, the field study by the researcher of the thesis in order to carry out the comparative analysis under equal conditions, was continued full-time at Studio 213 and Studio 214 at the Academy of Art in Szczecin in Poland in the first semester of an academic year. On the other hand, the other semester, it was realized by participating in the Interior Architecture Project 2 courses at Afyon Kocatepe University in Türkiye. Participation in the studio courses covers all design processes in the studios of each semester.

The field study is about the studio courses, which are the main elements of interior architecture education. The design process that took place within the scope of the course, the design activity that created this process, the methods applied in the course, the studio course sides; it deals with the behaviors and actions of the studio master and the design student, and the student achievements at the end of the studio course. In addition, the one-sided behavior and activities of the studio master and the student, as well as the communication of the sides with each other, were emphasized and tried to be presented through in class observation and interview techniques. While presenting the evidence, the studio master and the design student were included in the study with equal importance and examined.

The thought graph (model) constructed was developed in order to make the comparative analysis of the studio courses, which are the subject of the thesis, based on a single criterion and approach, since the design process experienced in the studio courses and the applied methods vary in approaches of design education. The analysis of the design processes of the studio courses included in the field study and all the elements of the studio courses within the scope of the study were made over this thought graph (model). In other words, the thought graph (model) was used as a guide in the comparative analysis of the studio courses.

The participants of the institution and studio course within the scope of the field study were informed about the subject and purpose of the study, the observations and interviews made during the studio course.



CHAPTER I

INTERIOR ARCHITECTURE EDUCATION AND HISTORICAL DEVELOPMENT

1. INTERIOR ARCHITECTURE EDUCATION

In the first chapter of the study, interior architecture is handled conceptually and education of interior architecture is revealed as a phenomenon. In the following parts, the acceptance of interior architecture as a discipline in Türkiye and its development from the beginning of the educational practice to the present are emphasized in order to provide a basis for the subject of the thesis before the field study in which the comparative analysis is made. In addition, for the comparative analysis of the thesis, it is mentioned how Academy of Art in Szczecin from Poland and Department of Interior Architecture, which is included in the field study, are structured.

Notion of the Design; interior architecture is a professional field that fulfills the requirements of the needs at the optimum level, with solving the aesthetic concerns and expectations of the user and creates a comfortable life on the scale of design discipline and science through ergonomic elements. (Özsavaş, 2011)

Education of interior architecture started to diverge within itself with the effect of professionalism at the beginning of the 20th century and to develop in various professional groups from discipline of the design.

With the construction of the first interior projects in America, the interior architecture profession has developed and institutionalized at a professional level. This institutionalization has significantly affected the development of interior architecture education in institutions. Education, firstly began to be given at a course level in the 1900s. In 1904, at the New York School of Applied and Fine Arts, elective courses on interior design were included in the school curriculum for the first time. After the Second World War, the discipline of interior architecture was established as a field of education with the opening of related departments in the university, starting to train students and reaching academic recognition. (Adıgüzel, 2011)

In Europe, in the last years of the 19th century, it took place within the framework of ornamentation and decoration in the traditional context. Education of interior architecture, which is included in the school curricula as an atelier in the traditional context or as an elective course, continued its institutionalization and development until

the 1960s. Education of interior architecture in the Far East and Australia has existed on the basis of the education models created and developed by these countries. For example, Japan differs from the education model in the Far East with its unique notion of culture and traditional approaches.

Interior architecture, which is today's popular and preferred profession, has led to the increase and development of institutions that provide education related to its discipline. (Şekerci, 2020)

1.1. INTERIOR ARCHITECTURE EDUCATION IN TÜRKİYE AND HISTORICAL DEVELOPMENT

When considering at the process of interior architecture education in Türkiye, firstly;

In 1925, Sanayi-i Nefise Mektebi (Academy of Fine Arts in İstanbul) started to be given with the Interior Decoration Workshop. Its current name is Mimar Sinan Fine Arts University. In the university, students were accepted with an aptitude test and the education model was based on a master-apprentice relationship. In 1955, Tatbiki Güzel Sanatlar Yüksekokulu was established. Today, The school continues its education under the name of Marmara University Faculty of Fine Arts. In this educational institution, the Bauhaus system was accepted and a four year undergraduate education was started in 1962. (Çetinkaya, 2011)

The developments and changes experienced in the 1960s, especially in education of interior architecture, were not reflected in the education system and models in Türkiye. As of 1980, the changes in the economic system and the development of the private sector also affected the field of education. In 1985, Hacettepe University Faculty of Fine Arts and other departments of interior architecture started to provide education within Bilkent University Faculty of Fine Arts in 1986. (Çelik, 2008)

Today, the changes and developments in technology and social system continue to affect the development of professional discipline of interior architecture and also education of interior architecture. (Gül, 2016)

1.2. INTERIOR ARCHITECTURE EDUCATION IN POLAND AND HISTORICAL DEVELOPMENT

Academy of Art in Szczecin, Faculty of Interior Architecture, Department of Interior Architecture is the first public university in Poland to provide education in various branches of the discipline of art. It is stated that among its missions is to train talented and professional future generations in different branches of the arts. It carries out artistic and scientific activities in different countries. The history of the academic education of Academy of Art in Szczecin is dating back to 1958. In 2010, the Faculty of Visual Arts was established within the Academy of Art. Academy of Art in Szczecin maintains an education in interaction and cooperation with schools providing art and design education both in Poland and other countries.

In the curriculum of the department of interior architecture, there are theoretical courses such as construction techniques, science of material, ergonomics, architectural design, modern and traditional architecture and parameters of interior design besides studio courses. In addition, the history of art and furniture are also given as elective.

The students who receive the title of interior designer after studying interior architecture at Academy of Art in Szczecin can work in design and architecture offices or public institutions in Poland or other European countries.

CHAPTER II

NOTION OF THE DESIGN AND STUDIO COURSES IN INTERIOR ARCHITECTURE EDUCATION

In this chapter, notion of the design is discussed within the scope of the thesis topic and approaches of design activity and process are examined based on past and present design researches. The conceptual aspect of the studio courses in education of interior architecture with the purpose, importance and elements of the education in question are emphasized. The relationship between the design process carried out in the studio course and the design knowledge and the design problem analysed through the thought graph designed for the thesis study. From Türkiye and Poland, studio courses of Afyon Kocatepe University Department of Interior Architecture and Environmental Design and Academy of Art in Szczecin Department of Interior Architecture and approach to notion of the design with the general structure of the studio courses were emphasized. Moreover, the way that a design problem was handled in the design processes was analysed.

1. STUDIO COURSES IN INTERIOR ARCHITECTURE EDUCATION

Design has a dynamic structure both as a notion and in terms of its factual structure. In this variable structure, the fact that design can be defined differently according to the functions it contains and the characteristics of the fields of various disciplines in which it exists as a notion and takes place as an activity is the factor.

While making the necessary preparations and planning for an activity, creating drafts is expressed as design, it is also defined as the creative mental process itself. From this point of view, the design covers the creative process and activity and can be used instead of the expression design activity, which covers the design process. Design as a notion can be expressed as a mental state, a set of ideas, a synthesis that is visualized in the mind, and a process belonging to the formation of this synthesis. (Aşkın, 2020)

Notion of the design, as a general expression used in various fields, is defined as the process of preparing the necessary schemes, drafts or plans for a study or designing the ways and processes to be followed in different stages of a research (TDK, 2022), while in the disciplines of fine arts, it is a process that requires mental synthesis and the creativity is effective.

A design phenomenon is obtained by considering the cause and effect relationship from the ideas produced for solutions that can be brought to the all of a certain situation or a set of problems and the needs and questions related to these situations.

In the literature reviews conducted within the scope of the field study and in the researches explaining the design processes of the participants in the disciplines of architecture, interior architecture, industrial design and engineering, it is seen that the design phenomenon, in other words, is a mental product of creativity or it is evaluated and expressed as a problem solving process in which being creative is effective. Accordingly, notion of the design is the output obtained after the solution process of an idea / a problem within the scope of the thesis topic.

In recent years, design process research has an important position in both academic studies and professional discipline platforms. While some design process studies deal with the construction process and methods of objects, other researches analysed the design activity processes of designers and how they design. On the other hand, academic studies focus on the structure and functioning of the creative mental process experienced while performing the design activity. (Türkyılmaz, 2010)

Previously, the act of design was considered to be an intuitive activity. Since the middle of the 20th century, new researches and studies on the design process have handled. In 1960, a group of researchers, who called themselves the first generation within the scope of design methods, tried to explain the design process in a systematic way. The majority of the design process researches are trying to express the design activity and the design process with a rational and scientific approach. The researches state that the design activity is an analytical process that takes place in the mind.

The design can be defined as the designed thing itself, as well as to express the design activity carried out to reach the designed product and the design process in which the design activity begins and ends with a final product. (Aşkın, 2020)

Due to the flexibility and different approaches in the meaning of the design within the scope of the thesis, a language has been created based on the design process approaches in order to ensure that the field study and the thought graph (model) created reach its goal.

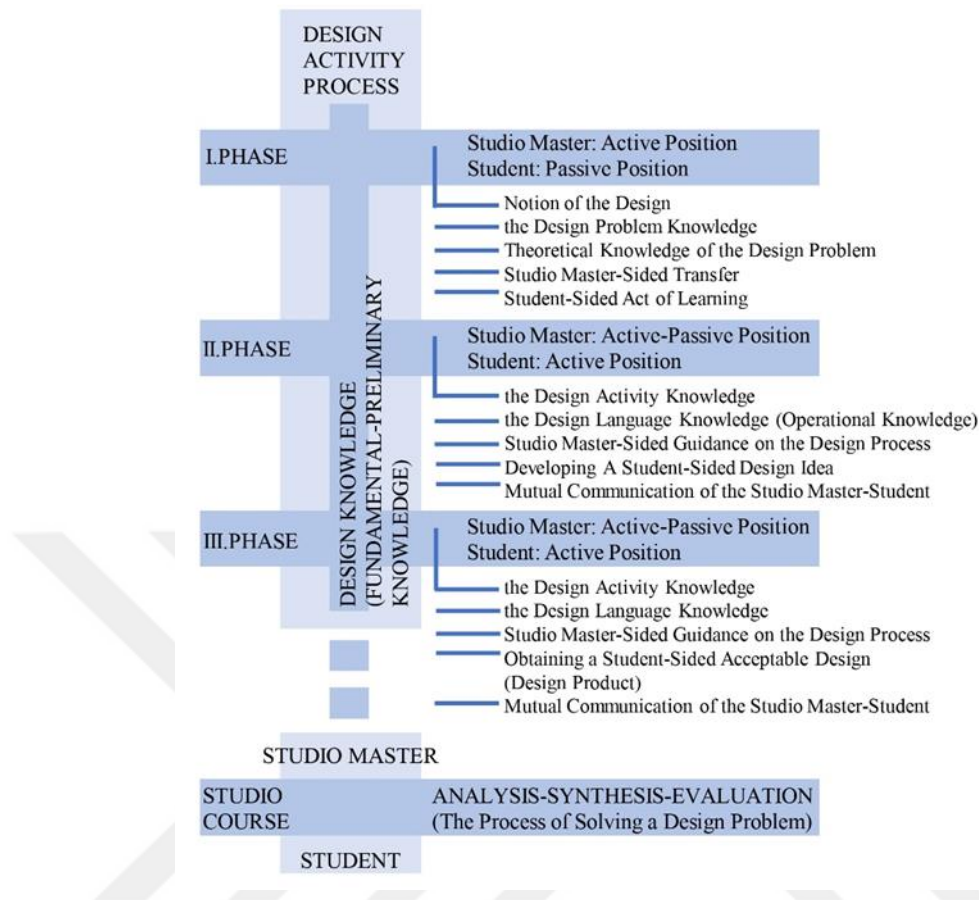
The design is considered as the final product reached at the end of a design problem solving process. The term 'design activity' is used to describe the state of

designing and the design action. The creative mental process that starts with the design action and ends with a output of the design study, in which a designed product is obtained, is stated as the 'design activity process'. The design activity process consists of three phases as analysis - synthesis - evaluation. These three phases are used when obtaining a design (design product) or evaluating alternatives for a possible solution to a design problem.

The design activity process is basically, deals with transferring / acquiring / learning all the theoretical knowledge about design knowledge. In a education of design in the studio course, there is a transfer of knowledge from the studio master to the student. The student develops design activity by learning individually and using design knowledge during education of design. *Analysis: It is the activity of learning about the design problem and determining the requirements of the design problem, as well as analyzing and eliminating the acquired knowledge and identifying these which are effective to solve the design problem. *Synthesis: It is the evolution of the pieces of knowledge determined for the solution of the design problem, while reaching a whole in line with the design requirements and the presentation of a design idea with its transformation. In addition, the condition of reaching a design idea and carrying out the design activity in the design action process during the synthesis is the occurrence of a creative mental activity that is effective in solving the design problem. *Evaluation (Design-Final Product Evaluation): It is the stage of reaching an acceptable optimum design for the solution of the problem that is developed at the beginning. It is to make structural and functional measurement and evaluation of the final product according to the requirements of the current or design problem created within the scope of the design activity process and to control whether the design is in efficient condition to respond to the solution.

In the design activity process of the analysis, synthesis and evaluation phases, are cyclical and can not separated from each other in terms of activity and situation. Figure 3 has been developed in order to make the comparative analysis of interior architecture education, which is the thesis subject, on a single scale. In this model, the design activity process of the studio course, in other words, the process of solving a design problem is conveyed.

Figure 3. A Thought Graph (Model) Developed For the Field Study (Design Activity Process)



Reference: Türcan, 2023

The design activity process consists of three phases covered by the stages of analysis - synthesis - evaluation. This process takes place in the studio classes, which are the learning environment where interior architecture students learn to design and experience being a designer and interior architect.

The studio course is at the core of the education program in disciplines such as architecture, interior architecture, landscape architecture and industrial product design, especially in design education. There are different definitions and processes for the course in question due to the structural diversity of the faculties and the differences in the curriculum in the institutions where interior architecture education is given. Despite the differences and variations in the structure and system of the studio course, these courses are basically shaped within the scope of the requirements of the interior architecture discipline theory and practice. These requirements refer to the entirety of theoretical and practical knowledge and skills related to the design activity and the design process. In

addition, the studio course provides the design student with the ability to design, understanding and formation about the interior architecture profession. Since the lecturer is a designer / interior architect as a professional as well as being an studio master, she / he plays a guide role for the student in the design process within the scope of the course. For this reason, preparation for the interior architecture profession is in question. In other words, courses are simulations of the interior architecture profession, being an interior designer and the working environment related to the profession. The master - apprentice relationship, which exists in the traditional architectural education approach, is also in the studio course. (Ciravoğlu, 2001)

Studio course is a lecture in which the design process and design activity take place and teaching and learning activities related to design are experienced. In line with a basic approach, the thought system of these courses is 'What is design?, How is the design done?'. With these approaches, the design process mechanism that forms the structure of studio courses emerges. Design knowledge of design and design activity is acquired through the design process involved in studio courses. The whole of knowledge about design, namely design knowledge, covers the process of design activity. In this process, many types of design knowledge are used. At the same time, the course increases the design student's ability to use and internalize knowledge, while providing a synthesis by associating different types of knowledge and making it easier for them to reach a design idea. (Günday, 2015)

Studio courses provide a study area where the theoretical knowledge gained from the theoretical courses in the interior architecture education curriculum and the design knowledge gained during the course in question are analyzed, internalized and synthesized. This course turns into an experience area with the design process. The design process takes place as a result of the design activity being experienced through the analysis - synthesis - evaluation cycle. For this reason, studio courses can be thought of as a laboratory if we make an analogy. The purpose of the studio course is to strengthen the relationship of the design student with the social environment, namely the outside world, while learning to design, without being in a frame. It is aimed that the student, who is expected to fulfill the interior architecture profession with the design education she / he receives, is aware of the situations related to the structure, space, part of a whole in which human beings, who are users in the social order and other things have the close link with life are in close contact and to behave sensitively to needs and problems. The

design student, who gains the ability to analyze with her / his experience in the design process in the studio, learns to identify a problem and to produce alternatives for an acceptable optimum solution to this problem. (Gülel, 2018)

There is a mental activity based on mutual interaction that is efficient for each other in the design activity process between the studio master and the design student, who are the sides of the studio course. In this communication, besides mutual learning and knowledge transfer, the sides also perform individual learning. (Demirbaş, 2001)

According to Schön, the studio master of the studio course can transfer the knowledge to the student in two different ways. The first is to express what the lecturer wants to convey through drawing and the other is to present general design principles, to display a critical attitude and to offer solutions. In the first of methods of these knowledges transfer, the role of the trainer is active, while in the second, being a guide is at the forefront. (Türkyılmaz, 2010)

***Design Activity Process:**

- I. Phase

The design activity process consists of three phases. The design activity starts in the first phase. The studio master, who is one of the sides of the studio course, plays an active role in the first phase. The lecturer begins to transfer the students design knowledge (fundamental - preliminary knowledge). First of all, This factor enables the student to acquire theoretical knowledge about notion of the design or design problem knowledge. The design student is on the passive position in this phase. She / he is in the transferred position and performs the learning activity. Before coming up with a design idea for the solution of the design problem, the student takes the step to internalize the design knowledge acquired and make passive assimilation.

- II. Phase

In the second phase, while the student is in an active position, the studio master moves to the active - passive position by being in the background compared to the student. The student analyzes the design knowledge transferred to him / her in the first phase and which he / she learns individually, with notion of the design or design problem given by the studio master to reach a design (design product). From the analyzed set of the knowledge, the pieces of the knowledge that can respond to the whole situation to be used in the solution of the design problem and are suitable for the design requirements are

determined by the student in the design activity process. The design idea to be developed to reach a design at the end of the design activity process is formed as a result of the student synthesizing these pieces of knowledge with mental creativity activity. In this phase, the studio master of the course continues to convey the design knowledge to the student as at the beginning of the process. Within the scope of design knowledge, the lecturer enables the student to learn the design activity knowledge so that she / he can perform the design activity and the design language knowledge (operational knowledge) to express the design idea, the design phenomenon formed by the development of the idea and the final product at the end of the process. Communication between the studio master and the student is not restricted to transferring and acquiring knowledge. There is a mutual mental interaction, exchange of ideas and learning. Apart from the role of an lecturer with the act of teaching, the studio master in the design activity performs as a guide by conducting the process and shaping the design education of the student. She / he makes use of architectural representation tools and transfers design language knowledge while guiding the student. The design student, then tries to create her / his own design language throughout the process. In addition, the studio master evaluates the student's design activity process and preliminary design products and performances in line with her / his professional knowledge and experience.

- III. Phase

In the third phase of the design process, while the studio master is in the active - passive position, the student actively continues the design activity and the act of learning about the design knowledge. The students express the design phenomenon she / he created with a preliminary design idea in the second phase, using her / his knowledge of design language during the previous phase, with a design language through technical drawings, sketches and computer aided programs from various architectural representation tools. At the end of the design activity process, she / he conveys the design (design product) that she / he obtains with the design language she / he has created and developed. In addition to knowledge transfer, the studio master continues to conduct the design activity of the student and interact with the student until an acceptable design (design product) is produced. At the end of this phase, the design activity process ends with the design (design product) reached by the student and the measurement and evaluation of the design is taken place. (Savaş, 2019)

The Design Knowledge (Fundamental - Preliminary Knowledge): The thought graph (model) developed within the scope of the thesis and the design knowledge (fundamental - preliminary knowledge) is divided into two categories as descriptive and operative knowledge. (Uluoğlu, 1990)

Descriptive knowledge: In the first phase of the design activity process that takes place in the studio course, it is the type of knowledge that the student mostly tries to convey and that the student is exposed to, acquired, passively assimilated or performs individual learning. Descriptive knowledge is handled in three categories.

