

A STORY OF INTERIOR ARCHITECTURE:
EMERGENCE & EARLY EDUCATIONAL
IMPLEMENTATIONS IN TURKEY

A Master's Thesis

by

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Ankara
November 2012

To my dear parents

A STORY OF INTERIOR ARCHITECTURE: EMERGENCE & EARLY
EDUCATIONAL IMPLEMENTATIONS IN TURKEY

Graduate School of Economics and Social Sciences
of
İhsan Doğramacı Bilkent University

by

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In Partial Fulfillment of the Requirements for the Degree of
MASTER OF FINE ARTS

in

THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
İHSAN DOĞRAMACI BILKENT UNIVERSITY
ANKARA

November 2012

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

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Supervisor

I certify that I have read this thesis and have found that it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Fine Arts in Interior Architecture and Environmental Design.

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ABSTRACT

A STORY OF INTERIOR ARCHITECTURE: EMERGENCE & EARLY EDUCATIONAL IMPLEMENTATIONS IN TURKEY

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November 2012

The emergence of interior architecture education as a discrete area of expertise in Turkey can be traced back to the establishment of interior decoration atelier in the Academy of Fine Arts, and the Department of Furniture and Interior Architecture in the State Applied Fine Arts School. This thesis explores the early processes of interior architecture education in Turkey by examining these first institutions providing education in the field. It entails historically grounded research in order to detect the issues that have come forward from its beginnings to the 1980s, when the field began to proliferate in higher educational institutions in the country. Furthermore, it analyzes how the Turkish experiences relate to the international context. This thesis contributes to the investigations on how interior architecture education emerged and developed in Turkey, and enriches our understanding of the field globally.

Keywords: Interior Design, Interior Architecture, Design Education, History of Interior Architecture / Design Education

ÖZET

İÇ MİMARLIĞIN TÜRKİYE’DEKİ SERÜVENİ: ORTAYA ÇIKIŞI VE İLK EĞİTİM UYGULAMALARI

Olca, Hafsa

Yüksek Lisans, İç Mimarlık ve Çevre Tasarımı Bölümü

Tez Yöneticisi: Yrd. Doç. Dr. Meltem Gürel

Kasım 2012

Türkiye’de iç mimarlık eğitiminin ayrı bir uzmanlık alanı olarak ortaya çıkışı, Güzel Sanatlar Akademisi bünyesinde Dahilî Tezyinat Atölyesinin ve Tatbiki Güzel Sanatlar Okulunda Mobilya ve İç Mimarlık Bölümünün kuruluşuna dayanmaktadır. Bu tez, eğitimin ilk olarak verildiği bu kurumları mercek altına alarak, iç mimarlık eğitiminin erken dönemlerdeki gelişim süreçlerini incelemektedir. Tarihsel çalışma, iç mimarlık eğitiminin başlangıcından, yüksek öğretim kurumlarında yaygınlaşmaya başladığı 1980’li yıllara kadarki dönemde öne çıkan unsurları tespit etmeyi amaçlamaktadır. Ayrıca, Türkiye’deki gelişmelerin uluslararası bağlamla ilişkisini analiz etmektedir. Bu tez, iç mimarlık eğitiminin Türkiye’de ortaya çıkışı ve gelişimi ile ilgili araştırmalara katkıda bulunmakta, iç mimarlığın dünya ölçeğindeki gelişiminin anlaşılmasına yardımcı olmaktadır.

Anahtar Kelimeler: İç Mekân Tasarımı, İç Mimarlık, Tasarım Eğitimi, İç Mimarlık Eğitimi Tarihi

ACKNOWLEDGEMENTS

First, I would like to thank Meltem Gürel, who had been a great source of inspiration for me through years. She was the one who supported me to write a thesis on the history of interior architecture in Turkey and always encouraged me with her enthusiasm and valuable comments. She did not hesitate sharing her ideas and precious sources with me during my studies. I consider myself privileged of being one of her students.

I express my sincere gratitude to Assoc. Prof. Dr. Burcu Şenyapılı Özcan and Assoc. Prof. Dr. Özgen Osman Demirbaş for their valuable comments and reviewing my thesis.