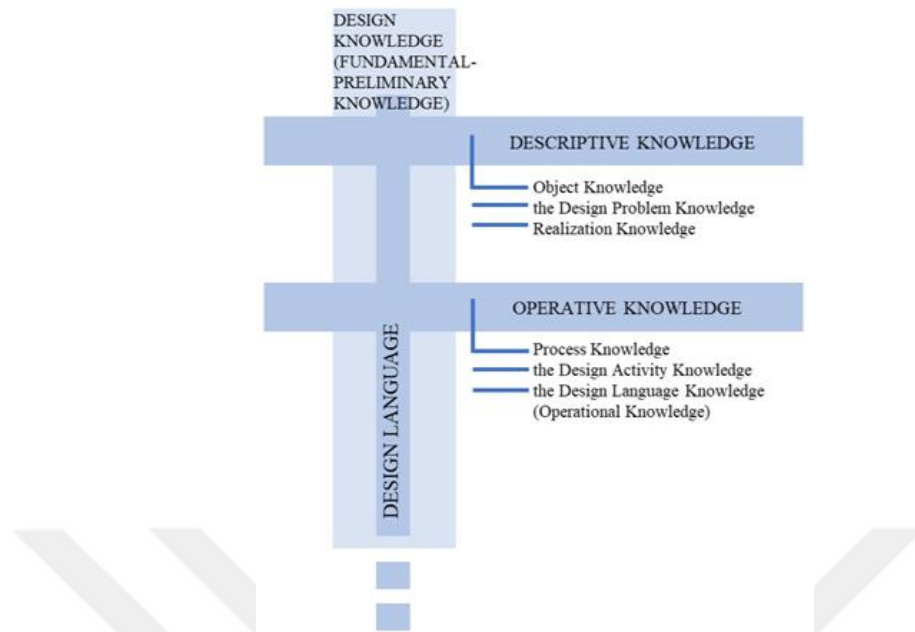
- Object Knowledge
- the Design Problem Knowledge
- Realization Knowledge

Operative Knowledge: It is the type of knowledge that is actively used in the second and third phases of the design activity process. The studio master conveys this type of knowledge not only by direct transfer but also by conducting mutual communication with the student through her / his professional knowledge and experiences throughout the process of designing. There is the use of architectural representation tools in giving and acquiring operative knowledge. With this knowledge, the student acquires the methods of design activity by finding an answer to the question 'How to design?' and learns to express design ideas, activities and the design (design product) in the design activity process. The student also creates and develops her / his own design language. Operative knowledge is divided into three categories.

- Process Knowledge
- the Design Activity Knowledge
- the Design Language Knowledge (Operational Knowledge)

In Figure 4, the structure of design knowledge (fundamental - preliminary knowledge) is conveyed.

Figure 4. Design Knowledge (Fundamental - Preliminary Knowledge)



Reference: Türcan, 2023

Approaching Notion of the Design (A Design Problem): The student who starts the design activity by being involved in the design activity process in the studio course, before reaching an acceptable design (design product), realizes the knowledge of the design problem, the theoretical knowledge of the design problem knowledge, the knowledge of the design activity and the knowledge of the design language and performs passive assimilation. The student synthesizes the acquired design knowledge (fundamental - preliminary knowledge) with the creative mental activity that she / he analyzes related to the design requirements and the pieces of knowledge that she / he will eventually use in the design activity. As a product of this mental activity, the student reaches a conceptual design decision. Notion of the design, the design idea and the design phenomenon are obtained by the students during the evolution of the design activity process. The design phenomenon is developed and follows an acceptable the design (design product). A design problem emerges from notion of the initial design.

The design problem dealt with in the studio courses is handled in two ways so that it can be analyzed structurally:

*From all situations

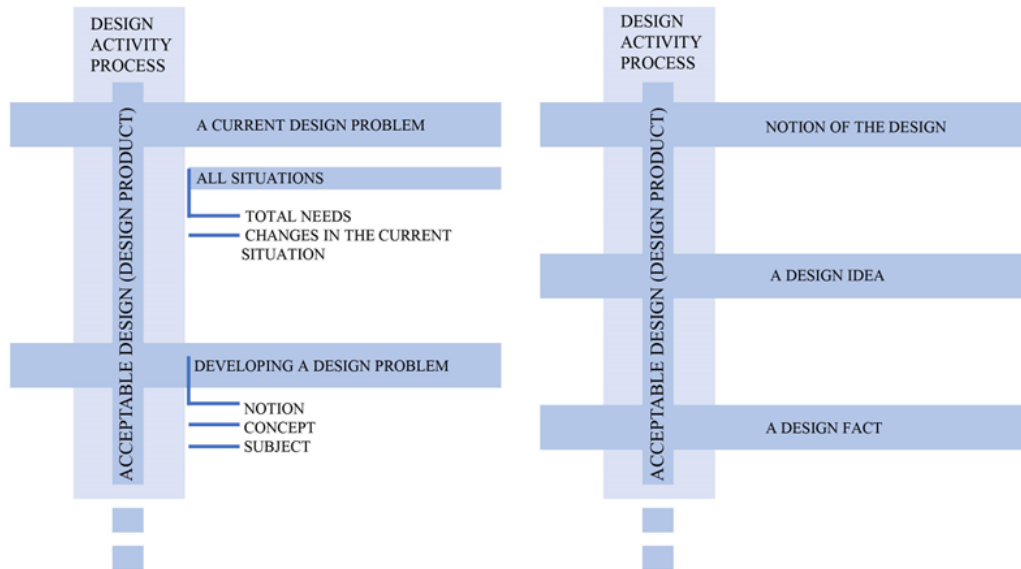
*Creating and developing a new situation, a design problem based on a notion, concept and subject

In the current design problem, there are specific and multiple situations. These situations are divided according to structures of the problems.

- A design problem determined to respond to a need in line with a scope
- It is shaped as a design problem determined to ensure sustainability by improving an existing situation, creating a preferable alternative or transforming the current situation into a changing situation.

In order to analyze the approach to notion of the design and notion of the design problem structurally, a thought graph is created and developed in line with the types of design problems discussed in the studio courses, specific to the interior architecture study field of design education. In Figure 5, the structure of the design problem, which plays an important role in the formation of the design (design product) obtained at the end of the design activity process, is presented.

Figure 5. Design Problem (Notion of The Design)



Reference: Türcan, 2023

2. STUDIO COURSES IN INTERIOR ARCHITECTURE EDUCATION IN TÜRKİYE AND THE APPROACH TO NOTION OF THE DESIGN

Afyon Kocatepe University was established in 1992 and the Faculty of Fine Arts became operational in 2001. Within the Faculty of Fine Arts, there are Traditional Turkish Arts Department, Painting Department, Ceramics Department, Cinema and Television and Basic Education Department. The Department of Basic Education has not actively started education in the current situation. The education given in the discipline of interior architecture started in the academic year of 2012-2013 under the name of Interior Architecture and Environmental Design. The undergraduate education period of the Department of Interior Architecture and Environmental Design is four years. Student candidates who want to study interior architecture are determined by a central exam applied in the country and are entitled to receive education. In the general curriculum of Interior Architecture and Environmental Design education, the fact that the department is within the Faculty of Fine Arts there is an interaction with other disciplines of art. The compulsory theoretical and practical courses in the discipline of design education and interior architecture, as well as the elective courses in the curriculum, are shaped by the interaction between the other departments within the faculty.

Studio courses, on the other hand, have a significant importance in the curricula of institutions providing interior architecture education. Although diversity and differences are observed in the approaches within the scope of the structure and the system of the course, basically the course is the element that forms the core of interior architecture education that the act of design is taught and the interior architecture profession is experienced. Interior Architecture Department studio courses are included in the curriculum under the name of Interior Architecture Project. An interior architecture student is obliged to attend studio courses, one interior design project course per semester, at an undergraduate level. Studio courses are carried out by the studio master. The student is in face to face communication with the studio master throughout the design process. In the design process, the student's design activity is directed by the studio master. At the end of the course, there is an expectation from the student in order to be able to design and to realize the act of learning about the discipline and profession of interior architecture. In the design process, the design problem is given directly to the student by the studio master as a current design problem or transferred within a concept and the student is responsible for creating her / his own design problem.

In the design process of the studio course, the student's design activity performance and the preliminary design evaluated with a midterm exam. At the end of the design process, there is a final exam. In the final exam, the design performance of the student is effective and the design (design product) obtained is measured and evaluated. The measurement and evaluation in the studio course, apart from the studio masters, is carried out by a jury system consisting of interior architecture education lecturers. In the jury system, each studio master evaluates the student's performance, preliminary design and the design (design product), and the success score is determined. The final success score of the student is obtained by carrying out an objective evaluation from the determined success scores.

3. STUDIO COURSES IN INTERIOR ARCHITECTURE EDUCATION IN POLAND AND APPROACH TO NOTION OF THE DESIGN

Academy of Art in Szczecin is a public university founded in 2010. The school, which provides education in the discipline of art and design, consists of four faculties that provide education in the field of visual arts and music. Faculty of Interior Architecture is one of these faculties. The department providing interior architecture education operates under the name of Interior Architecture. The undergraduate education period of the Interior Architecture department is three years. The school accepts students who want to study interior architecture by evaluating them with an exam and a portfolio of the applied discipline. Interior architecture department studio courses are named as Interior Architecture Studio in the curriculum. In each semester of an academic year, there are three studio courses with different scopes and limitations. In the department of Interior Architecture Education, students are asked to choose between these three studios. The interior design project in each studio differs in terms of the subject and the way handled the design problem. The student starts the design process by creating a design problem within the notion, concept or subject, as well as a current design problem in the studio course.

The studio course takes place with a dynamic system based on communication between the studio master and the student. According to the structure of the design problem studied, while the student is active at the beginning of the design process, the lecturer can be positioned in the background. Although the studio courses are conducted by a studio master, student performance and design (design product) are evaluated by the same lecturer at the end of the design process. There is no midterm evaluation during the

design process. In addition, for the assessment and evaluation of the studio course, student is evaluated with a final exam. In the final exam, the final success score of the student is determined by only the decision of the studio master of the course and the studio course ends. At the end of the semester, the students exhibit their designs (design product) and a presentation is made with the participation of students and lecturers, without measurement and evaluation.



CHAPTER III

DESIGN PROBLEM AND SOLUTION PROCESS IN INTERIOR ARCHITECTURE EDUCATION STUDIO COURSES IN TÜRKİYE AND POLAND

1. THEORETICAL FRAMEWORK

Design education has its own characteristics and processes in disciplines and in the geography and cultures in which these disciplines emerge. At the time when the design existed as a phenomenon and started to be applied as a form of education and today, various ideas have been analysed by researchers and methods and practices have been developed and implemented. When design education researches are examined, these problems that are how these methods and applications should be given an especially efficient design education?, What should be the elements and models that constitutes the structure of design education? are handled in the design studies. In addition, in design education, determining and applying the methods related to the design process is not easy because the design has a complex structure. Since it is not possible to formulate the system of the design process in a schematic way, there are variations and differences in approaches and practices in design education. These variations also play an active role in determining the learning and knowledge transfer strategies. For this reason, although the ideas, methods and practices have a common and basic structure, these indicate specific differences. These differences may arise from interdisciplinary factors as well as from various approaches and practices depending on the conditions within the same discipline. In the interior architecture discipline shaped by design education, although the studio has a common structure and system as a concept and element in the context of the application of the interior architecture profession, there are various differences and approaches for the design process covered by the studio courses in interior architecture education. These differences are determined on the structure of the design process that is the elements and the methods applied in the design courses. Although the design process, which is the core of the studio courses in interior architecture education, provides the design student with the ability to design basically, the way that notion of the design is handled, which directs the design process, methods and approaches can be characterized as diversity and difference. (Aykaç, 2019)

While the comparative analysis of the studio courses, which is the subject of the thesis, is carried out on the design scale, a thought graph (model) has been put forward to serve as a guide for both the existence of method and approach diversity and for the

comparative analysis to be made more effective and to examine evidence of the analysis on a common criterion.

Within the scope of the study, this model is developed. The thought graph (model), in other words, is created according to the theoretical structure obtained from the design researches, the studies carried out in the discipline of interior architecture and the studio course practices in the institutions and organizations that provide education. The model which serves as a road map in the comparative analysis process of the thesis, deals with the design process, which is the main element of studio courses, as a notion, phenomenon and action. The design process, as a design activity, is revealed as the structure in which the action that results in the evolution of a notion into a phenomenon and the production of a design (design product) that is the design activity takes place during the studio course. Moreover, the developed model is concerned with what kind of design activity is the act of the design and what kind of mental activity is involved in the design action.

In the context of design research, in the 1960s, there are approaches that try to explain the design process in a systematic way and define the design activity as a problem solving. Simon was one of the first theorists to come up with this definition and approach. Rowe (1987), Hamel (1990) and Lawson (1990), who are among the researchers examine the architectural design process in the design discipline, also define the design process as a problem solving process.

Rational approach, one of today's design research approaches, reveals design studies that tries to explain design activity through reason and science. With this approach, it is argued that the design process and design activity cannot only be described as an intuitive action but also that designing (the design activity) is an action that can be learnt. The design process is not just a sensory process guided by inspiration, it is a mental process in which certain information is used interactively and alternately while performing the design activity. Lawson (1980) states that design is an advanced mental process that uses certain information about the design process and design activity as a set of situations, ideas and results in the realization of ideas and reveals that design is an activity that requires mental synthesis. At the same time, Lawson (1990) states that in the act of design, the phenomenon of mental synthesis consists of a close relationship with notion of creativity. (Türkyılmaz, 2010)

Notion of creativity is a fundamental phenomenon in design disciplines. Creativity plays an active role in the design process. At the end of the mental synthesis process that creativity is effective, the designer reached the design (design product). Aslan (2001) stated that creativity is a cognitive state that a designer uses her / his reasoning ability and mental performance in order to present a design product, which has a unique problem solving process in the design process, or a new product. When the studies revealing the design processes of the participants in disciplines such as architecture, industrial design or engineering are examined, there are approaches that the design activity and the design process are a mental synthesis of creativity and a problem solving process that creativity is effective. (Aşkın, 2020)

According to Hamel (1990), a problem solving action should cover the phases of analysis, synthesis and evaluation as a structure. In addition to this, he states that architectural design activity is a problem solving process and the final design (design product) should be evaluated with both qualitative and quantitative criteria. Lawson (1990), who positions the mindset formed during the design process as rational and intuitive thinking, considers using these ways of thinking interactively and directing these in line with the design activity as a priority design capability.

The model designed for the thesis study was structured based on the approaches and design researches. The focus of the studied model is on the design process and the act of designing, covering the discipline of interior architecture. In the model, the process of design activity: the process of solving a design problem is discussed within the framework of the studio courses, which are at the center of the interior architecture education curriculum.

Notion of the design has more than one meaning, such as the idea formed in the mind, the design process and the product that emerges as a result of the design activity. For this reason, in the model shaped within the scope of the thesis study, design is used as the output obtained at the end of the design process and design activity, the designed thing, the result product.

Within the scope of interior architecture education, the design action process takes place between the studio master and the student in studio courses, which are a learning environment. This process consists of three phases. In the first phase, the student acquires theoretical knowledge about notion of the design, design knowledge (fundamental -

preliminary knowledge) and design problem (subject of the project). In the second phase, the student starts the act of designing by acquiring the knowledge of design activity. In the third phase, the student develops the design idea and presents a design (design product). The product that the student reaches by studying on it is considered as an acceptable design subject for measurement and evaluation and then the design activity process ends. The student uses the knowledge of the design language she / he learned while expressing her / his design (design product). Figure 3 indicates the design activity process in the studio courses.

In the 20th century, the first studies with the direction of scientific design methods in a systematic framework started the modern architecture movement. By the middle of the 20th century, studies on design methods gained momentum and the first publications were published. In these publications, the design process is explained on the basis of logical models. In all of the models studied by researchers such as Broadbent (1973), Jones (1970), Archer (1965), Alexander (1964), Asimow (1962) and Hall (1962), the design process is a set of actions that develop one after the other, analysis, synthesis and ending with evaluation. (Türkyılmaz, 2010)

In the model used in the comparative analysis of interior architecture education studio courses, the design activity process, analysis - synthesis - evaluation actions are formed as three phases based on the knowledge related to the design methods. The design activity process, which is divided into these three phases, takes place in the studio, which is the learning environment, between the studio master and the student.

While making a comparative analysis of the design processes realized in the studio courses of Afyon Kocatepe University Department of Interior Architecture and Environmental Design and Academy of Art in Szczecin Department of Interior Architecture, which is the subject of the thesis, it is important to clarify the concepts and expressions in the model in order to make the model to be used as a criterion more understandable and accessible information is given before proceeding to the next part.

In line with the design researches, design activity is considered as a process that requires mental synthesis and an idea / a problem evolves into a design / a solution. Design activity process consists of a series of sequential cognitive activities such as learning, transforming knowledge into an idea, interpreting / internalizing / assimilating and expressing / revealing. Design knowledge (fundamental - preliminary knowledge) is the

main element of all phases of the design activity process. It is the field of knowledge that the basic concepts of formal design education, subject (human / user), knowledge of the object in design and its relations with properties are defined. Notion of the design includes theoretical knowledge about the design activity and process. In research on notion of knowledge, design knowledge is basically divided into two groups. According to the studies of Akın (1986) and Uluoğlu (1990), these two basic knowledge are descriptive and operative knowledge. Descriptive knowledge: It is the knowledge that is used to define notions, facts, object knowledge, properties of objects and the knowledge that emerges with interaction between objects. Operative knowledge: Knowledge of how to synthesize and transform what emerges in the context of the design process and design action. The Studio Course is the lecture in which the theoretical knowledge acquired with the design knowledge (fundamental - preliminary knowledge). In line with the question of how to design?, the student is included in the process of the design activity. In this activity process, the knowledge of design language is transferred to the student and she / he gains the ability to perform and develop the design activity. In the studio course, there is a whole of mental actions in the form of mutual interaction between the studio master and the student. In addition, the studio course works as a simulation mechanism by strengthening the connection with the social world while the design student is faced with an idea / a problem and experiences the design activity. The studio course master has an active role in the course. The theoretical knowledge about the approach to notion of the design and design knowledge is conveyed to the student by the lecturer. During this transfer, the studio master is active, while the student is in the passive position as the recipient of the knowledge. In the second and third phases of the studio course design activity process, after the first phase, the studio master is in mutual communication with the student. In the second and third phases of the design activity process, the studio master acts as a guide. It transfers design language knowledge to the student so that he / she can develop design activity knowledge about how the design is done. The design activity process, which is a design problem solution process, guides the student to obtain a measurable / acceptable (optimal solution - final product - design) as a studio course output. The student is the participant of the studio course, gained knowledge and be given the ability to perform and develop the design activity in the context of design education. In the first phase of the design activity process, the student is in the passive and / or passive - active position and in the second and third phases, she / he switches to the active position. While the student is in the passive and / or passive - active position, the design

knowledge; all theoretical knowledge related to notion of the design, design activity and process transferred by the studio master and passive assimilation (internalization of knowledge) occurs by the student. When the student is in the active position, there is a mutual communication between the studio master and the student based on the design activity. While in this position, the student tries to gain the ability to reach a design / a solution at the end of the design activity process by applying - associating - adapting all the design knowledge she / he has acquired by analysing on an idea / a design problem.

In the third chapter of the study, the design process and the elements related to the process, which constitute the scope of the studio courses and are at the center of interior architecture education, discussed in detail. Akdeniz University, Hacettepe University, Karadeniz Technical University and Mimar Sinan Fine Arts University, which are among the state universities in Türkiye that provide interior architecture education determined within the scope of the thesis study, mentioned in the context of approach to undergraduate level interior architecture education and studio courses and Afyon Kocatepe University, which constitutes the field study, discussed. A comparative analysis of the studio courses between Kocatepe University Department of Interior Architecture and Environmental Design and Academy of Art in Szczecin Department of Interior Architecture analysed. The focus of the comparative analysis is on the methods applied in the design process, which takes place in the studio courses and ends with a design (design product), the sides of the process, namely the studio master and the design student.

2. ANALYSIS OF STUDIO COURSES IN INTERIOR ARCHITECTURE EDUCATION IN TÜRKİYE FOR THE CASE OF STATE UNIVERSITY

Due to the lack of language unity among the institutions providing interior architecture education in Türkiye, a general framework of interior architecture education system and studio courses of Akdeniz University, Faculty of Architecture, Department of Interior Architecture, Hacettepe University, Faculty of Fine Arts Department of Interior Architecture and Environmental Design, Karadeniz Technical University, Faculty of Architecture, Department of Interior Architecture and Mimar Sinan Fine Arts University, Department of Interior Architecture analysed.

The Department of Interior Architecture within the Faculty of Architecture of Akdeniz University was established in 2000 and started its educational activities. Apart from the Department of Interior Architecture, there are departments of Architecture, Landscape Architecture, City and Regional Planning and Industrial Design in the faculty. In the Department of Interior Architecture, the students are accepted for entrance by exam of the university. In line with the system and structure of interior architecture education, studio courses are given as 'design studio'. The course is held with more than one studio master and assessment and evaluation is carried out by the jury system. In addition, other disciplines within the faculty were influential in the determination of elective courses other than compulsory field courses. (Akdeniz University, Faculty of Architecture, Department of Interior Architecture, 2023)

Hacettepe University, Department of Interior Architecture and Environmental Design is in the Faculty of Fine Arts. In the academic year of 1985-1986, the university started to accept the students with the exam. In addition, there are Graphics, Sculpture, Painting and Ceramics and Glass Departments in the Faculty of Fine Arts. In the curriculum structure of interior architecture education, studio courses are called 'interior design'. Courses are carried out within the scope of mutual communication between a studio master and a student. Jury system is applied in assessment and evaluation. Apart from the studio course and compulsory courses, lectures such as Pattern, Plastic Arts and Photography, which are considered as elective supporting the education in question, are given to interior architecture students during process of the education. (Hacettepe University, Faculty of Fine Arts, Department of Interior Architecture and Environmental Design, 2023)

Interior architecture education at Karadeniz Technical University is within the Faculty of Architecture was established in 1993. There are departments of Architecture and Urban and Regional Planning in the faculty. While the department initially admits the students through aptitude test, in the current situation students are admitted to the Department of Interior Architecture with a centralized university entrance exam. Studio courses, which are the subject of comparative analysis, are given under the name of "interior architecture project" in the department. Apart from the course, Traditional Turkish Wooden Art, Visual Communication Design and Photography courses are included in the curriculum as elective in order to contribute to interior architecture education. (Karadeniz University, Faculty of Architecture, Department of Interior Architecture, 2023)

Mimar Sinan Fine Arts University, Department of Interior Architecture started its educational activities in 1925. Interior architecture education is given within the Faculty of Architecture. Also in the faculty, there are the Department of Architecture, Urban and Regional Planning and Industrial Design. The relevant department firstly admits the students with an aptitude test and continues design education by being accepted with an exam in the current system. Studio courses are included as a 'project' in the curriculum of the course. In the interior architecture education curriculum, besides the studio course and other theoretical and applied field courses, elective courses such as Applied Design, Aesthetic Perception in Plastic Arts and Art Movements and Reflections are given in interdisciplinary system. (Mimar Sinan Fine Arts University, Faculty of Architecture, Department of Interior Architecture, 2023)

If a general framework is scrutinized over the institutions where interior architecture education is given;

The fact that the relevant department is within the different faculties in institutions where interior architecture education is given leads to differences and diversity in the structure and studio course approaches of interior architecture education. The differences are observed especially in the design processes in the studio courses, which form the core of interior architecture education and in the way these institutions handle notion of the design. In addition, the relevant departments and departments consisting of other disciplines and education fields in the faculties interact and play an important role in the shape and differentiation of the elective courses in the interior architecture education curriculum in order to contribute to education. In this context, there is no linguistic unity

between the institutions providing interior architecture education in Türkiye within the scope of the structural system. Although there are efforts to improve the current situation by the communities formed by official institutions and professional chambers, there is no active independent institution that performs accreditation activities at national and international criteria within the scope of the courses.

In Interior Architecture Project 2, which is the studio course of the second year students participating in the field study within the scope of Afyon Kocatepe University, Faculty of Fine Arts, Department of Interior Architecture and Environmental Design, the design process and the methods applied in the process examined through the thought graph (model) constructed for the thesis study. In addition, the analysis the interviews conducted with the students who are the side of the studio course were made.

A group of sixty students including second year undergraduate students in the academic year of 2022-2023 attend the Interior Architecture Project 2 course. Due to the large number of students, this studio course is divided into three student groups. Each student group and a studio master carry out the design activity process within the scope of the course. Thus, there are three separate groups of studio masters and students in the same studio course. The separation of the student groups in the studio course is made as a result of the student's determination of the studio master through the student information system within the school. In the scope and limitations of Interior Architecture Project 2, a single design problem is handled in the studio courses complied with equal conditions with these three different student groups and the design action process is carried out with the application of the same methods. For this reason, one studio master and one student group from these three separate student group were included in the field study. There is no criterion in determining the studio master and student group in the study. The studio course group analyzed consists of twenty students. Seven students from a group of twenty students participated in the interviews held with the students within the scope of the field study.

2.1. DESIGN PROCESS AND THE METHODS APPLIED IN STUDIO COURSES

-I. Phase:

The studio master and the student can be in active, passive or active - passive positions according to the requirements of notion of the design and problem studied in the studio course. While the student is in a passive position during the first weeks during which design problem knowledge is transferred to her / him in this phase, the studio master takes an active position. In the context of approach to notion of the design, the design problem was presented to the student in the form of a design subject. The design subject studied in Interior Architecture Project 2 is a development of rural project for settlement of Afyonkarahisar, İhsaniye / Ayazini / Fatih village. The design problem knowledge was given by three studio masters in the first weeks of the studio course in the same distance education course attended by all student groups. This knowledge transfer has been made as theoretical knowledge about rural development, the historical and cultural identity of the project area. In addition, the studio masters analyzed the sample projects within the scope of rural development implemented in the settlement of Ayazini.

While giving the design problem knowledge, the students were asked to study in the same residential area and a 150 square meter restriction that was determined for the indoor space the students would design was shared. The fact that the determined site is under protection due to its historical and cultural identity limits the design decisions and applications to be made for the project to be studied. The restrictions in this context were given to the students by the studio masters within the scope of the design problem knowledge. At this phase, students are expected to create a design problem that they can study on during the design activity process within the given design subject and limitations. In addition in order to help and guide problem determination, they were asked to conduct a research on the settlement and the study area and arrange an analysis board. The analysis boards prepared by the student groups were evaluated by the studio masters in the same distance education course and feed back was provided. During these evaluations, each student continues the learning activity by reaching the analysis knowledge of another student. After the collective learning, which is realized with the analysis of student boards, the studio course continues with each studio master's own student group. With the help of the theoretical knowledge about the design problem the students have acquired by the studio master and the analysis boards they have made, the

students determine the current situation and make inferences about the study area and rural development, which is the subject of the design.

In order to create a design problem that they can work with, students communicate with the studio master in line with the problem alternatives they have reached in the light of the knowledge they have acquired about the design problem and the knowledge they have obtained while analyzing. The student creates a design problem by exchanging ideas with the studio master and guiding himself in the direction of the alternative that she / he can study with. The student performed an individual learning activity by analyzing the design issue after knowledge transfer and then created a design problem as a result of mutual communication with the studio master. For this reason, in the first phase, it was found on both the passive and active - passive sides. While the studio master is active in the first weeks of the studio courses, she / he is on the active - passive side at the end of the first phase.

In this phase of the design activity process, the student performs passive assimilation and individual learning activity. On the studio master's side, there is evaluation and guidance in the direction of transferring knowledge to the student and creating a design problem.

-II. Phase:

Mutual communication between the studio master and the student plays an important role in this phase of the design activity process. In addition, although the studio courses are conducted through distance education, there are both face-to-face and group interviews between the studio master and the student group in direct proportion to the number of students participating. Thus, there is an active in class collective learning. In the second phase, while the studio master is on the active - passive side as she / he conveys the knowledge of design activity and design language (operational knowledge) and directs the student's design activity with a critical approach, the student begins the design activity by putting forward a design idea and takes an active position. The student, who created the design problem, analyzes the design knowledge (fundamental - preliminary knowledge) obtained directly and individually from the studio master in the second phase in line with the requirements of the design problem. She / he uses the pieces of the knowledge obtained as a result of the analysis to reveal the design idea that will form her / his design (design product).

In order to create the theoretical structure of the thesis, researches examining the design process are scrutinized. According to the evidence, the person who has the design activity experiences a mental process that creativity plays an active role in having a design idea. The student obtains a notion of the design by synthesizing the pieces of knowledge she / he has reached by analyzing the design knowledge (fundamental - preliminary knowledge) that acquired during the creative mental process. Notion of the design is the starting point for the student to come up with a design idea. The student reaches a design idea by positioning notion of the design, which she / he has obtained through the creative mental process in a concrete form. In other words, there is a creative mental process and notion of the design from in an abstract form to concrete and thus the transformation of knowledge. At this phase, the student expresses his / her design idea with various architectural representation tools such as sketches, plan diagrams and graphics. Moreover, the student uses the design language knowledge acquired from the studio master. With the design idea that is the design decision, the student actively begins the design activity, while the studio master maintains her / his active - passive position and conducts the design activity with the knowledge of design activity and design language (operational knowledge) transferred to the student.

At the end of the second phase, the student created notion of the design by developing the design idea with the communication that she / he established with the studio master in the studio courses and the lecturer's directing the design activity process. The student's design phenomenon will result in a design (design product) in the third phase, which is the last phase. In addition, a midterm exam is applied to the students in line with the measurement and evaluation methods in the studio course. This midterm exam is conducted by the jury system in the field study of Interior Architecture Project 2.

-III. Phase:

In the communication established between the studio master and the student, the student is on the active side while continuing the design activity with the design phenomenon she / he has presented. On the other hand, the studio master is in the role of guide and directing the design activity, like the second phase of the design activity process. In the studio courses, the student's collective learning with the other students in the same group and individual learning through face-to-face communication with the studio master take place to a great extent in the third phase.

The group of the studio master in Interior Architecture Project 2 plays an effective role in the retrospective analysis and development of the design decisions of the student that constitutes the preliminary design. Moreover, the studio masters guide the design that presented by the students and did not satisfy optimum solution in the midterm exam. While reviewing the design decisions, the student performs the analysis, synthesis and evaluation activities that are in the design activity process retrospectively and the final product.

In the second phase, the studio master guides the student in the development of the design phenomenon and reaching a solution by giving the knowledge about the design activity. In addition, the knowledge of the design language (operational knowledge) transferred by using architectural representation tools plays an active role in the student's creation of a unique design language for preliminary design and final designs. In the third phase, as a result of the mutual communication between the studio master and the student within the scope of the whole design activity process, the final design decisions are taken and implemented for the design phenomenon by the students after the midterm. In this direction, the students with the design phenomenon that creates in the design process reaches a design (design product) at the end of the design activity process, in other words, the solution process of a design problem.

The final phase of the design activity process concludes with the final exam that is a final assessment by the group of the studio masters. In the final exam, the design (design product) presented by the student is assessed to measurement and evaluation within the scope of an acceptable optimum design.

***The Methods Applied in Studio Courses:**

1. In determining the design problem, students were asked to create a design problem by giving a design subject and a study area where the design would be made.

2. During the design activity process, the student acquires the design knowledge (fundamental - preliminary knowledge) both by direct transfer of the studio master and performing individual learning. The student creates her / his own design language by passively assimilating the descriptive and operative knowledge within the scope of design knowledge (fundamental - preliminary knowledge) and directing the design activity of the studio master.

3. In the design problem studied within the scope of Interior Architecture Project 2, notion of the design, which constitutes the design idea of the student in the second phase, in other words, the starting point is an important factor in evaluation of the midterm because this affects the preliminary design decisions and shapes the design activity. In addition, the development of the student's starting point, the design idea and phenomenon and performance of the students are observed by the studio master throughout the whole process.

4. In the studio course, assessment and evaluation are carried out by the studio masters of the student groups with a midterm and a final exam, as well as the evaluation of student performances throughout the whole design activity process. The open jury system was applied in the midterm exam. In the open jury system, the preliminary design studies were submitted by the student group within the scope of Interior Architecture Project 2 through the distance education system in line with schedule of the exam previously announced. This was realized with the participation of the studio master and student group within the scope of the studio course. In this examination system, the students present their preliminary design studies through face-to-face communication with the group of the studio masters. The group of the studio masters critically evaluated the preliminary design studies after the student's presentation. The other students within the scope of the exam can also observe the presentation and evaluation that the other students perform. The open jury held within the scope of the midterm exam concludes after the presentation and evaluation of all students. The midterm exam success scores of the students were formed by the average of the evaluation scores determined for each student in the same methods by each lecturer from the group of the studio masters.

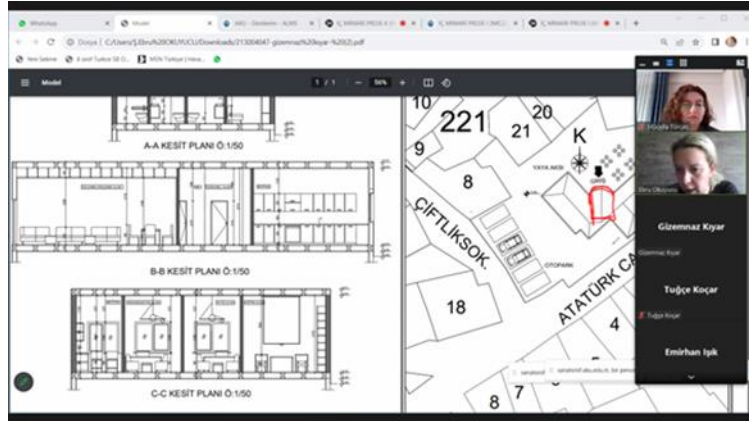
5. The final exam was applied as a closed jury system at the end of the design activity process. In the midterm exam, the students submitted their designs (design product) they obtained at the end of the design activity process. In the closed jury system, there is no presentation made by the student. The group of the studio masters evaluates the final designs in a closed condition to the students. The decision to apply the closed jury system instead of the open jury in the final exam of the scope of Interior Architecture Project 2 was taken because the student's preliminary designs in the midterm exam developed and shaped the final designs (design product). Each studio master determined the final exam success score for the student design (design product). The final success score of the student is obtained by taking the average of the determined success scores.

6. The measurement and evaluation of the design (design product) presented by the student is carried out in line with the technical parameters that should be in an architectural design and the final product can be a solution to the design requirements within the scope of the design problem that each student is studying on. The design requirement of each student's final product in the design subject determined for Interior Architecture Project 2 is that the structure revealed as the design has an environmental context.

7. Performances of the students in the design activity process are effective in the evaluation of the midterm and the final design studies of the students. In the evaluation of the student's performance, full-time participation in the studio course and achievement of duties and responsibilities in line with the project studied for each success course during the design activity are taken into consideration.

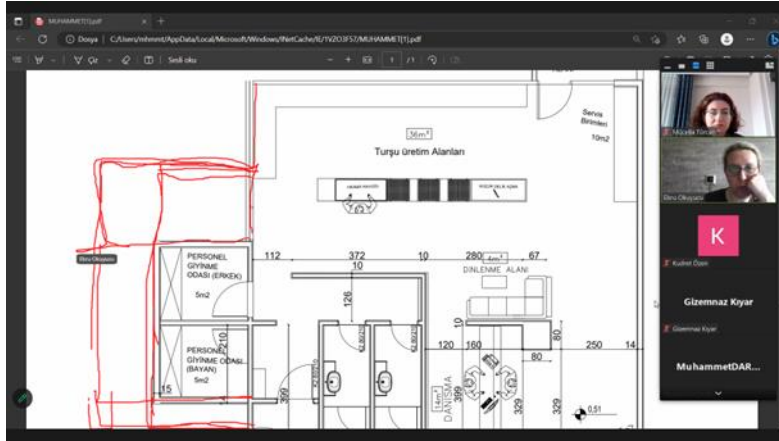
In Picture 1 and 2, the learning environment of The Interior Architecture Project 2 studio course conducted with the distance education system of Afyon Kocatepe University is presented.

Picture 1. Interior Architecture Project 2 Studio Course Learning Environment 1



Reference: Türcan, 2023

Picture 2. Interior Architecture Project 2 Studio Course Learning Environment 2



Reference: Türcan, 2023

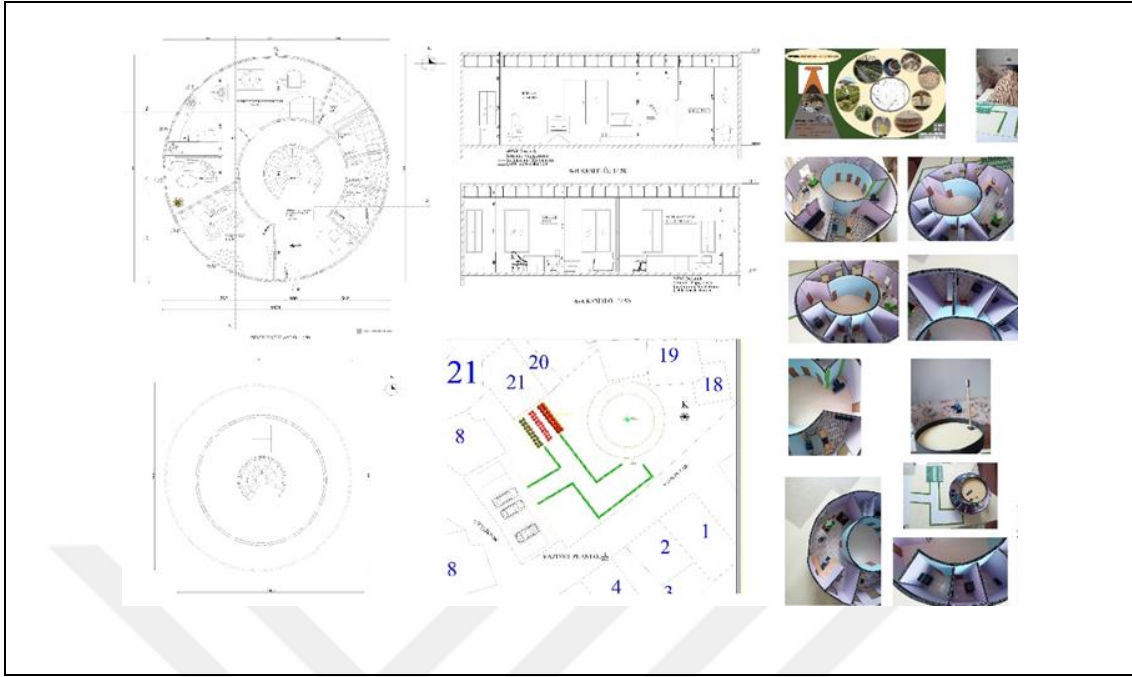
In Picture 3, Picture 4, Picture 5, Picture 6, Picture 7, Picture 8 and Picture 9, there are the final products of the students who participated in the field study in Interior Architecture Project 2.

Picture 3. Afyon Kocatepe University Interior Architecture Project 2, The Design (Design Product) of the Participant (Student) A



Reference: Türcan, 2023

Picture 4. The Design (Design Product) of the Participant (Student) B



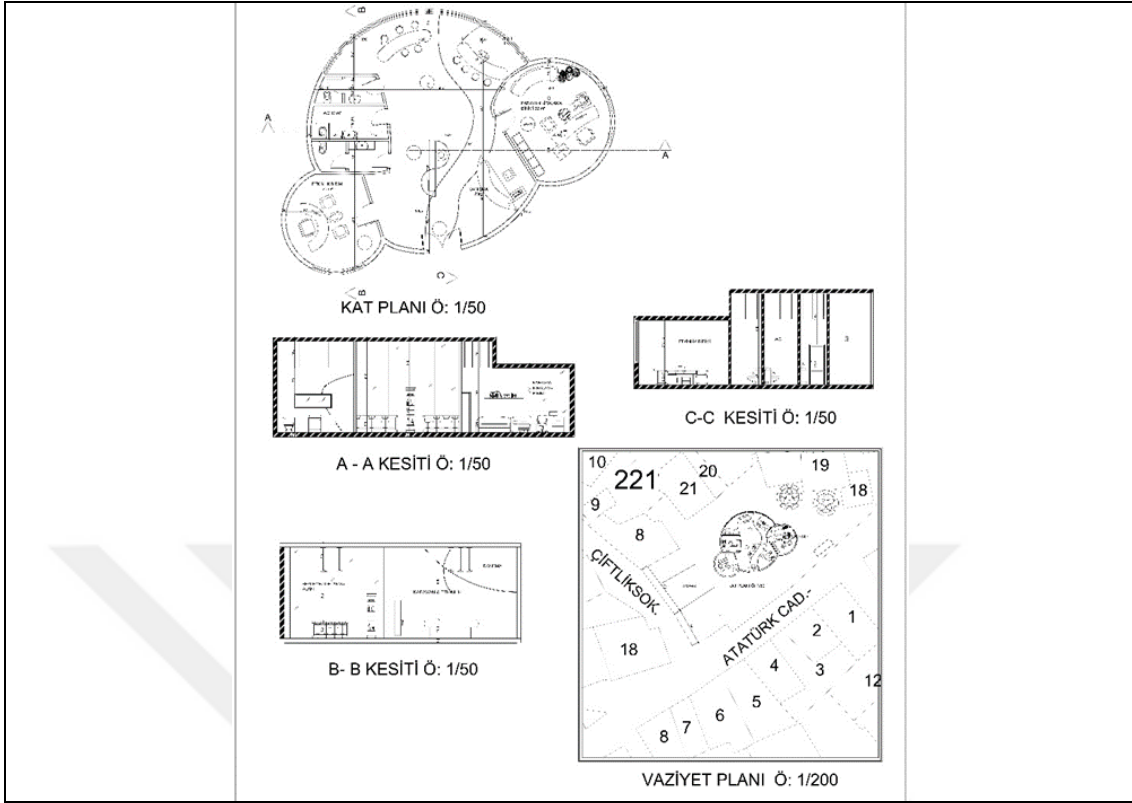
Reference: Türcan, 2023

Picture 5. The Design (Design Product) of the Participant (Student) C



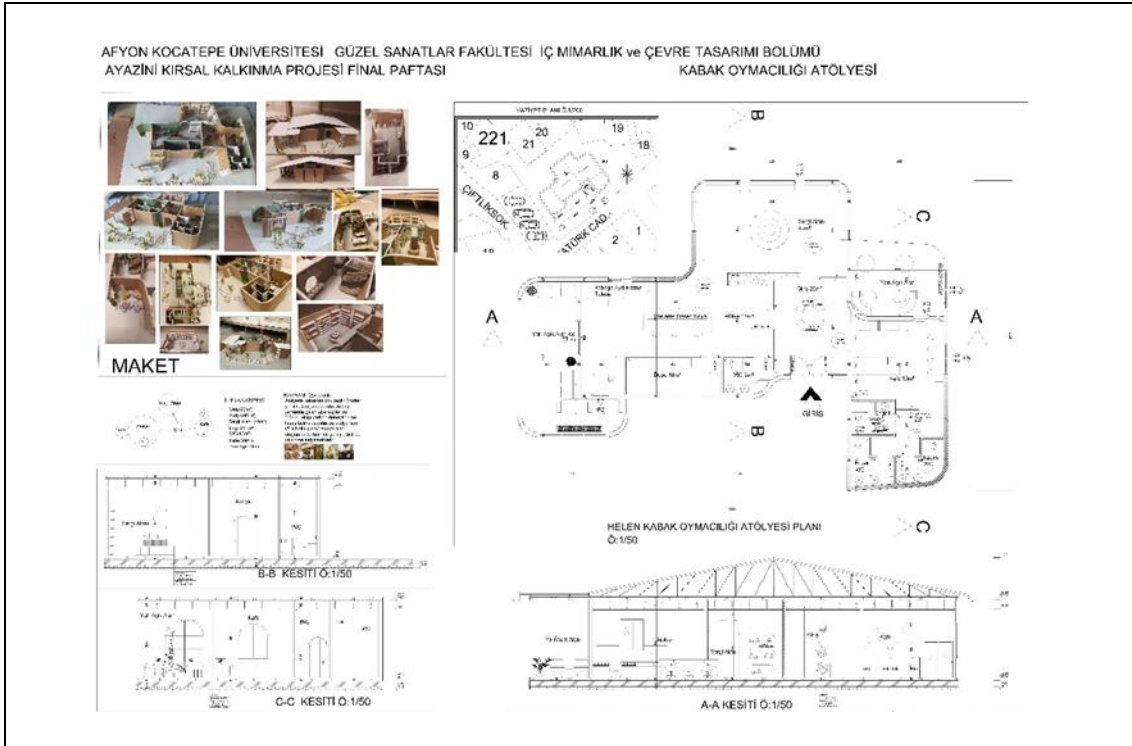
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Picture 6. The Design (Design Product) of the Participant (Student) D



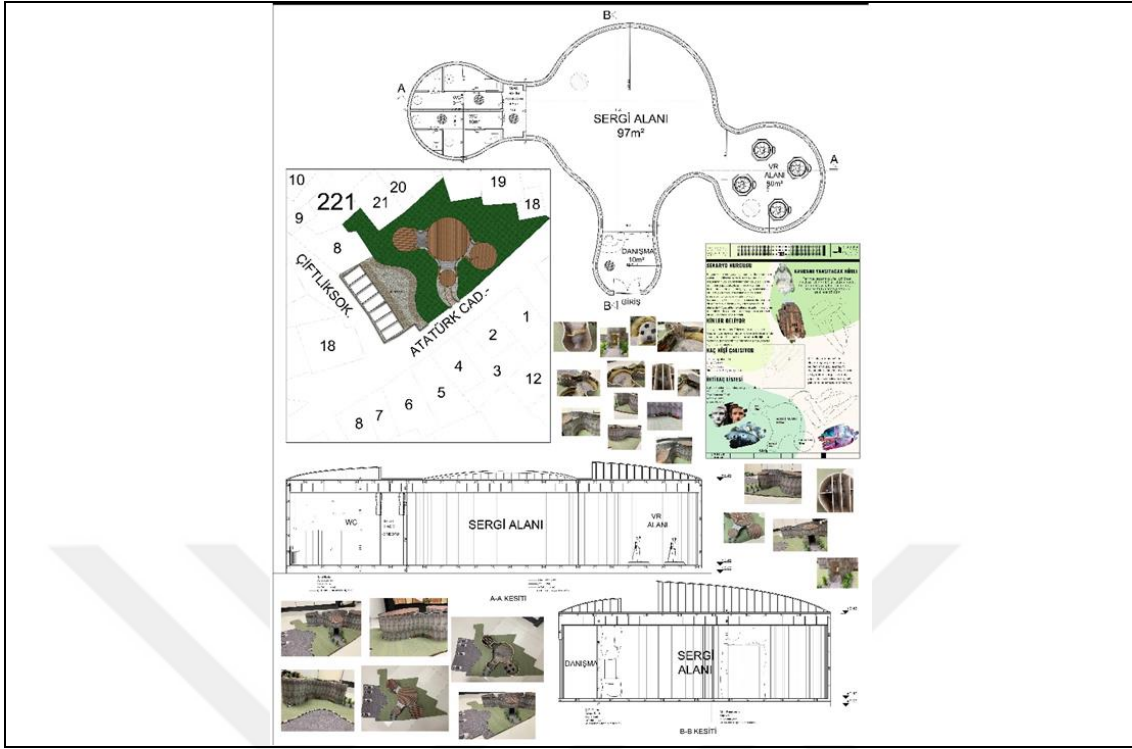
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Picture 7. The Design (Design Product) of the Participant (Student) E



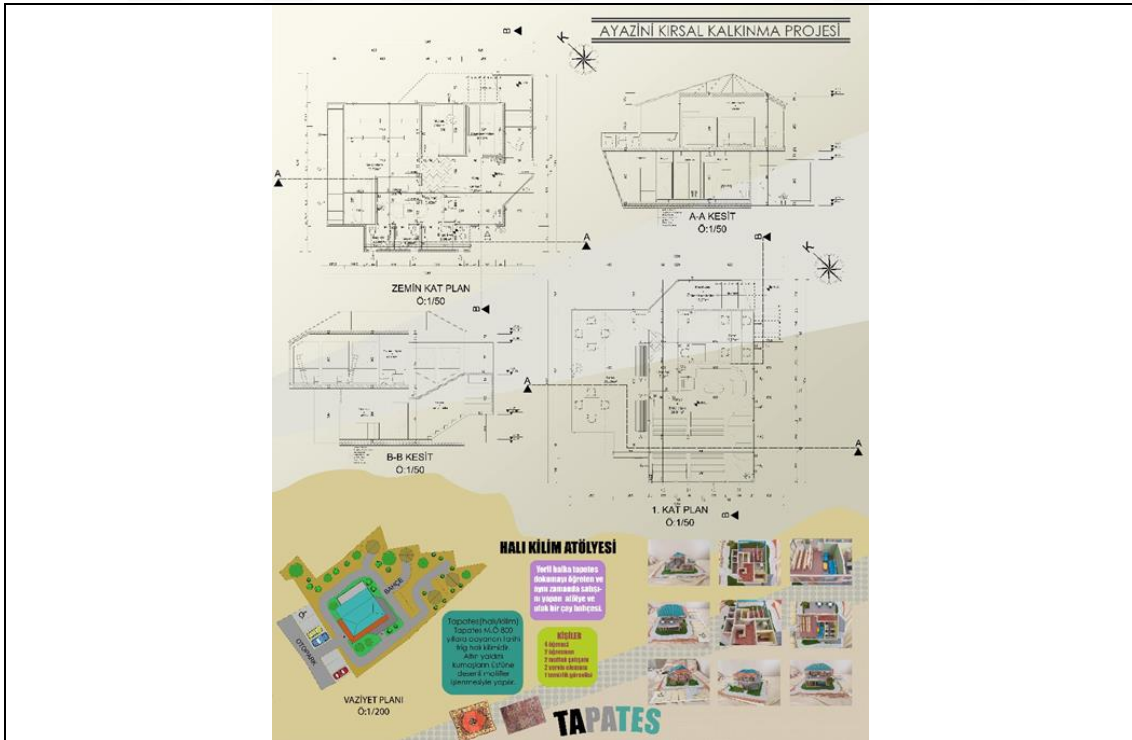
Reference: Türcan, 2023

Picture 8. The Design (Design Product) of the Participant (Student) F



Reference: Türcan, 2023

Picture 9. The Design (Design Product) of the Participant (Student) G



Reference: Türcan, 2023

*Participant (Student) Analysis of Interview: While performing the comparative analysis within the scope of the thesis study, face-to-face interviews was conducted with the students that participate in the field study in order to analyze the design activity process of the studio course. During these interviews, the students were posed the questions about the studio course and process of this course by the thesis researcher. The questions deal with the methods applied in the studio course, the student's experiences in the design process and communication with the studio master. While preparing the questions, practices of the studio course of interior architecture education and the design researches were used as resources. Table 1, Table 2, Table 3, Table 4, Table 5, Table 6, Table 7, Table 8 and Table 9 include the analysis of the questions and answers of the students who participated in the face-to-face interviews within the scope of the field study. 7 students from Afyon Kocatepe University participated in the field study.

Table 1. Question 1 and Question 2 of Participant (Student) Interview Analysis

Q-1 What is the subject of the design problem (the subject of the project) you are studying in the Studio Course?
P. A To revitalize the rural area economically and culturally.
P. B Ayazini region rural development project: Cable car and perfume workshop.
P. C Rural Development-Sculpture Workshop.
P. D Creating a social area for rural development in the Ayazini Region.
P. E To design a place that both develops the people of the region and strengthens the region in the name of rural development.
P. F We are working on the development project in Afyon Ayazini region. My project location is Digital and Vr Museum.
P. G Carpet kilim (taps) workshop
Q-2 Is the design problem (the subject of the project) given by the Studio Master?
P. A No, I found it myself.
P. B The main subject of the project is given by the studio lecturer. We decide for ourselves which design we will make and which subject we will work on.
P. C Yes, but we determine the function of the space we will design ourselves.
P. D Yes.
P. E No, we are working on it by identifying an issue/missing issue ourselves.
P. F Yes.
P. G Yes (rural development) as the topic, but I choose the location myself.

Reference: Türcan, 2023

Table 2. Question 3 and Question 4 of Participant (Student) Interview Analysis

Q-3 Do you do a preliminary study on your design problem (the subject of the project) before you start designing your project in the first (initial) phase of the Studio Course?
P. A Yes we do. It goes through a lot of preliminary work.
P. B Yes, I'm doing research.
P. C Yes. The space we will design may not meet the needs without making preliminary study and obtaining information. In this case, the project we produce has no meaning.
P. D Yes.

Table 2. (Continued) Question 3 and Question 4 of Participant (Student) Interview Analysis

P. E Yes, we do research on the region and concept studies about the region.
P. F Yes, I continue with stain studies and research on the given subject.
P. G Yes.
Q-4 The first (initial) phase of the Studio Course, how do you acquire the Design Knowledge (Fundamental-Preliminary Knowledge), the Design Activity Knowledge and the Design Problem Knowledge related to the subject of the project before you start the Design Activity?
P. A First of all, I do a lot of research from different sources and then I reach the problem and information about the project.
P. B I determine the characteristics (north direction, wind, climate, etc.) of the land where I will make the project. According to the data I have obtained, I am thinking of a building design that is compatible with the area I will be working in. (compatibility with the environment, integrity with the environment, etc.)
P. C After analyzing the area where our project will be located and its immediate surroundings, we consider what can serve this area and make a positive contribution to it, and as a result of our preliminary information and environmental analyzes, we determine a suitable place for the needs.
P. D By researching and analyzing the project subject. What can be done in the region for development, what are the deficiencies.
P. E We have obtained it through various researches, photographs of the region or, if possible, by directly experiencing the area.
P. F First, I define a concept for the given topic or place and do a comprehensive research on the given topic.
P. G I do research about the place, and then these researches lead me to my topic selection. After choosing the topic, I continue my research by adhering to the location. Each solution reveals a new problem and I continue this until there is no problem.

Reference: Türcan, 2023

Table 3. Question 5 and Question 6 of Participant (Student) Interview Analysis

Q-5 At which stages of the Design Activity Process and how do you acquire the Design Language Knowledge that you use while designing and expressing your design?
P. A After I have the necessary knowledge, I go to the computer and start sketching.
P. B In the first stage, and if I can go, I get it by examining the land, otherwise by researching data from the internet.
P. C After determining what our space will serve and its needs, we try to complete our deficiencies in the field of design and expression by getting help from our project consultants at the points where we are lacking in the technical sense or we do not know at all.
P. D I get it in the early stages and with the information I researched on the internet.
P. E We determine a certain concept as a result of research, and then we reflect what this concept evokes to us.
P. F I think it is my own design language, I make freehand sketches for the space I want to create.
P. G Through research and instant inspiration, as I described in the previous article. As a stage, the design process begins after the subject and a certain knowledge are formed.
Q-6 After acquiring the Design Knowledge (Fundamental-Preliminary Knowledge), the Design Activity and the Design Problem, what kind of a method do you apply and study in the context of self-learning (permanent learning)?
P. A I have a workbook, I note and draw everything I have acquired in it. When I need it, I can access all the information from my notebook.

Table 3. (Continued) Question 5 and Question 6 of Participant (Student) Interview Analysis

P. B I decide how and where I will use the data we have obtained in my project. I list the data according to my project stages. I start my design process by deciding on my mass.
P. C In the light of the information we have obtained, we express the space we want to design technically with our drawings and present it to our consultants for evaluation, so we create the spaces with the most suitable conditions for us by trying.
P. D Visiting the region at the project location or taking notes of the information I have acquired are the factors that ensure permanence. I determine a concept or concept about the project location and proceed accordingly.
P. E By creating the details of my idea that I reflect on the space.
P. F I am aware of the mistakes that may occur and it is enough for me to learn to stay in my mind.
P. G I'm reviewing other examples and similar designs and doing a design review.

Reference: Türcan, 2023

Table 4. Question 7 and Question 8 of Participant (Student) Interview Analysis

Q-7 After learning about the Design Problem Knowledge, what kind of a preparation do you do for the Design Activity Process?
P. A I try to put the problems in front of me and find solutions one by one and try to deal with them as a whole.
P. B The participant did not answer the question.
P. C We try to determine the foundation formation by making sketches.
P. D The participant did not answer the question.
P. E By choosing equipment.
P. F With sketch, bubble, diagram and blot studies.
P. G After my investigations are over, I continue my sketch studies until I get results.
Q-8 How do you analyze and eliminate the knowledge that you have acquired in the first (initial) phase of the Design Activity Process and you apply on your design problem (the subject of the project)?
P. A I can say according to the concept and the design I will make, and of course I determine it according to the needs.
P. B I associate it with my project by prioritizing the common data with the land and the project location.
P. C After determining the function of our space, we limit our analyzes in this direction by determining the specifications for the area we will serve, the lists of needs, and all the qualities that should be in the space.
P. D I am trying to create a limit for myself through the strong, weak and improvable features of the region I am researching, starting from the project location.
P. E The participant did not answer the question.
P. F I work by determining what is needed or not in the project, what is the main purpose of the project, and not going beyond it.
P. G I am using keywords related to project location.

Reference: Türcan, 2023

Table 5. Question 9 and Question 10 of Participant (Student) Interview Analysis

Q-9 How do you determine the information that you use to solve your design problem?
P. A I determine it to be a solution to the problem.
P. B I choose the most suitable data for the function I will work with from the list I created at the beginning.

Table 5. (Continued) Question 9 and Question 10 of Participant (Student) Interview Analysis

P. C We try to use the information that will contribute the most to the full functioning of the function.
P. D The participant did not answer the question.
P. E By determining the boundaries of the space and its functions depending on the region.
P. F With the help of executors or the internet.
P. G Internet research.
Q-10 When you have determined the information that you use while doing the Design Activity, how do you adapt and transform the information into a design idea?
P. A By blending information with various sketches.
P. B I blend the data at hand and the project in my mind, and my imagination and certain starting points turn into design.
P. C We test its suitability by pouring it into sketches and technical drawings.
P. D After reaching the information, I determine a starting point or a missing (problem) and concentrate on that subject.
P. E I start by designing in my mind.
P. F By my own imagination and determining what I want to do and what I want to express in the design, my concept.
P. G By making design sketches, which I believe may have a language appropriate to the intended use of the space, depending on the location.

Reference: Türcan, 2023

Table 6. Question 11 and Question 12 of Participant (Student) Interview Analysis

Q-11 How do you use your design idea that you developed for the solution of your design problem in your Design Activity Process and how do you start the Design Activity?
P. A I choose the most suitable one by making different hand drawings.
P. B I start my project from the harmony of the outer mass with the terrain.
P. C By revealing our ideas and thoughts with our drawings, our project consultants allow us to correct our mistakes by seeing what we cannot see while we try to see and correct our mistakes or deficiencies ourselves.
P. D After finding the weaknesses or strengths, I start my design action by thinking about what is missing on the weaknesses or what can be done for development.
P. E By starting to reflect my designs and thoughts on the space.
P. F By revising sketches and consulting my environment.
P. G I'm starting to turn the sketch I created into a real project.
Q-12 How do you adequately convey the design (design product) you created at the end of the Design Activity Process?
P. A With plans, sections, site plan and model.
P. B I define specific starting points concretely and use them in my space.
P. C In addition to expressing technical details with our drawings such as plans, sections and views, we also express our space proportionally in three dimensions by making models or renderings.
P. D I try to convey it concretely with drawings, models and 3D visuals.
P. E By supporting it in three-dimensional and two-dimensional forms, with a plan section and a model.
P. F With mock-ups or 2D drawings.
P. G By modeling and drawing.

Reference: Türcan, 2023

Tablo 7. Question 13, 14, 15 and 16 of Participant (Student) Interview Analysis

Q-13 How do you use the Design Language Knowledge when expressing your design (design product)?
P. A I'm trying to apply all the technical knowledge I know.
P. B The participant did not answer the question.
P. C By making drawings.
P. D I express my design with technical drawings, sketches and models.
P. E The participant did not answer the question.
P. F By adapting it to my own design in line with what I researched.
P. G I apply my concept to my space with a concrete visual.
Q-14 How do you adapt it to your design (design product)?
P. A I adapt it in accordance with the technical rules.
P. B The participant did not answer the question.
P. C We actually use it to express our design rather than applying it to our design.
P. D Who is its purpose, target, user? I try to implement my idea by considering questions such as:
P. E While presenting the place, I explain the version that I adapted by taking the word that I determined as a guide at the beginning.
P. F Since I've been moving forward with the concepts, the information I've researched is the same as the result I want to apply.
P. G Limiters, color, product etc.
Q-15 What method or studying techniques do you use while you adequately convey your Design Activity Process, from the starting points of your first design idea to the phase when it evolves into a design (design product)?
P. A I can advance my design by writing and sketching.
P. B I make models to see and imagine in 3D. I correct what I imagine in my head by first drawing it in 2D, if there is a place that does not fit well, by making a model and seeing it.
P. C We develop our design and design expression with our trial drawings for weeks and develop it in line with our critics. We can say trial and error.
P. D Research, Analysis, Annotation, Concept (starting point) determination, Drawing and Model.
P. E I don't use any particular method.
P. F Sketch, bubble diagram, stain study, concept study, transfer to 2 dimensions, revisions, critiques, plans and sections, model.
P. G I work problem-oriented, I encounter certain problems in each phase, each problem I solve allows me to move to a new phase, and I continue my progress by consulting my supervisor.
Q-16 Which of the computer aided design programs do you use for your design (design product)?
P. A I am using Autocad, 3d max and SketchUp.
P. B Autocad, corel, 3ds max.
P. C For now, I only use AutoCAD, 3ds Max, Photoshop programs.
P. D AutoCad.
P. E Autocad, 3dsmax, canva.
P. F 3ds max, corona/vray, autocad, Photoshop, illustrator, canva vb.
P. G Autocad, Photoshop.

Reference: Türcan, 2023

Table 8. Question 17 and Question 18 of Participant (Student) Interview Analysis

Q-17 How can you describe the behavior of the Studio Master in the context of transferring knowledge to students and guiding in the Design Activity Process?
P. A I think that there is sufficient and comprehensive information transfer. I can say that he/she has an educational and creative tendency.
P. B Router and related. It helps expand our horizons.
P. C In the light of their experience and knowledge, I can say that they mirror the results of our work. Thus, we try to minimize our mistakes and deficiencies by learning how our mistakes or parts we left missing will lead to results.
P. D Our coordinator provides us with information and supports us in our progress in the project, at the same time he/she helps us with our deficiencies or mistakes and informs us about how to proceed.
P. E After transferring the necessary basic information to us, we bring the project to a presentable level by giving us the necessary guidance during the progress of our projects.
P. F She/he takes care that I do not go out of my own design line and solves technical problems with me.
P. G The trainer tries to find a solution for each of my problems.
Q-18 Do you think the system of the Studio Course and the behavior of the Studio Master during the Design Activity Process for your Design Activity and your design (design product) are productive?
P. A Yes, I find.
P. B I find it very efficient. The positive contribution is huge. It develops our perspective by giving great ideas that we could not think of and guiding us.
P. C Yes. If we were not guided by our executives, we would see much more errors or deficiencies in the product we put forward. As a result, our experience and knowledge on this subject is at a minimum level as we are students, they have much more knowledge and experience than we do.
P. D Of course, I find it productive. Thanks to the criticisms I get from my executive about the project location, I understand better how to proceed, I see my mistakes and deficiencies and start a design process accordingly.
P. E Yes, we can reach the level where good results can be obtained at a sufficient level.
P. F Yes, I find.
P. G Yes.

Reference: Türcan, 2023

Table 9. Question 19 and Question 20 of Participant (Student) Interview Analysis

Q-19 How does it affect or contribute to the creating of your design (design product)?
P. A I see a positive impact on the progress of the design process.
P. B The participant did not answer the question.
P. C They have great effects. They ensure that our mistakes and mistakes are kept to a minimum.
P. D The participant did not answer the question.
P. E The participant did not answer the question.
P. F It broadens my view, especially on technical stages and things I don't know, and helps me revise it with a different and knowledgeable perspective.
P. G He/she guides me by looking for a solution to my problems. He develops my design language so that I can find a solution to my problems. Gives material information/ideas about my project.
Q-20 Which stage of The Project/Studio Course are your design process at?
P. A I am in the process of design action.
P. B Third phase.

Table 9. (Continued) Question 19 and Question 20 of Participant (Student) Interview Analysis

P. C We have completed our technical statements with our visas. Now we are moving to the phase of keeping the project alive, such as implementation and material selections.
P. D I created the concept sheet, plan-section drawings and mass model of the social area that I considered in the project.
P. E The basic design and reinforcement relations have been established, the mass has been determined, and I am at the stage to switch to a fine structure.
P. F My projects and sections are finished, only three-dimensional transport and minor revisions.
P. G I am very close to the final product, I do not have the necessary model drawings or visuals for concrete transfer, but my plans and sections are finished.

Reference: Türcan, 2023

3. ANALYSIS OF STUDIO COURSES IN INTERIOR ARCHITECTURE EDUCATION IN POLAND FOR THE CASE OF ACADEMY OF ART IN SZCZECIN

In this section, within the scope of Studio 213 and Studio 214, which are studio courses attended by second year undergraduate students, the design process and applied methods in Academy of Art in Szczecin, Department of Interior Architecture studio courses was scrutinized through the thought graph (model) developed for the thesis. In the context of the field study, the analysis of the interviews with the studio master and the design student were included during the participation in the studio courses.

3.1. DESIGN PROCESS AND THE METHODS APPLIED IN STUDIO COURSES

-I. Phase

The studio master and the student can be in active, passive or active - passive positions according to the requirements of notion of the design and problem discussed in the studio course. The design problem determined in Studio 213 is the project of the house as a living space. In the first phase of the design activity process, theoretical knowledge about living spaces was transferred by the studio master. In addition, the design problem knowledge about the project of the house to be studied within the scope of the course was given to the students. Within the framework of this design problem knowledge, the location of the project of the house and an apartment plan were shared with the student as a draft and also the profiles of different user were given to each of the students as a design problem. In the direction, the students of Studio 213 are in a passive position for this phase, while the other side of the design activity process, the studio master is in active position. In Studio 214, the design problem was determined as project of a public space. The framework of the design problem was drawn by the studio master and the student

was asked to design a public space. In the context of the subject of the project, the type of the design problem and the decision of space and system related to that problem are left to the student. The student has determined the project he / she will study on by customizing the design problem. However, while determining the type of design problem, she / he exchanges ideas with the studio master through mutual communication. The studio master guides the student to make decision of the project by directing him / her about the design problem. While the knowledge of the design problem is transferred to the student, the theoretical knowledge about the design problem has been gained through the studio master in line with the development of the design within the process of individual learning and design activity within the scope of the student's project decision, since the type of the design problem differs for each student. For this reason, in the first phase, the studio master and the student are in the same position as active - passive.

In Studio 213, while the transfer of the design knowledge (fundamental - preliminary knowledge) by the studio master was available, passive assimilation and internalization of the knowledge were carried out through performing learning activity of the students. In Studio 214, the design problem knowledge regarding the design knowledge (fundamental - preliminary knowledge) is conveyed and theoretical knowledge is given to the student by the communication of the studio master that each student establishes with the studio master throughout the design activity process in line with the project decision. In addition, the internalization of active individual learning activity and the design knowledge (fundamental - preliminary knowledge) took place after the student determined the project to be studied at the beginning of the phase. There is mutual communication between the studio master and the student.

-II. Phase

While the studio master was active - passive in Studio 213 and Studio 214, the student was in the active side. There is mutual communication between the studio master and the student for both studio courses. In the studios, the studio master directs the design activity process with the students in face-to-face or group interviews. The studio master conveys the knowledge of design activity and the design language knowledge (operational knowledge) to the students.

The students of Studio 213 determined the pieces of the design knowledge they would use in order to create their designs (design product) by analyzing the design

knowledge (fundamental - preliminary knowledge) that the students acquired within the scope of the project of living space given as the problem knowledge in accordance with the design requirements. On the other hand, the students of Studio 214 were not given directly a design problem in the first phase and also the design problem were asked the students to create their own problems in line with the subject of the design and the design problem knowledge conveyed by the studio master. For this reason, in the first phase, the students began to acquire the theoretical knowledge about the design problem by performing active individual learning, not through the lecturer. In the direction, the students initially learns the design knowledge (fundamental - preliminary knowledge) by analyzing this according to the design problem that she / he has created. In other words, during the design activity process in this studio, the activity of learning and analyzing the design knowledge (fundamental - preliminary knowledge) for the students takes place simultaneously. The students of both studio courses have a preliminary design idea by synthesizing the pieces of knowledge so as to solve their own design problems with the help of the design knowledge that they have obtained as a result of the analysis. The studio masters convey the design activity and the design language knowledge (operational knowledge) so that the students express the preliminary design ideas in line with their purpose and develop these ideas throughout the design activity process through face-to-face or group interviews.

While some of the students try to present their preliminary design ideas with sketches and plan diagrams, the other students prefer computer aided programs. They try to create their own design language to express their design activities and the designs (design product) with the different types of representation.

-III. Phase

The student is active when the studio master is in the active - passive position. While the student continues the design activity in line with the design (design product), the studio master guides by transferring the design activity and the design language knowledge (operational knowledge) with her / his interaction with the student.

The design activity process concludes with a final evaluation at this phase. The students express their designs (design product) in their own design language, which created at the end of the design activity process, in accordance with the assessment and evaluation conditions of the studio course.

***The Methods Applied in Studio Courses:**

1. In the process of design activity, the determination of the design problem and the transfer of the design problem knowledge are carried out by the studio master of the course. In determining the design problem, according to the information obtained within the scope of the field study, a design problem was determined and transferred to the student in Studio 213 to satisfy total needs, while the subject of the design was determined in Studio 214 and the students of the course were expected to create a problem within the scope of the subject.

2. Communication between the studio master and the student in the studio, which is the learning environment, is effective in transferring the design knowledge (fundamental - preliminary knowledge). In the studio courses involved in the field study, the studio master is the side that transfers the knowledge to the student with the role of the lecturer, and this transfer is made with the analysis of the applied sample projects and studies within the scope of the design problem, as well as his own knowledge, including the student.

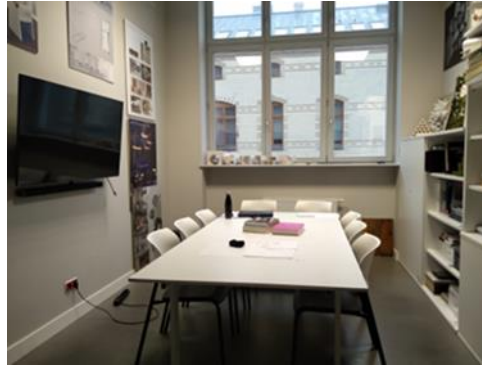
3. The studio master directs the performance of the student's design activity and the design (design product) with a critical approach by using her / his professional knowledge and experience. She / He conveys this knowledge in face-to-face or group interviews to the student, during the evaluation for the performance of the student's design activity process and the design (design product) or the student's in class presentations.

4. The measurement and evaluation of the students' design activity process and the design (design product) were conducted with a final exam. There is no midterm evaluation and exam. The student's attendance to the studio course and her / his performance during the course affect the evaluation of the final exam.

5. In the design activity process, the evaluation of the final exam was conducted by only one studio master. The approach to the design activity process and the final product were assessed at technical parameters and notion of the design rather than artistic and aesthetic concerns. The studio course, the applied methods and directing the design activity also proceeds according to an engineering approach.

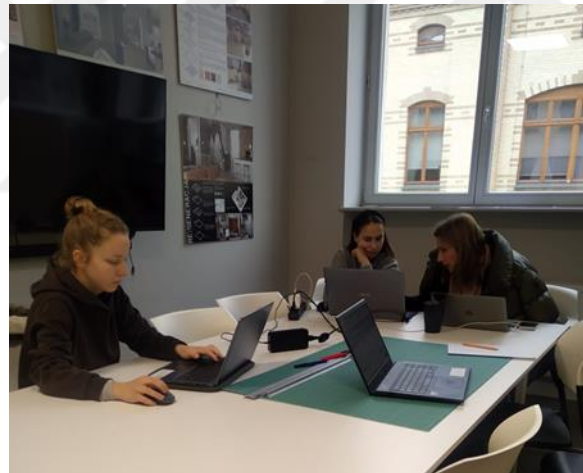
In Picture 10 and 11, the learning environment of Studio 3 and Studio 4 conducted with the distance education system of Academy of Art in Szczecin is presented.

Picture 10. Studio 213 and 214 Studio Course Learning Environment 3



Reference: Türcan, 2023

Picture 11. Studio 213 and 214 Studio Course Learning Environment 4



Reference: Türcan, 2023

In Picture 12, Picture 13, Picture 14, Picture 15, Picture 16 and Picture 17, there are the final products of the students who participated in the field study in Studio 213 and Studio 214.

Picture 12. Academy of Art in Szczecin / Studio 213-214, The Design (Design Product) of the Participant (Student) 1



Reference: Türcan, 2023

Picture 13. The Design (Design Product) of the Participant (Student) 2



Reference: Türcan, 2023

Picture 14. The Design (Design Product) of the Participant (Student) 3



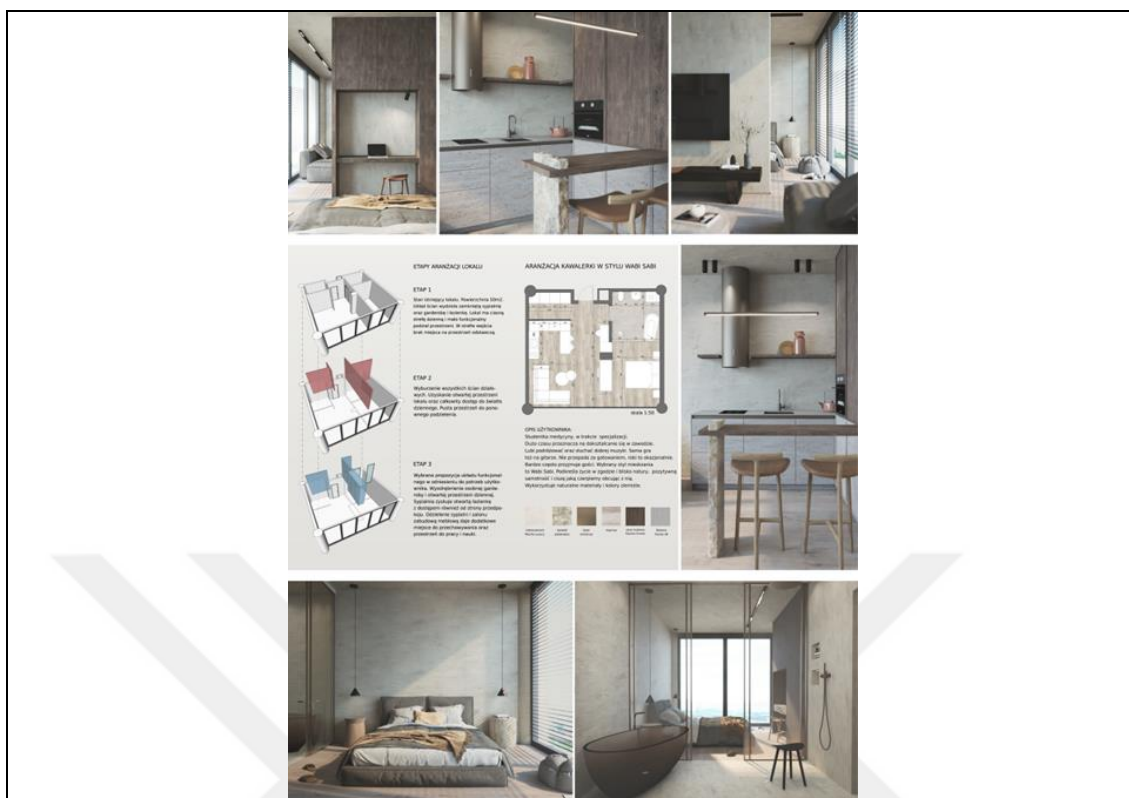
Reference: Türcan, 2023

Picture 15. The Design (Design Product) of the Participant (Student) 4



Reference: Türcan, 2023

Picture 16. The Design (Design Product) of the Participant (Student) 5



Reference: Türcan, 2023

Picture 17. The Design (Design Product) of the Participant (Student) 6



Reference: Türcan, 2023

*Participant (Student) Analysis of Interview: The table 10, Table 11, Table 12, Table 13, Table 14, Table 15, Table 16, Table 17 and Table 18 include the analysis of the questions and answers of the students who participated in the face-to-face interviews within the scope of the field study. 6 students from Academy of Art in Szczecin participated in the field study.

Table 10. Question 1 and Question 2 of Participant (Student) Interview Analysis

Q-1 What is the subject of the design problem (the subject of the project) you are studying in the Studio Course?
P. 1 We try to make a comfortable and good design in public places, to understand our user and to solve the problems she encounters.
P. 2 The task in the studio course was to design an apartment for selected users with visualizations, with a functional layout that meets their needs.
P. 3 The subject of the project is the design of an apartment for a particular family.
P. 4 The theme of the project is to organize a public space chosen according to my own idea. I created a therapy room for rent in the facility.
P. 5 Living space design.
P. 6 Public space design architecture. I designed a wedding accessories store.
Q-2 Is the design problem (the subject of the project) given by the Studio Master?
P. 1 We usually talk to the studio executive about topics we're interested in or want to work on, and together we find ourselves a problem to work on.
P. 2 Studio master gave us the same local but different home users. We did not make a material decision in the design project. We can design an interior in any style.
P. 3 Yes, the studio coordinator gives the subject at the beginning of the semester.
P. 4 We just got the "sketch of the task". Its interior and what will be in it, it was up to our opinion.
P. 5 Yes, we have received important information about the users for whom we will design housing.
P. 6 The general topic was given by the studio, but I chose the function of my design.

Reference: Türcan, 2023

Table 11. Question 3 and Question 4 of Participant (Student) Interview Analysis

Q-3 Do you do a preliminary study on your design problem (the subject of the project) before you start designing your project in the first (initial) phase of the Studio Course?
P. 1 We usually try to find the cause of the problem we want to work on, but if it is difficult to find on our own, we can work with our teacher as they have much more experience in this area than we do.
P. 2 Yes, in the first phase of the project, I analyzed the basic needs and interests of the users. Based on this, I determine what they will definitely need in their apartments and functional designs.
P. 3 Yes, I'm doing preliminary research to make my work on the project easier.
P. 4 Yes, I always start with concept ideas.
P. 5 Yes, first I write the information about contacts and space requirement.
P. 6 Yes, I am studying the subject and needs of a particular public space.
Q-4 The first (initial) phase of the Studio Course, how do you acquire the Design Knowledge (Fundamental-Preliminary Knowledge), the Design Activity Knowledge and the Design Problem Knowledge related to the subject of the project before you start the Design Activity?

Table 11. (Continued) Question 3 and Question 4 of Participant (Student) Interview Analysis

P. 1 Since there is no simple solution for every project and subject we want to work on, we try to discuss our ideas with our teacher and they say it if they think we are on the right track.
P. 2 I learn all the information through regular participation in the lesson. The studio manager gives me some advice on corrections and improvements.
P. 3 I get this information from the studio executive, books and the internet.
P. 4 I get inspiration from projects of famous architects, famous interiors, moodboards on Pinterest. At the same time, I research the needs of the space I am designing.
P. 5 We got an apartment plan, then we got information about its users.
P. 6 I do research on the internet or ask people who know the subject.

Reference: Türcan, 2023

Table 12. Question 5 and Question 6 of Participant (Student) Interview Analysis

Q-5 At which stages of the Design Activity Process and how do you acquire the Design Language Knowledge that you use while designing and expressing your design?
P. 1 From the first grade, he has been learning how to make 3d models, design drawings, etc. We are learning, learning this is not a phase of our education.
P. 2 I learned everything about it in the Studio class, from books and the internet.
P. 3 I try to get this information at the beginning of the project work.
P. 4 Practically all the time, because I am constantly learning something new and gaining knowledge.
P. 5 The studio manager regularly gives us important information from the beginning of the semester.
P. 6 After learning about a particular field and looking at resources for inspiration.
Q-6 After acquiring the Design Knowledge (Fundamental-Preliminary Knowledge), the Design Activity and the Design Problem, what kind of a method do you apply and study in the context of self-learning (permanent learning)?
P. 1 The participant did not answer the question.
P. 2 I follow various blogs about interior design on social media and read some magazines.
P. 3 I have read many websites on architecture and design as part of my individual learning. I am starting to learn about the style, atmosphere, needs and possible users of our project.
P. 4 I get the most from my own design books and then what I learned from my experiences/mistakes.
P. 5 First, information is obtained about the residents of the area. Then I make my first designs for functional solutions and after approval by the executive, I move on to modeling.
P. 6 The participant did not answer the question.

Reference: Türcan, 2023

Table 13. Question 7 and Question 8 of Participant (Student) Interview Analysis

Q-7 After learning about the Design Problem Knowledge, what kind of a preparation do you do for the Design Activity Process?
P. 1 The participant did not answer the question.
P. 2 I start by analyzing the topic of design and researching it for some inspiration.
P. 3 When I define the user's needs, I think about how to use this knowledge in the functional layout of the apartment. For example, the user spends a lot of time with family, so there is a need for an expanded living space in the apartment.
P. 4 The participant did not answer the question.
P. 5 The participant did not answer the question.

Table 13. (Continued) Question 7 and Question 8 of Participant (Student) Interview Analysis

P. 6 I determine the basic needs of the space and find the style I want to use.
Q-8 How do you analyze and eliminate the knowledge that you have acquired in the first (initial) phase of the Design Activity Process and you apply on your design problem (the subject of the project)?
P. 1 I start by thinking about the user I'm designing. Maybe a person in the community, a family or a particular group, I try to find a way to help them with the “problem” rather than working with design.
P. 2 The participant did not answer the question.
P. 3 The participant did not answer the question.
P. 4 On the basis of pros and cons, I determine what I need most in a particular project and what I don't. I perform individual learning.
P. 5 Same as the answer I gave in question 6.
P. 6 You must determine what is most important and least important and focus on the most important things first.

Reference: Türcan, 2023

Table 14. Question 9 and Question 10 of Participant (Student) Interview Analysis

Q-9 How do you determine the information that you use to solve your design problem?
P. 1 The participant did not answer the question.
P. 2 The participant did not answer the question.
P. 3 For example, I define this with a moodboard.
P. 4 The participant did not answer the question.
P. 5 The participant did not answer the question.
P. 6 By choosing the most and least important.
Q-10 When you have determined the information that you use while doing the Design Activity, how do you adapt and transform the information into a design idea?
P. 1 When I make projects, I internally use the knowledge we gained in the lessons.
P. 2 The participant did not answer the question.
P. 3 The participant did not answer the question.
P. 4 You have to think about what I need most in my job, who the user is, what the requirements and downsides are, then we make a pros and cons table and start building the initial concepts.
P. 5 First I sketch and then I transfer the design to the computer program.
P. 6 You find a solution that satisfies the information and adapt it to fit the space.

Reference: Türcan, 2023

Table 15. Question 11 and Question 12 of Participant (Student) Interview Analysis

Q-11 How do you use your design idea that you developed for the solution of your design problem in your Design Activity Process and how do you start the Design Activity?
P. 1 We mostly make moodboards, technical drawings with archicad, visualizations in Cinema 3d or other programs.
P. 2 The participant did not answer the question.
P. 3 The participant did not answer the question.
P. 4 I always start with preliminary sketches, write my thoughts. Then with the concept of the idea, developing it at every stage of the work, adding or removing some functions and elements, I finally finish the project.
P. 5 By analyzing residents' personality, interests and preferences, turning them into uncomplicated blocks.

Table 15. (Continued) Question 11 and Question 12 of Participant (Student) Interview Analysis

P. 6 I find solutions that fit my idea of space or adjust existing solutions to meet my specific needs. I start by choosing my concept and generating many different ideas for the overall layout.
Q-12 How do you adequately convey the design (design product) you created at the end of the Design Activity Process?
P. 1 When I get inspired, I try to work from what is most beneficial for the user and I work in this direction.
P. 2 To complete the project, I make a board that presents a description of the project along with visualizations.
P. 3 I think design boards are the best way to present a project.
P. 4 I always prepare a 100x70 board with full technical documentation and the most important elements of my work.
P. 5 I am making a sheet on which we place 3D images.
P. 6 I create the visuals of the project together with the technical aspects and create a board with them. I write texts to better explain the design.

Reference: Türcan, 2023

Table 16. Question 13 and Question 14 of Participant (Student) Interview Analysis

Q-13 How do you use the Design Language Knowledge when expressing your design (design product)?
P. 1 If you want to make sure something works, just try it.
P. 2 The participant did not answer the question.
P. 3 I use this knowledge practically in ergonomic design and visually in a consistent way.
P. 4 I use it in my own way. Each of us has his/her own style and expresses himself in a different way. I work on minimalist projects.
P. 5 I'm talking about representation tools and then how I define my design. I choose certain materials and symbols.
P. 6 The participant did not answer the question.
Q-14 How do you adapt it to your design (design product)?
P. 1 The participant did not answer the question.
P. 2 I try to make my projects consistent and completely ergonomic.
P. 3 The participant did not answer the question.
P. 4 The participant did not answer the question.
P. 5 The participant did not answer the question.
P. 6 The participant did not answer the question.

Reference: Türcan, 2023

Table 17. Question 15 and Question 16 of Participant (Student) Interview Analysis

Q-15 What method or studying techniques do you use while you adequately convey your Design Activity Process, from the starting points of your first design idea to the phase when it evolves into a design (design product)?
P. 1 I mostly use programs such as Photoshop, Archicad, Cinema, Blender.
P. 2 I describe each introductory analysis and present my final design for these analyzes that I created during the semester.
P. 3 I use mind map and moodboard for this.
P. 4 When it comes to design, I start sketching on a piece of paper and then transfer my idea to archicad.

Table 17. (Continued) Question 15 and Question 16 of Participant (Student) Interview Analysis

P. 5 I am using the knowledge I gained from Project Working Methodology courses.
P. 6 I take inspiration from other students and professional architects, interior designers.
Q-16 Which of the computer aided design programs do you use for your design (design product)?
P. 1 First of all, I try to think about what I really like and what I want to do.
P. 2 I use programs such as Archicad, Photoshop, Blender.
P. 3 archiCAD, Photoshop, Twinmotion
P. 4 I use Archicad for interior design and Corel for boards and visualizations.
P. 5 I just use ARchicad for this project.
P. 6 I create visualizations in ArchiCad and then Blender or Twinmotion.

Reference: Türcan, 2023

Table 18. Question 17, 18, 19 and 20 of Participant (Student) Interview Analysis

Q-17 How can you describe the behavior of the Studio Master in the context of transferring knowledge to students and guiding in the Design Activity Process?
P. 1 I use Corona renderer for Photoshop and clip studio paint, archicad, Cinema 4d and Cinema 4d.
P. 2 The studio executive provides important, necessary, and helpful information. It teaches how to design in practice.
P. 3 The studio coordinator is very good at conveying her/his knowledge to us while working on the project.
P. 4 Studio executives really provide us with a huge amount of valuable information. They advise us what to change, what to improve. However, I personally think that sometimes they interfere too much with our ideas. This makes the designs "less ours" and "more theirs".
P. 5 It gives us a lot of useful and practical information.
P. 6 We take every step with the help, but the ideas and solutions are ours. Studio executives don't make our designs, they help us develop them.
Q-18 Do you think the system of the Studio Course and the behavior of the Studio Master during the Design Activity Process for your Design Activity and your design (design product) are productive?
P. 1 They give you space to think for yourself and do what you truly enjoy, and they will help you in the process.
P. 2 In the studio, the system is very efficient, I learn new and necessary information on every subject. We do not waste time with irrelevant information. The studio lesson is well planned and organized.
P. 3 The participant did not answer the question.
P. 4 Yes, they are very productive. I learned a lot in these lessons.
P. 5 Yes.
P. 6 Yes, because we get the help we need without changing the design idea. Studio coordinators help us improve, but they also allow us to create the project we want.
Q-19 How does it affect or contribute to the creating of your design (design product)?
P. 1 The participant did not answer the question.
P. 2 The participant did not answer the question.
P. 3 I think that it contributes very well to the development of the project, to the search for new ideas, and provides a lot of motivation.
P. 4 Thanks to them, I know what to watch out for and what to avoid in projects.
P. 5 The participant did not answer the question.

Table 18. (Continued) Question 17, 18, 19 and 20 of Participant (Student) Interview Analysis

P. 6 It contributes with solutions on many issues that we do not think about because we do not have experience or knowledge.
Q-20 Which stage of The Project/Studio Course are your design process at? *Fieldwork questions were asked to the participants in the final phase (Phase III) of the Design Action Process.
P. 1 The participant did not answer the question.
P. 2 The participant did not answer the question.
P. 3 The participant did not answer the question.
P. 4 The participant did not answer the question.
P. 5 I just finished.
P. 6 I finished my project and I am trying to fix the deficiencies in my project.

Reference: Türcan, 2023

1. The students of studio course stated that if the design problem knowledge is not directly given to them, they can research and discuss their interest and the subjects that they want to study on and exchange of ideas with the studio master within the scope of the determined the subject of the design and concept. The students state that they have created a design problem that can study during the design activity process with this mutual communication and the guide of the studio master.

2. They said that in the case of the subject of the project to be studied in a broad scope, the studio master guides and does not intervene directly in the decision of the design problem of the students.

3. They stated that they take into consideration total needs for optimum solution and the alternatives that is related to notion of the design in order to improve the current situation in creating the design problem of the project in question.

4. They drew attention to the fact that in the case of giving the design problem knowledge directly, they begin the study by researching and examining the problem according to cause and effect related to the design problem.

5. In the design activity process, if they cannot encounter an obstacle or a problem during their research and studies at the beginning of the design activities, they can apply to the studio master of the course.

6. The students emphasized that the act of designing and their knowledge obtain their personal experience or initially from the studio masters. They also stated that making

inferences about the social life, namely the environmental context, provides them with developing their design activity.

7. In the second phase of the design activity process, the students said that they get inspiration from sources such as social media and architectural design blog via the internet while creating a design idea and making preliminary design decisions.

8. The design students drew attention to the fact that they reach their preliminary design decisions with sketches, graphics they use while expressing the designs apart from the computer-aided programs at the end of the design process.

9. The architectural models are effective in studying the design ideas in a concrete form and determining whether the optimum solutions are working on the problem.

10. The students stated that the participation in the studio course contributes significantly to the development of their designs.

11. While some of the students stated that they obtained all their design knowledge (fundamental - preliminary knowledge) from the studio master, the other students drew attention to the fact that they obtained this knowledge both by performing individual learning and is transferred by the studio master.

12. Within the scope of the design activity process, a few of the students stated that the studio masters are positively effective and efficient in guiding the design activities and transferring the knowledge, while the other students said that they are able to intervene more than necessary the decisions of the design.

13. The students generally stated that while trying to express their own design activity process, they do not have a specific technique of the study and reach a design either randomly or as a result of applied methods, depending on the subject of the design problem.

14. The students analyzed their design knowledge (fundamental - preliminary knowledge) in line with the design problem. Moreover, they continue and develop their design activities by using the knowledge that is obtained as a result of the analysis.

*Analysis of Interview for Studio Master in Studio 214:

-Question 1

How is the 'Design' treated and defined as a concept in the context of Interior Architecture Education within the framework of the Studio Courses? What is the approach to the concept of the design? The design concept with which the student comes is the stage that is the most important in the Studio. It is also the longest and most tedious design process.

-Question 2

What kind of a framework can be drawn about the purpose and importance of Interior Architecture Education Studio Courses? A student leaving the studio in the field of first-cycle studies is able to design an interior in a professional manner, present concepts using drawings and third-dimensional, show the project using a material and quantitative statement as well as equipment. However, when it comes to the second degree of studies, here we require a slightly different way of thinking about design. We assume that after the 1st degree course we know all the basic elements, technical parameters and we try to think in terms of design a step higher, a bit more abstractly, sometimes critically.

-Question 3

How is the process of evolving an idea / a problem into a design / a solution (the Design Activity Process) defined in the Studio Course? The idea evolves with adjustments with the hosts and we try to make it progress week by week. At the beginning we talk about the topic, then we make a choice, we often notice deficiencies or problems that we try to define together and find a solution. Then we discuss at length using verbal and graphic media.

-Question 4

What are the methods applied in the 'Design Activity Process' in interior architecture education studio courses? In the first (initial) phase of the Design activity, Is the 'Design Concept', the Design Knowledge (Fundamental-Preliminary Knowledge) and the Design Activity Knowledge given to the students by the Studio Master or the students acquired? When it comes to the stage of the concept itself, the first thought about solving a given space, then after initial conversations about the topic, outlining a certain

problem, the student comes up with the first proposal to solve it. This is how we start a long process in the workshop itself. Here it is good to mention that the work in the selection labs begins in the second year of studies, because in the first year students learn all these basics.

-Question 5

What are the most important words that all design students should acquire during the Design Activity Process? Before students come to the studio, they are theoretically and technically prepared by passing a compulsory course in the first year of undergraduate studies. The most important language is the design language and technical drawing, which is an international language. They must be able to express their project in this language. Already from the technical drawing, the design projection, an ingenious design concept should emerge.

-Question 6

Are the Studio Course conducted within the framework of a definite educational system (program)? (As a Weekly Plan) The learning plan along with the effects that the student should obtain after passing the course in the studio is posted for semesters in the annual plan and we present it to students in syllabuses at the beginning of the academic year when they come to sign up for the choice lab.

-Question 7

How many students participate in the Studio Course? (First Cycle-Second Year Students) We usually have about 15-18 students in the studio.

-Question 8

What kind of a learning environment is the place (the class / the workshop / the studio) where the Studio Courses are conducted? What features and conditions of the class / the workshop / the studio should have in order for the Studio Courses to be conducted in accordance with its purpose? Our classes take place in the studio, which is equipped with a monitor and computer, as well as the necessary equipment for hand drawing. We conduct classes on the basis of project corrections. Students can also stay in the studio after corrections and work and discuss their projects.

-Question 9

Are the Design Problem (the subject of the project) and the Design Problem Knowledge determined and given by the Studio Master in the Design Activity Process? Which form and method is treated while a design problem determining in the Studio Courses?

- A Concept / A Fact

- A Field of Study / An Architectural Style

- A Subject / Current Events

- An Architectural Plan / A Land for Building / An Applied Project

We start by determining the place for the selected topic from the list. The topics are formulated so openly that the student has the opportunity to propose an open space or interior and take into account the problem that bothers him. Later, we analyze the place and its surroundings, we look for inspiration, we watch projects that have already been created in the world in a given topic and we try to look for our own, original solutions.

-Question 10

How is made a decision on the type of Design Problem (the subject of the project) and restricted a variety of these? Does the Design Problem (the subject of the project) change for the same Studio Course every semester / year? What kind of a scale are being studied on the Design Problem that is determined? As I wrote earlier, we try to propose topics within a certain framework, but open enough for students to develop their interests. The first degree of studies is, of course, a bit more rigid, because we continue to learn design and certain rules related to it, while in the master's studies we give vent to fantasy and very often design model assumptions.

-Question 11

After the Design Problem (the subject of the project) is given, is the theoretical knowledge related to the Design Problem conveyed to the student (the participant) by the Studio Master? Yes, during discussions during design adjustments. Sometimes the assistant also supplements knowledge with lectures. Rather, it should be the initiative of the workshop assistant.

-Question 12

What is the expectation of the Studio Master from the students (the participants) during the Design Activity Process? Is there any study that the student has to do in each week? We determine the progress of the project from week to week and what should be done in a given situation as part of project development. I require commitment, constant searching and, of course, attendance, without which the project will not move forward. As well as students, they also listen to other projects and discussions. Very often, someone else's problem also affects you!

-Question 13

How and what kind of conditions does assessment and evaluation of the student (the participant) take place in each week? Which assessment methods is applied? (or Critical System ?) Is there a midterm exam after a period of time? Does the performance of the student (the participant) in the Design Activity Process affect the final exam? We do not assess progress during the semester in our studio. The evaluation takes place at the end when the project is handed over during the session.

-Question 14

What does the student (the participant) submit in the final exam for the design (design product)? At the final exam, there is usually a technical folder with all the necessary elements, as well as presentation boards with visualizations, and an additional model or animation of the project may be presented.

-Question 15

How and what kind of conditions is assessment and evaluation of the student (the participant) carried out at the end of the Studio Course Process? In the Design Activity Process, what are the criteria for evaluating the student (the participant), student's design process and the design (design product)? At the end, the progress of the work is assessed. We also pay attention to the presence and involvement in the project.

-Question 16

Do the students who fail in the final exam of the studio course have the right to do a second exam? We try to make projects successful in our studio. If someone is not coping and there is a willingness on the part of the student, we try to help. However, if there are situations when a student does not attend classes, then we are not able to help him. If there is a negative assessment, you can go to the make-up session on the second date.

-Question 17

What differences exist between successful and unsuccessful students (the participants) in terms of design activity process and the design (design product)? Rather, we assess the stage of project creation. Depending on what stage students have completed their projects for such an assessment, they are assessed. It's usually better when attendance is sufficient and students listen to our advice when there are a lot of these conversations.

1. Mutual communication between the student and the studio master have a great importance in all phases of the design activity process.

2. The student's full-time participation in the studio course has an active role in the development and progress of the project.

3. In studio courses, while the subject of the project, in other words, the design problem, is given by the studio master, a general and specific framework is drawn and a field is accessible for the student to personalize the design problem. During the design activity process, the student exchanges of ideas in interaction with the studio master while solving the design problem in line with the design requirements.

4. Studio courses are studied in the second year of the undergraduate level according to the interior architecture education curriculum. The student acquires the preliminary knowledge in the first year of undergraduate level.

5. In the studio courses, there is an engineering approach, measurement and evaluation that have a great importance at the undergraduate level. In the postgraduate studio courses, the student, who is considered to have internalized the fundamental knowledge, furthers her / his experience of design activity, studying and developing in abstract form the design.

6. The student is responsible for the participation in the studio courses throughout the design activity process and fulfilling the duties within the scope of developing and improving his / her project.

7. At the end of the design action process, the student is evaluated with a final exam. The final success score of the student consists of the evaluation of her / his participation in the studio courses, performance in the process and the development of the final product.

8. The studio master stated that a student who does not attend the courses and does not fulfill her / his duties and responsibilities is not included in an assessment and evaluation in the final exam, even if she / he achieves a successful design at the end of the process.

9. The studio master drew attention to the fact that a student, who is successful in measurement and evaluation, uses the acquired knowledge in accordance with the design requirements at the design activity process and creates her / his own design language.

4. COMPARISON OF THE APPROACH TO NOTION OF THE DESIGN AND THE METHODS APPLIED IN INTERIOR ARCHITECTURE EDUCATION STUDIO COURSES IN TÜRKİYE AND POLAND

In the comparison section of the field study, in Table 19, Table 20, Table 21, Table 22, Table 23 and Table 24, the design processes of the studio courses, which were analyzed in detail in the previous sections and the similarities and differences between the elements related to this scope are revealed.

While making the comparative analysis, using the thought graph (model) developed,

1. Approaches and applied methods to the design activity process (a design problem solving process)

- *The design knowledge transfer and acquisition

- *Formation of the design language

2. Approaches to notion of the design in the design process and the formation of a design problem phenomenon

3. Reaching an acceptable design (design product)

- *Notion of the design and transformation of the design knowledge

4. The structure and system of the studio courses

- *Measurement and evaluation throughout the design process

- *Measurement and evaluation of the acceptable design (design product) at the end of the design process

- *Behaviours and tendencies of the student and the studio master who are participating in the studio course

*After the studio course, the student achievements were examined.

Table 19. Similar and Different Methods 1

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Similar Methods	Different Methods
*In line with the thought graph (model) created for the field study, the structure and system of the phases that are in the design activity process and the elements that constitute the studio courses are similar in the context of a basic approach, although these differ.	*In the context of Academy of Art in Szczecin Department of Interior Architecture curriculum, at the beginning of each semester, the studio courses that deal with various design problems, which are different from each other, are offered to the second year students.
*The transfer of the design knowledge (fundamental - preliminary knowledge) is carried out by the studio master in Interior Architecture Project 2, Studio 213 and Studio 214. The student is the recipient of the knowledge.	*For this reason, there are different student groups and the studio masters at the 2nd year undergraduate level in each studio.
*The student's design language is formed as a result of the direct acquisition of the descriptive and operative knowledge constitute the design knowledge (fundamental - preliminary knowledge) by the studio master and / or the individual learning activity and passive assimilation of these types of knowledge and then using these in the design activity.	*The student group, which determines the studio course, experiences the design activity process independently from other studios and the student group by studying on the design problem discussed in the lecture with the studio master of the relevant studio.
*In addition, the studio master of the course try to improve this acquisition by transferring design language knowledge and making evaluations on examples of architectural representation.	*The number of students in each studio varies between 5 and 7 and the number of studio master is only one.
*In Afyon Kocatepe University Department of Interior Architecture and Environmental Design studio courses, after the design problem is conveyed by the studio master in the first phase of the design activity process, the student is asked to analyze the applied sample projects within the scope of the design problem in order to guide the student's design activity and develop the design language.	*Studio 213, which is included in the field study, has 7 students, while Studio 214 has 6 students.

Reference: Türcan, 2023

Table 20. Similar and Different Methods 2

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Similar Methods	Different Methods
*In Interior Architecture Project 2 and Studio 213 and 214, the sample architectural project analysis was carried out directly by the studio masters and transferred to the student with the approach gained through professional experience and knowledge.	*In the context of Afyon Kocatepe University Department of Interior Architecture and Environmental Design undergraduate 2 level course curriculum, there is one studio course each in the fall and spring semesters of the academic year. Design students are responsible for a single studio course for each semester.
*The studio master acts as an instructor and guide during the course. She / he has a critical approach while evaluating the student's design activity process, performance and final product.	*Due to the number of design students in the Department of Interior Architecture and Environmental Design, a studio course is divided into three student groups during the semester in order to provide design education with a more efficient system. Each student group experiences the design activity process with a different lecturer.
*In the first phase of the design activity process, the same methods are applied in the three studios involved in the field study in the approach to notion of the design, in other words, the design problem.	*The process of separating the student groups for the studio course is realized when the design students determine the studio course master via the student information system at the beginning of the education period. Each studio master is responsible for a student group.
*The design problem is determined by the lecturer of the studio course to transfer the student directly in an existing design problem in line with the whole situation or as a notion, concept and subject. And the student is asked to create a design problem in this context.	*The same design problem is discussed in the studio course in question. Each student group studies on the same design problem with their own studio master. In addition, there is an independent design activity process within the studio groups.
*In the student interviews for the field study, the students tried to explain their design activity processes and the methods they used and applied while performing the design activities in the process with similar expressions.	*A student group in the studio consists of students ranging from 15 to 20. There are 17 students in the group analyzed in the studio, which is the subject of the field study.

Reference: Türcan, 2023**Table 21.** Similar and Different Methods 3

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Similar Methods	Different Methods

Table 21. (Continued) Similar and Different Methods 3

*In the analysis of the interviews, the design student first analyzes the design knowledge (fundamental - preliminary knowledge) they have acquired for the design activity in accordance with the requirements of the design problem they are studying on within the scope of the studio course.	*The projects studied within the scope of the design problem discussed in the Academy of Art in Szczecin Department of Interior Architecture and Environmental Design studio courses are small scale.
*By synthesizing the pieces of the knowledge obtained as a result of the analysis with the creative mental process, the students, reach notion of the design (a preliminary design idea) that is the prerequisite of the design activity. The design idea enables them to realize their designs.	*If examples of these design projects are given without considering the diversity of design problems; small scale interior design projects that do not have an environmental context such as living spaces with few users, commercial and institutional spaces are studied.
*The students express the design idea they have come up with by using the knowledge of the design language they have acquired with the help of architectural representation tools by positioning in a concrete form.	*In addition, during the design activity process of the studio course in question, there are no approaches that the student can handle the architectural project as a whole or positioning the design (design product) in an environmental context while studying on the project.
*Students reach the preliminary design and the final product, respectively, as a result of the maturation and development of the design ideas on the concrete plane, with the guidance of the designer to the design activity.	*Interior design projects within the scope of design problems studied in Afyon Kocatepe University Department of Interior Architecture and Environmental Design studio courses are mostly large scale projects that the environmental context is taken into account.
*During the studio course, the behaviours and tendency of the studio master is to transfer design knowledge (fundamental - preliminary knowledge) to the student and to direct the design activity through professional experiences in mutual interaction with the student.	*Examples of large scale interior design projects that deal with various design problems such as multi-user commercial and institutional spaces, living spaces, healthcare and other public buildings can be given as examples.

Reference: Türcan, 2023

Table 22. Similar and Different Methods 4

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Similar Methods	Different Methods
*While the studio masters direct the design activity, they have a critical approach towards the study creates awareness in the student's solution to the requirements of the design in question.	*There is an engineering approach in the development and transformation of the design problem studied in the first phase of the design activity process, which is discussed in Studio 213 and 214 that the second year undergraduate students participate and the evaluation of the design by the studio master.

Table 22. (Continued) Similar and Different Methods 4

*One of the similar student behaviors and tendencies in the studio courses included in the field study is passive assimilation and individual learning for the design knowledge (fundamental - preliminary knowledge) that he / she realizes during the design activity process.	*In the studio courses attended by the third year and graduate students who have their diploma education in the relevant interior architecture department, the design problems handled in the design activity process are more abstract and conceptual and the measurement and evaluation that is carried out on design scale approach is effective for the student's design activity process and the final product.
*In addition, all three studio students generally prefer computer-aided programs instead of sketches, plan diagrams or preliminary design graphics while expressing their study and preliminary design to express a design idea in the second phase of the design activity process.	*In Interior Architecture Project 2, these two approaches, that the design scale and technical parameters are taken into account, like in the other studio courses of the relevant department, are of equal importance in the design activity process. In the measurement and evaluation system, the preliminary design and the final product are handled in line with these two approaches.
*In all three studio courses, the continuity and design activity performances of the design students, who are participated by the studio masters during all phases of the design activity process, are observed.	*In Academy of Art in Szczecin Department of Interior Architecture studio courses, the study of design students at the development stage is not evaluated with a midterm exam.
*In order to learn the design activity and reach a design (design product) accepted by the studio master at the end of the process, design students are responsible to fulfill the assignments and tasks for each successive course according to the requirements of the design problem studied in the studio course.	*A midterm exam is applied in the second phase of the design activity process in order to evaluate the preliminary design of the design student in the studio courses of Afyon Kocatepe University, Department of Interior Architecture and Environmental Design.

Reference: Türcan, 2023**Table 23.** Similar and Different Methods 5

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Similar Methods	Different Methods
*There is a final exam that students' design activity performances and the design (design product) in the studio course are evaluated.	*In the studio course analysis conducted within the scope of Studio 213 and 214, it was observed that the design (design product) obtained by the students at the end of the process were tested with a measurement and evaluation system, namely the final exam.

Table 23. (Continued) Similar and Different Methods 5

*At the end of the design activity process, the students present the design (design product) that they have put forth for a final assessment and evaluation of the studio master by using architectural representation tools.	*In the final exam, the design student submits a three - dimensional drawing, model and technical documents that she / he expresses her / his design (design product) with the language of architectural design. In addition, the student presents her / his study only in front of the student group and the studio master.
*The measurement and evaluation conditions in the final exam are the presentation of the student design (design product) in front of the student group and the studio master in the relevant studio and the submission of documents containing a three-dimensional drawing, model and technical parameters of the design (design product).	*After the presentation, the final evaluation of the student's design (design product) and the determination of the success score are conducted only by the studio's master. There is no jury system and a group of the studio master evaluates the student's study simultaneously.
*In all three studio courses, the student is given the right to a second exam in case of failure due to the fact that the design (design product) presented by the student in the final exam does not fulfill the final exam criteria or is not an acceptable optimum solution according to the design problem.	*There is an application, namely the winter term evaluation, which all interior architecture students present their designs (design product) at the end of the design process to the community consisting of lecturers and students in the department. This application is not for measurement and evaluation.

Reference: Türcan, 2023

Table 24. Similar and Different Methods 6

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Similar Methods	Different Methods
*After the education of studio, the design student learns to create a design idea and design phenomenon from notion of the design, in other words, to transform design knowledge (fundamental - preliminary knowledge) with analytical and creative mental experience.	*In Afyon Kocatepe University, Department of Interior Architecture and Environmental Design, a jury system is applied in the midterm and final exams held within the scope of measurement and evaluation. In the jury system, the student presents the presentation of the preliminary design or the final product to the community consisting of the studio masters and student groups.
*In the process of design activity, the student acquires the ability to design and design activity of solving a design problem. Moreover, with this education, the student gains tendencies of individual and collective learning.	*Then, more than one studio master in the same studio course evaluates each student's preliminary design and the final product and determines their success scores. The student's final success score is formed by the average of the scores determined by the studio masters.

Table 24. (Continued) Similar and Different Methods 6

*While performing the design activity, the student gains the experience of being an interior architect and designer.	*With the engineering approach handled by the studio masters in Studio 213 and 214, a second year student can internalize what should be in an architectural design and the technical parameters to be applied in the process of realizing the design (design product) in the early stages of design education, while studying on an interior design project. With the technical and architectural design knowledge acquired by the student during the design process, the student obtains the design (design product) with an acceptable optimum solution.
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Reference: Türcan, 2023

In the discussion section, in Table 25, Table 26 and Table 27, the structure and in class methods of the course in question were evaluated by examining these as advantageous and disadvantageous, in line with the evidence obtained as a result of the comparison analysis of the studio courses included in the field study within the scope of the thesis.

Table 25. Advantages and Disadvantages of Studio Courses in the Context of Methods Applied 1

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Advantages Methods	Disadvantages Methods
*In Interior Architecture Project 2, the environmental context in the interior architectural projects studied is a factor that plays an important role in the evaluation of the product as an acceptable optimum design.	*The environmental context is not taken into account in the design problems of Studios 214 and 213.
*The student develops his / her design ability by an interdisciplinary and analytical process with the projects that require such environmental context that he / she performs the design activity.	*In Studio 213 and 214, small scale interior design projects are studied, while Interior Architecture Project 2 deals with large scale interior design projects with an environmental context.
*Studying on large scale design problems, the design student both performs an interdisciplinary design activity and gains the ability to simultaneously solve many various problems of a large scale design problem.	*In Studio 213 and 214 design education, it is seen that an engineering and quantitative evaluation, which is not dominated by a design scale approach, is significantly effective in the design process and the measurement and evaluation of student studies.

Tablo 25. (Continued) Advantages and Disadvantages of Studio Courses in the Context of Methods Applied 1

*As a result of the observation and analysis conducted within the scope of the field research, it was found that the interaction between the student and the studio master and the student experiences the design activity process more efficiently in the studio courses with a small number of students.	
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Reference: Türcan, 2023

Tablo 26. Advantages and Disadvantages of Studio Courses in the Context of Methods Applied 2

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Advantages Methods	Disadvantages Methods
*Evaluation of student preliminary designs with a midterm exam in the second phase of the design activity process in Interior Architecture Project 2 studio education is an important factor in reaching an acceptable optimum solution at the end of the design process.	*At the end of the design activity process in studio courses, the student's preliminary design and final product measurement and evaluation are carried out with this approach.
*In Interior Architecture Project 2, the jury system is applied in the second phase of the design activity process and the midterm and final exams are held in line with measurement and evaluation at the end of the process. With this jury system, the design activity process and the design (design product) that students obtain at the end of the process are evaluated simultaneously by more than one studio master.	*This can be explained by the fact that the resulting design is an acceptable optimum solution although the measurement and evaluation is conducted by a single studio master.
*In this way, it can be accepted as an objective evaluation criterion in determining how close the student's design (design product) is to an acceptable optimum solution, which is the purpose of the design process.	*However, it is the subject of debate whether the resulting product that emerges in line with such an approach is an output of design process.
*In addition, having a large number of students in a single learning environment and studying on the same design problem improves collective learning.	*While the number of students in Academy of Art in Szczecin Department of Interior Architecture studio courses varies between 5 and 7 in each studio, Afyon Kocatepe University Department Interior Architecture and Environmental Design studio courses are divided into three different student groups due to the large number of students.

Reference: Türcan, 2023

Table 27. Advantages and Disadvantages of Studio Courses in the Context of Methods Applied

3

Comparison of the Studio Courses: *Studio 213 and 214 *Interior Architecture Project 2	
Advantages Methods	Disadvantages Methods
*In Studio 214, Studio 213 and Interior Architecture Project 2, there is a mutual communication between the student and the studio master at all stages of the design activity process. The presence of other student groups in the studio course learning environment and the student's communication with the studio master creates more than one interaction.	*In Interior Architecture Project 2, the number varies between 15 and 20 in each student group.
*Thus, the student experiences both individual and collective learning.	*Afyon Kocatepe University Department of Interior Architecture and Environmental Design studio courses, in the first phase of the design activity process, the student's access to the design knowledge is realized both directly by the studio master and individually.
*In Studio 213 and 214, in the first phase of the design activity process, the students have access to the design knowledge (fundamental - preliminary knowledge) is directly transferred by the studio master. After the student reaches the design problem knowledge, she / he performs an individual learning activity.	*In the case of Interior Architecture Project 2, like the approach applied in Studio 213 and 214, in the first phase, the transfer of design knowledge (fundamental - preliminary knowledge) was made primarily through the studio master and the student took an active position by beginning the individual learning activity in the second phase after the theoretical knowledge about the design problem.

Reference: Türcan, 2023

DISCUSSION, CONCLUSIONS AND IMPLICATIONS

The aim of the thesis study is to make a comparative analysis of the design education approaches in the studio courses, which form the basis of interior architecture education, through the example of Afyon Kocatepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design in Türkiye and Academy of Art in Szczecin Department of Interior Architecture in Poland. The approaches of interior architecture departments in Türkiye to design education vary according to the faculties of architecture or fine arts. For this reason, the education of Akdeniz University, Faculty of Architecture, Department of Interior Architecture, Hacettepe University, Faculty of Fine Arts, Department of Interior Architecture and Environmental Design, Karadeniz Technical University, Faculty of Architecture, Department of Interior Architecture, and Mimar Sinan Fine Arts University, Faculty of Architecture, Department of Interior Architecture in Türkiye in order to support the comparative study was mentioned. With the comparative analysis, differences and similarities have been revealed in the approach to the concept of design and the methods applied in the classroom in the studio courses conducted by Afyon Kocatepe University Fine Arts Faculty Department of Interior Architecture and Environmental Design from Türkiye and Academy of Art in Szczecin Department of Interior Architecture from Poland.

According to the evidence reached during the study process, there are various organizations in the world, especially in the USA and European countries, which inspect and ensure the quality standards of interior architecture education, and provide accreditation studies at national and international criteria. These are national and international organizations such as IFI, FIDER, CIDA, ECIA, NCIDQ. Accreditation studies provided by these institutions were first implemented in the United States of America and Canada. The American Society of Interior Designers (ASID: American Society of Interior Designers), the National Society of Interior Designers (NSID: National Society of Interior Designers) and the Interior Design Educators Council (IDEC: Interior Design Educators Council), which was established in 1962, was founded in 1963 in the capital city of Denmark. In Copenhagen, the work of the International Federation of Interior Architects / Designers (IFI: International Federation of Interior Architects/Designers) on interior design education, today the most influential society, Interior Architecture Education Research Institute (FIDER: Foundation for Interior Design Education Research) 1970 It was founded in. Immediately after the establishment

of FIDER, the National Council for Interior Design Qualification (NCIDQ) was established in 1974, which is responsible for the preparation, development and implementation of the joint exam. With NCIDQ, which was established in 1974, a language unity was achieved in the undergraduate, equivalence and education system. In 2006, FIDER's educational activities were gathered under the Interior Architecture Accreditation Board (CIDA: Council for Interior Design Accreditation). An international accreditation institution (AQAS: Agency for Quality Assurance through Accreditation of Study Programs) started its work in Germany in 2002. In Europe, the common platform of the European Union member countries in the field of interior architecture, ECIA was established in 1992. The accreditation work of the organization resulted in the establishment of the European Consortium for Accreditation (ECA: European Consortium for Accreditation) in 2003, the main purpose of which is the mutual approval of accreditation decisions. Following this historical process, CIDA in the United States and ECIA in Europe are currently conducting accreditation studies. In addition to measuring the accreditation criteria of schools, CIDA and ECIA also ensure that accredited schools are regularly audited and the quality reaches the same level. Moreover, in the United States, every interior designer / architect proves professional competence with an exam in order to be able to do his profession after an accredited education process. This exam is administered by NCIDQ. (Yıldız, 2019) If a conclusion is reached in line with the information obtained, national and international organizations play an important role in the formation of a language union between universities that provide interior architecture education and in ensuring that the post-educational vocational qualification is at certain standards. (Gül, 2016) On the other hand, when the studies on accreditation in Türkiye are examined, with the participation in the Bologna Process in Prague in 2001, the Turkish Higher Education National Qualifications Framework (TYUYÇ) was prepared by the experts of the Higher Education Institution (YÖK), and the basic areas for the qualifications were determined. The determined criteria enable to eliminate the differences in the same fields in education and to reach common decisions in education programs. The Higher Education Academic Evaluation and Quality Improvement Commission (YÖDEK) was established in 2005, the Architectural Accreditation Board (MIAK) was established in 2006, and the Engineering Education Programs Evaluation and Accreditation Association (MÜDEK) was established in 2007 and started its activities as an evaluation institution. The beginning of this study shows that an important step has been taken in quality management and accreditation in education. These activities

carried out in order to ensure quality assurance in higher education in Türkiye also show their effect in the field of interior architecture. Interior architecture departments in Türkiye were included in the Bologna process and passed the European Credit Collection and Transfer System (ECTS) and aimed to be accredited in line with the CIDA (Council for Interior Design Accreditation) standards, the Interior Architecture Accreditation Board, which carries out accreditation studies in the United States. (Adıgüzel, 2011) In line with today's national accreditation studies, the Interior Architecture Education Programs Accreditation Board (İMEPAK) was established in 2018. The organization aimed to develop the interior architecture profession in accordance with its interests, and to improve interior architecture education through evaluation and competence studies. With the development of İMEPAK in line with the decisions taken in the process, the Design and Planning Accreditation Association (TAPLAK) was established in 2020. TAPLAK aims to achieve and increase the quality of education and training in the fields of design and planning in Turkey by carrying out accreditation, evaluation, development and information activities for education programs active in the fields of design or planning. (TAPLAK, 2022) The organization is still in the development stage and is not yet active in terms of interior architecture education accreditation studies. For this reason, there are no regular inspection and quality control studies on the current situation within the scope of interior architecture education supervision and quality management and interior architecture professional qualification. This situation causes interior architecture departments not to be positioned in a single approach and standard. In the current situation, the lack of a single approach and standard in the field of interior architecture has been determined by observing that each of the newly opened and existing interior architecture departments of the universities are gathered under the roof of different faculties such as Fine Arts, Architecture, Art and Design. The curriculum of interior architecture departments within different faculties and the methods followed in the in-class processes are differentiated and shaped in their own way due to the fact that the relevant faculties are fed from different disciplines and the diversity of the other departments in the faculties. Thus, there is a difference in the weight given to the theoretical and practical courses in the curriculum of the departments and the types of courses called as faculty elective. For this reason, different educational techniques and methods are followed in universities in Türkiye where interior architecture education is given, and there is no design education language unity among universities both in terms of approach to the concept of design and in the functioning of the studio courses that form

the basis of the education in question. This situation affects the achievements and qualifications of the students in the education process in the field of interior architecture, but also leads to the questioning of professional qualifications after education, since these gains and qualifications are not of the same quality and standard. (Özsavaş, 2011)

In the thesis study, the fact that interior architecture education in Türkiye is not accredited by an independent institution with national and international criteria, therefore, there is no language unity, especially in studio course approaches, has been discussed with a field study. In the study, Academy of Art in Szczecin Department of Interior Architecture in Poland and Afyon Kocatepe University Department of Interior Architecture and Environmental Design in Türkiye, which are accredited by national and international organizations, are involved. The fieldwork was carried out within the scope of studio courses, which are at the center of the interior architecture education curriculum. In this context, the studio courses attended by the undergraduate students of the two departments in question were included in the comparative analysis.

The thesis aims to investigate and reveal the design process applied in interior architecture education studio courses and the methods applied in the process. In order to provide data for this analysis, fieldwork was carried out and participation in the said studio classes as an observer researcher was ensured.

The fieldwork was carried out in line with the structure and functioning of the studio courses, the methods applied in the design process, and the analysis of the lecturer and student, who are the parties of the course. While the comparative analysis of the studio lessons was carried out at the design scale, design education and process researches were used to create the theoretical basis of the study.

It is not possible to separate the actions and situations that take place during the design action process by drawing boundaries between each other. The phases that make up the process are in a relationship with each other. The actions continue in a connected and inclusive manner. However, various models and graphics are needed especially to be a guide in design education programs and to be used in design research.

A thought graph (model) has been studied in order to establish the theoretical structure of the thesis study, to put the design action and process in the field study on a concrete ground and to explain it by analyzing it. In addition, according to the observations made in the interviews made within the scope of the field study, the students

cannot express the process they have experienced even though they realize the action and reach an acceptable optimum design at the end of the design action process. After sharing the constructed thought graph (model) with the students, it was seen that the model was a guide for these students to explain the design action processes. In the field study carried out in line with this thought graph (model), various findings were reached within the scope of studio course training. In line with these findings obtained as a result of the field study, approaches in studio lessons are presented as similarities and differences, as well as advantages and disadvantages.

There are clearly observed differences in the methods applied during the design process.

*While there is an engineering-centered approach in Academy of Art in Szczecin Interior Architecture Department studio education, applications at the design and engineering scale have equal importance in Afyon Kocatepe University Interior Architecture and Environmental Design Department studio courses.

*While the assessment and evaluation of studio courses are made by a studio master in Studio 213 and 214, in Interior Architecture Project 2, it is realized by a jury system with more than one lecturer.

*While the number of students in Studio 213 and 214 is between 5 and 7, there are 17 students in the studio course included in the fieldwork in Interior Architecture Project 2.

Studies on interior architecture education in design research have remained at the level of curriculum analysis or interior architecture education has been evaluated on a larger scale and the studio courses that form the center of the education in question have not been examined with all its elements. In addition, in the studies carried out, interior architecture studio courses were examined within the scope of educational institutions within the same education system. In this context, the study has an important position in terms of the scale it examines in design education. The study analyzed the studio courses, which are in different design education systems, with all elements comparatively.

Past design education studies have been concerned with the mental process of design action, which cannot be dealt with concretely. These analyzed the interior architecture education in the discipline of design within the scope of the structure, functioning, elements and in class methods of the studio courses and examined the design process by positioning it on a concrete ground. For this reason, the thesis study is in a

unique position in the field it studies. In addition, since it analyzes the interior architecture education studio courses, which are the subject of it, with the field study method, it is expected to contribute greatly to the development of the education methods related to the discipline in question and to the related professional practice, and to be an example and a source for the research and examinations to be made within the scope of the field.



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GENİŞLETİLMİŞ TÜRKÇE ÖZET

GİRİŞ

Günümüzde iç mimarlık eğitim modelleri, söz konusu eğitimi veren üniversiteler tarafından benimsenen çeşitli tasarım eğitimi ekollerinden ve evrensel ölçütlerden bağımsız teknolojinin ve tasarım kavramına dair yenilikçi ve farklı yaklaşımların da etkisiyle her geçen gün değişmektedir. (Şekerci, 2017) Bununla birlikte iç mimarlık bölümlerinin üniversitelerin mimarlık, güzel sanatlar ve sanat ve tasarım gibi farklı isimlerde var olan fakültelerinin çatısı altında bulunması iç mimarlık bölümü müfredatlarının, fakülteyi oluşturan çeşitli disiplinlerden beslenmesiyle değişim göstererek farklılaşmasına yol açmaktadır. (Çelik, 2008) Bu değişimler sonucu farklılaşma, iç mimarlık bölümü teorik ve uygulamalı derslerde gözlenerek ders içeriğini, derslerin işleyiş süreçlerinde ele alınan yaklaşımları, ders çıktıları ve kazanımlarını etkilemektedir. Bu noktada alana dair eğitim kalite standartlarının korunması ve denetim altında tutulmasının zorunluluğu kendini göstermektedir. Eğitimde kalite güvencesi ve kontrolünü sağlamak için kullanılan yöntemlerin; akreditasyon, değerlendirme, denetleme ve kıyaslama olduğu belirtilmektedir. (Yıldız, 2019) Bu yöntemlerden bir ya da birkaçı kullanılarak kurum ya da programın daha nitelikli eğitim vererek belirli bir standarda ulaşması sağlanabilmektedir. Kalite güvencesi ve kontrolü çalışmaları, kurum, program ya da alana dair yapılabilmektedir. (Gül, 2016) İç mimarlık eğitim alanında akreditasyon çalışmalarını, başta Amerika ve Avrupa ülkeleri olmak üzere Dünya’da IFI, FIDER, CIDA, ECIA, NCIDQ gibi ulusal ve uluslararası kuruluşlar gerçekleştirmektedir. Buna karşın Türkiye’de 2018 yılında kurulan İMEPAK akreditasyon kuruluşu, 2020 yılında TAPLAK adı altında çalışmalarına ve gelişimine devam etmektedir. Kuruluş, gelişim sürecinde olması sebebiyle henüz aktif olarak akreditasyon çalışmalarında bulunmamaktadır. Bu sebeple Türkiye’de üniversitelerin iç mimarlık bölümlerinin eğitim programlarını kapsayan düzenli ve aktif bir akreditasyon çalışması bulunmamaktadır. (TAPLAK, 2022)

Çalışma süresince elde edilen çıktılar yardımıyla tez, Türkiye ve Polonya’daki iç mimarlık eğitimi stüdyo derslerindeki yaklaşım ve uygulanan metotların farklılıklarını karşılaştırarak avantajlarını ve dezavantajlarını ortaya koymayı amaçlamaktadır.

Çalışmanın iki hipotezinden biri iç mimarlık eğitimi stüdyo derslerindeki tasarım kavramına yaklaşımın ve ders içi uygulanan metotların, dersin işleyişi ile öğrenci kazanımlarını ileriye dönük avantajlı ve dezavantajlı olarak etkilemesidir. Belirlenen bu

hipotez ile stüdyo derslerinde ele alınan tasarım süreci ve derslerin işleyişi karşılaştırmalı olarak sorgulanacak olup çalışmanın, iç mimarlık eğitimi stüdyo derslerinin hem tasarım kavramına yaklaşım hem de ders içi işleyişi açısından nasıl daha verimli ve işlevsel bir model haline gelebilir sorusuna cevap vermeyi amaçlamaktadır.

İkinci hipotez, akreditasyon çalışmaları yapan kuruluşlar tarafından ulusal ve uluslararası ölçütlerle denetlenen Polonya'daki Szczecin Sanat Akademisi ile Türkiye'de belirlenmiş çeşitli üniversitelerin iç mimarlık bölümlerinin stüdyo dersleri kapsamında karşılaştırmalı analizi yapılarak açıklığa kavuşturulmaya çalışılmıştır.

Tez, odak noktaları ile iç mimarlık eğitimini ve ders işleyişlerini genel müfredat üzerinden ele alan tek yönlü çalışmalardan ayrılmaktadır. Tez konusu için yapılan araştırma ve literatür taraması sırasında iç mimarlık eğitimi odaklı çalışmalarda genellikle sadece mevcut durum tespitinde bulunulmuştur. Ayrıca iç mimarlık eğitim programlarında farklılaşma ve akreditasyon çalışmaları gibi alana dair konularda detaylı analizler yapılarak eksikler ve çözülmesi beklenen problemler ortaya konulamamıştır. Çalışmada ise, kurulan hipotezler ile iç mimarlık alanında boşluğu tespit edilen konulara dikkat çekilmektedir. Türkiye-Polonya örneği üzerinden iç mimarlık eğitiminde stüdyo derslerinin karşılaştırmalı analizi, detaylı şekilde yapılarak alana katkı sağlayacak ve literatürdeki bu boşluğu doldurması planlanmaktadır. Ayrıca karşılaştırmalı analiz sonucu stüdyo derslerinde ele alınan tasarım süreci ve işleyişe dair ortaya konulan avantajlı ve dezavantajlı durumlar ile izlenen yöntemlerin saptanan eksik yönleri, inceleme konusu ders için ilerde yapılacak iyileştirme ve geliştirme çalışmalarına zemin oluşturması açısından önemlidir.

1. İLGİLİ LİTERATÜR

Tezde, üzerinde çalışılacak iç mimarlık eğitimi konusu, tasarım bilgisinin ve yetisinin edinimi açısından söz konusu eğitimin özünü oluşturması sebebiyle iç mimarlık bölümleri müfredatında yer alan stüdyo dersleri ile sınırlandırılacaktır. Çalışmanın odağında yer alan stüdyo derslerinin tasarım ölçeğinde karşılaştırılmalı analizi için Türkiye'de bulunan iç mimarlık eğitimi veren devlet üniversitelerinin ilgili bölümlerinin hem tasarım kavramına yaklaşımlarında hem de eğitim modellerinde bir tasarım eğitimi dil birliği bulunmaması ve söz konusu eğitimin gereklilikleri için net bir çerçeve çizilemiyor olması nedeniyle araştırmaya nitelikli veri sağlama açısından Türkiye'nin çeşitli bölgelerinde yer alan belirli sayıdaki devlet üniversitelerinin iç mimarlık bölümleri ele alınacaktır. Karşılaştırmının diğer tarafı için ise Avrupa ülkeleri içerisinde bulunan

Polonya'nın Szczecin kentindeki Szczecin Sanat Akademisi İç Mimarlık Bölümü çalışmaya dahil edilecektir. Üç bölümden oluşması planlanan tezin birinci bölümünde iç mimarlık eğitiminin günümüz mevcut modelinin analizine veri oluşturacağı düşüncesiyle Türkiye ve Avrupa'daki tarihsel süreci ve gelişimi ele alınacaktır. İkinci bölümde tasarım ve stüdyo derslerine kavramsal boyutta değinilerek stüdyo derslerinin iç mimarlık eğitimi özelinde amacı, yeri ve önemi belirtilecek bununla birlikte Türkiye'de ve Polonya'da üzerinde çalışılan üniversitelerin ilgili bölümlerinin stüdyo derslerinde tasarım kavramına nasıl yaklaştıkları üzerinde durulacaktır. Çalışmanın son ve üçüncü bölümünde ise araştırmanın sınırlarını belirleyen Türkiye'de ve Polonya'da bulunan üniversitelerin ilgili bölümlerinin stüdyo derslerinin tasarım ölçeğindeki eğitim süreçleri ve bu süreçte uygulanan metotlar ortaya konulacaktır. Ayrıca söz konusu stüdyo derslerinin dinamiklerini yani taraflarını oluşturan yürütücü ile öğrencinin ders kapsamındaki rolleri, aralarındaki ilişki ve öğrenci kazanımları ele alınacaktır. Bu bölümün son kısmı çalışmanın merkezinde yer alan stüdyo derslerinde uygulanan metotların ve tasarım kavramına yaklaşımın Türkiye ve Polonya karşılaştırmalı analizinde avantajlı ve dezavantajlı yönlerinin saptanması ile sonlandırılacaktır. Tartışma, sonuç ve öneriler bölümünde ise tez çalışması süresince elde edilen çıktılar, çok yönlü olarak irdelenerek sonraki çalışmalara kaynaklık etmesi adına ortaya konulacaktır.

2. AMAÇ/ÖNEM/HİPOTEZ(LER)

Tez çalışmasında amaç, iç mimarlık eğitiminin temelini oluşturan stüdyo derslerindeki tasarım eğitimi yaklaşımlarının Türkiye'deki Afyon Kocatepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre Tasarımı Bölümü ve Polonya'daki Szczecin Sanat Akademisi İç Mimarlık Bölümü örneği üzerinden karşılaştırmalı analizinin yapılmasıdır. Türkiye'de yer alan iç mimarlık bölümlerinin tasarım eğitimine yaklaşımları çatısı altında bulundukları mimarlık ya da güzel sanatlar fakültelerine göre çeşitlilik göstermektedir. Bu sebeple karşılaştırmalı çalışmayı desteklemesi adına Türkiye'deki Akdeniz Üniversitesi Mimarlık Fakültesi İç Mimarlık Bölümü, Hacettepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre Tasarımı Bölümü, Karadeniz Teknik Üniversitesi Mimarlık Fakültesi İç Mimarlık Bölümü ve Mimar Sinan Güzel Sanatlar Üniversitesi Mimarlık Fakültesi İç Mimarlık Bölümü analize dahil edilecektir. Analiz gerçekleştirilirken söz konusu üniversitelerin iç mimarlık bölümlerinin stüdyo dersi içerik ve süreçleri çalışmanın veri havuzunu oluşturacaktır. Bu analiz sonucu Türkiye'den Afyon Kocatepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre

Tasarımı Bölümü özelinde ve belirlenmiş diğer üniversitelerin iç mimarlık bölümleri ile Polonya'dan Szczecin Sanat Akademisi İç Mimarlık Bölümü bünyesinde yürütülen stüdyo derslerinde tasarım kavramına yaklaşım ve ders içi uygulanan metotlar kapsamında farklılıklar ve benzerlikler ortaya konulacaktır.

3. YÖNTEM

Tez çalışmasında değerlendirilen bulgular lisans düzeyinde iç mimarlık eğitim programında yer alan stüdyo dersleri ile sınırlıdır. Stüdyo dersleri, lisans eğitim müfredatının temelini ve özünü oluşturur. Bununla birlikte uygulama ile kuramın birleştirildiği bir içeriğe sahip olması, söz konusu dersi iç mimarlık eğitiminde önemli bir yere konumlandırmaktadır. Ayrıca stüdyo dersi, tasarım kavramını çeşitli yaklaşımlarla ele alarak doğası yani işleniş biçimi ve amacı gereği öğrenciye alana dair bir fikri/problemi bir tasarıma/çözüme ulaştırabilme yetisi kazandırmada belirleyici rol oynamaktadır. Bu nedenle çalışmada iç mimarlık eğitimi stüdyo dersleri, tasarım ölçeğinde analizi ele alınacaktır. Tezin konusu, iç mimarlık eğitimi stüdyo derslerinin tasarım ölçeğinde analizinin daha kapsamlı olabilmesi için Türkiye ve Polonya üniversiteleri iç mimarlık bölümleri arasında karşılaştırılmalı yapılması olarak belirlenmiştir. Böylece araştırmanın evrenini tez konusunun karşılaştırmalı analizi için Türkiye'deki lisans düzeyinde iç mimarlık eğitimi veren üniversitelerin iç mimarlık, iç mimarlık ve çevre tasarımı bölümleri ile Polonya'da bulunan iç mimarlık eğitimi veren üniversitelerin ilgili fakülte ve bölümleri oluşturmaktadır. Araştırmanın örneklemini ise Türkiye ve Polonya'da iç mimarlık eğitimi veren üniversiteler arasından seçilerek oluşturulacaktır. Örneklemin sınırlandırılmasında üzerinde durulan husus ise Türkiye'de yer alan iç mimarlık bölümlerinin eğitim programları çatısı altında bulundukları farklı fakültelere göre çeşitlilik göstermekte ve buna bağlı olarak iç mimarlık bölümlerinde farklı eğitim teknikleri ve yöntemleri izlenmektedir. İç mimarlık bölümlerinin eğitim programlarındaki bu çeşitlilik, uygulama ve teorik derslere verilen ağırlığın ve derslerin içeriğinin de tek bir yaklaşımdan uzaklaşarak farklılaşmasına yol açmaktadır. Özellikle alan eğitiminin temelini oluşturan, teorik bilginin ve uygulamanın bir arada bulunduğu stüdyo derslerinde söz konusu farklılaşma tasarım kavramına yaklaşımda ve ders içi izlenen metotlarda gözlenmektedir. Böylece farklı fakültelerin bünyesinde bulunan iç mimarlık eğitimindeki stüdyo ders süreci ve sonrası elde edilen kazanımlar ve çıktılar da çeşitlilik göstermektedir. (Çelik, 2008) Bu sebeple analizin daha sağlıklı yapılabilmesi için çalışmaya Türkiye'den beş üniversitenin farklı fakültelerinin bünyesinde yer alan iç

mimarlık bölümleri dahil edilmiş ve çalışmanın örnekleme olarak Türkiye’deki Afyon Kocatepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre Tasarımı Bölümü, Akdeniz Üniversitesi Mimarlık Fakültesi İç Mimarlık Bölümü, Hacettepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre Tasarımı Bölümü, Karadeniz Teknik Üniversitesi Mimarlık Fakültesi İç Mimarlık Bölümü ve Mimar Sinan Güzel Sanatlar Üniversitesi İç Mimarlık Bölümü ile Polonya’nın Szczecin kentindeki Szczecin Sanat Akademisi İç Mimarlık Bölümü belirlenmiştir. Çalışma konusu karşılaştırmalı analiz, örnekleme oluşturan iç mimarlık bölümlerinin eğitim programında bulunan stüdyo dersleri üzerinden yapılacaktır. Karşılaştırmanın odak noktası Afyon Kocatepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre Tasarımı Bölümü ve Szczecin Sanat Akademisi İç Mimarlık Bölümü stüdyo dersleri olup çalışmaya kapsamlı veri sağlaması adına Türkiye’deki diğer dört üniversitenin iç mimarlık bölümleri stüdyo dersleri dahil edilecektir. Afyon Kocatepe Üniversitesi Güzel Sanatlar Fakültesi İç Mimarlık ve Çevre Tasarımı Bölümü ve Szczecin Sanat Akademisi İç Mimarlık Bölümü analizleri için stüdyo derslerine hem araştırmacı öğrenci hem de gözlemci olarak bizzat katılım sağlanarak ve dersin yürütücülerinin bilgisine başvurularak gerçekleştirilecektir. Böylece iki üniversite özelinde yapılacak karşılaştırmada derse bizzat katılım sürecinde stüdyo dersinde ele alınan yaklaşımlar, izlenen metotlar, ders içi yürütücü-öğrenci ilişkisi ve ders süreci sonrası öğrenci kazanımları kapsamında veri toplanarak değerlendirilmesi yapılacaktır. Ayrıca iki üniversitede de yürütücü gözünden stüdyo ders işleyişleri, ders içi yürütücü ve öğrencinin rolleri yürütücünün bilgisine başvurularak analiz için kaynak veri sağlanacaktır. Türkiye’den çalışmaya dahil edilen diğer dört üniversitenin analizinde ise stüdyo derslerinin genel müfredatı bilgisine ve ders süreci sonrası çıktılarına yapılacak alan araştırmasıyla ulaşılarak ders işleyişi, süreci ve tasarım kavramına yaklaşımları irdelenecektir. Türkiye’de ve Polonya’da bulunan çalışmaya dahil üniversitelerin iç mimarlık bölümlerinin her birinin analizi gerçekleştirildikten sonra elde edilen verilerle stüdyo derslerinin tasarım kavramına yaklaşımı kapsamında karşılaştırılması yapılacaktır.

Tezde çalışma konusunun odak noktası olan Afyon Kocatepe Üniversitesi’nde ve Szczecin Sanat Akademisi’nde stüdyo derslerine araştırmacı öğrenci ve gözlemci olarak bizzat katılım yoluyla veri elde etme yöntemi ile araştırma sürecinde Akdeniz Üniversitesi, Hacettepe Üniversitesi, Karadeniz Teknik Üniversitesi ve Mimar Sinan

Güzel Sanatlar Üniversitesi stüdyo dersleri analizinde alan araştırması yanında literatür taraması ve değerlendirilmesinden yararlanılacaktır.

4. BULGULAR

Tez çalışmasında, Türkiye’deki iç mimarlık eğitiminin ulusal ve uluslararası ölçütler ile bağımsız bir kuruluş tarafından akredite olmaması bu sebeple özellikle stüdyo dersi yaklaşımlarında bir dil birliğinin bulunmaması konusu, bir alan çalışması ile ele alınmıştır. Çalışmada ulusal ve uluslararası kuruluşlarca akredite olan Polonya’daki Szczecin Sanat Akademisi İç Mimarlık Bölümü ve Türkiye’deki Afyon Kocatepe Üniversitesi İç Mimarlık Bölümü yer almaktadır. Alan çalışması, iç mimarlık eğitimi müfredatının merkezinde yer alan stüdyo dersleri kapsamında gerçekleştirilmiştir. Söz konusu iki bölümün lisans düzeyindeki 2. Sınıf öğrencilerinin katılım sağladığı stüdyo dersleri bu kapsamda karşılaştırmalı analize dahil edilmiştir.

Tez, iç mimarlık eğitimi stüdyo derslerinde uygulanan tasarım sürecini ve süreç içerisinde uygulanan metotları araştırmayı ve ortaya koymayı amaçlamaktadır. Bu analize veri sağlanabilmesi için alan çalışması gerçekleştirilerek söz konusu stüdyo derslerine gözlemci araştırmacı olarak katılım sağlanmıştır.

Alan çalışması, stüdyo derslerinin yapısı, işleyişi, tasarım sürecinde uygulanan metotlar ve dersin tarafları olan yürütücü ve öğrenci analizi doğrultusunda gerçekleşmiştir.

Stüdyo derslerinin tasarım ölçeğinde karşılaştırmalı analizi gerçekleştirirken çalışmanın kuramsal altyapısını oluşturmak için tasarım eğitimi ve süreci araştırmalarından faydalanılmıştır.

Tasarım eylemi süreci içerisinde gerçekleşen eylem ve durumların birbirleri arasına sınırlar çizerek ayırmak mümkün olmamaktadır. Süreci oluşturan evreler birbirleri ile ilişki içerisinde. Eylemler bağlantılı ve birbirini kapsayıcı olarak devam etmektedir. Fakat özellikle tasarım eğitimi programlarında kılavuz olması ve tasarım araştırmalarında kullanılmak için çeşitli model ve grafiklere ihtiyaç duyulmaktadır.

Tez çalışmasının kuramsal yapısının oluşturulması, alan çalışmasında tasarım eyleminin ve sürecinin somut bir zemine oturtulabilmesi ve analizinin yapılarak açıklanabilmesi için bir düşünce grafiği (model) çalışılmıştır. Ayrıca alan çalışması kapsamında yapılan görüşmelerde ki gözlemlere göre öğrenciler eylemini gerçekleştirip tasarım eylemi süreci sonunda kabul edilebilir bir optimum tasarıma ulaşmalarına karşın

deneyimledikleri süreci ifade edememektedirler. Kurgulanan düşünce grafiğinin (model) öğrenciler ile paylaşılmasından sonra söz konusu öğrencilerin tasarım eylemi süreçlerini açıklayabilmelerinde modelin bir kılavuz olduğu görülmüştür.

Kurgulanan bu düşünce grafiği (model) doğrultusunda yapılan alan çalışmasında stüdyo dersi eğitimi kapsamında çeşitli bulgulara ulaşılmıştır.

TARTIŞMA, SONUÇ VE ÖNERİLER

Alan çalışması sonucu elde edilen bu bulgular doğrultusunda stüdyo derslerindeki yaklaşımlar, benzerlikler ve farklılıklar ile avantajlar ve dezavantajlar şeklinde ortaya konulmuştur.

*Tasarım sürecince uygulanan yöntemlerde belirgin olarak gözlemlenen farklılıklar bulunmaktadır.

- Szczecin Sanat Akademisi İç Mimarlık Bölümü stüdyo eğitiminde mühendislik merkezli bir yaklaşım mevcutken Afyon Kocatepe Üniversitesi İç Mimarlık Bölümü stüdyo derslerinde tasarım ve mühendislik ölçeğinde ki uygulamalar eşit ağırlık ve öneme sahiptir.

- Stüdyo derslerinin ölçme ve değerlendirilmesi Stüdyo 213 ve 214’te bir yürütücü tarafından yapılırken İç Mimari Proje 2’de birden fazla yürütücünün yer aldığı bir jüri sistemi ile gerçekleştirilmektedir.

- Stüdyo 213 ve 214 bünyesinde yer alan öğrenci sayısı 5 ile 7 arasında olurken İç Mimari Proje 2’de alan çalışmasına dahil olan stüdyo dersinde 17 öğrenci bulunmaktadır.

Tasarım araştırmalarında iç mimarlık eğitimi konu alan çalışmalar, müfredat analizi düzeyinde kalmış veya iç mimarlık eğitimi daha geniş bir ölçekte değerlendirilerek söz konusu eğitimin merkezini oluşturan stüdyo dersleri tüm unsurları ile incelenmemiştir. Ayrıca yapılan çalışmalarda iç mimarlık stüdyo dersleri, aynı eğitim sistemi içinde bulunan eğitim kurumları kapsamında irdelenmiştir. Bu bağlamda çalışma, tasarım eğitimi konusunda incelediği ölçek itibarıyla önemli bir yerde bulunmaktadır. Farklı tasarım eğitimi sistemleri içerisinde olan stüdyo derslerini tüm unsurları ile karşılaştırmalı olarak analiz etmiştir.

Geçmiş tasarım eğitimi çalışmaları, somut bir şekilde ele alınamayan tasarım eyleminin zihinsel süreci ile ilgilenmişlerdir. Tasarım disiplinde ki iç mimarlık eğitimi stüdyo derslerinin yapısı, işleyişi, unsurları ve ders içi uygulanan metotları

kapsamında analiz ederek tasarım sürecini somut bir zeminde konumlandırarak irdemiştir. Bu sebeple tez çalışması, inceleme yaptığı alan içerisinde özgün bir konumda yer almaktadır. Ayrıca konusu olan iç mimarlık eğitimi stüdyo derslerini alan çalışması yöntemi ile analiz etmesi nedeniyle söz konusu disipline ilişkin eğitim metotlarının gelişmesinde ve ilgili meslek pratiğine büyük ölçüde katkı sağlaması ve alan kapsamında yapılacak araştırma ve incelemelere örnek olması, kaynaklık etmesi beklenmektedir.