I am grateful to the faculty and staff at Bilkent University, and also to a number of individuals for their guidance and generosity. I would like to thank Prof. Dr. Suphi Saatçi, vice rector at Mimar Sinan University; Assist. Prof. Saadet Aytis, the chair of the Interior Architecture Department at Mimar Sinan University; Assist. Prof. Oktay Çolak, associate dean at Marmara University, Hakan Arslan, a librarian at Bilkent University and İhsan Karakiprik, the librarian of the Library of the Fine Arts at Marmara University for providing me assistance during my research at the universities.

I would also like to thank the faculty of Mimar Sinan, Marmara and Haliç Universities, and Prof. Dr. Nuri Doğan, Prof. Dr. Önder Küçükerman, Assist. Prof. Şebnem Uzunarslan and Assist. Prof. Türker Şencan in particular for their valuable time and influential conversations on the subject.

I am thankful to my dear friends Arzu Gökmen, Beyza Nur Yiğitoğlu and Hacer Zekiye Gönül for their companionship and endless support.

I owe the most to my beloved family. I am indebted to my mother Ayşe Olcay for her endless love and support which helped me all throughout my life, but also for her patience during my thesis studies. I would like to thank my father Prof. Dr. Bülent Olcay for his love, support and helpful guidance throughout my studies, and Tarık Olcay, for being the greatest brother.

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CHAPTER I

INTRODUCTION

There have been numerous discussions on interior design/architecture, however, the rise in the demand of the profession and its rapid growth are beyond these discussions. In parallel to other countries where interior design/architecture has gained popularity, many universities in Turkey now provide interior design/architecture undergraduate and graduate programs. There have been many studies on interior design/architecture education in Turkey concerning current educational systems recently (for example; Özalp, & Bozdayı, 2007; Çelik, 2008), tools and methods for teaching and learning (for example, Demirbaş, & Demirbaş, 2007; Sagun, & Demirkan 2009; Cantimur, 2009), current curricular contents (for example, Demirarslan, Çağlar, & Savçin, 2007; Türkkan, Basa, & Gürel, 2010) and development of new models for interior design/architecture education (for example, Kaptan, 2007; Yilmazer, Ural, & Küçük, 2007). However, little research has been conducted on the educational history of the profession in Turkey. This thesis aims to examine the early educational implications of interior design/architecture education in Turkey in order to fulfil the gap in the literature.

1.1. Purpose of the Study

The history of interior design/architecture education plays an integral role in our understanding of the progression of the discipline. In parallel to the increasing demand for the profession, there has been a rise in the number of institutions providing interior design/architecture education internationally by the end of the 19th century. Although there has been little research illuminating the historical process of interior design/architecture education specific to countries, the studies that have been conducted reveal the unique roots and process of the education in several countries (for example, Nutter, 2001; Pottgiesser, 2011). This thesis attempts to explore the grounding of the undergraduate level of interior design/architecture education in Turkey by focusing on the early educational implementations. It seeks to illuminate the case in Turkey for emergence of the field as a discrete discipline through examining and elaborating on the educational evidences. The three facets of this research are the educational process and approaches in the institutions providing interior design/architecture education, the influences of the foreign countries, and the relation of the emerging issues during the professionalization of the discipline to the experiences in Turkey. The issues revealed out of the literature review have been the naming and gendered conception of the profession. During the research, departmental interactions in the institutions raised as a significant issue which influenced the education and practice of the discipline, and enriched the findings of this thesis.

1.2. Scope of the Study

The formation of interior design/architecture education in Turkey began around the 1920s. The first atelier of Interior Decoration Atelier (*Dahili Tezyinat Atölyesi*), from which the Interior Architecture Atelier developed, was established in the Academy of Fine Arts. The Academy of Fine Arts was founded as *Mekteb-i Sanayi-i Nefise-i Şahane* in 1881, and converted to an Academy of Fine Arts in 1928. Although the education began three years earlier, the official date for establishment of the Interior Decoration Atelier Interior has been approved as 1929 (Academy Record Book, 2003). Secondly, education in interior design/architecture was offered by the State Applied Fine Arts School, which began education with the Department of Furniture and Interior Architecture in 1957.

In the early 1980s, there have been significant changes in higher education in Turkey. In accordance with the Law on Higher Education (Law No. 2547) introduced, the Council of Higher Education (YÖK) was founded in 1981 with a purpose to plan and coordinate the higher educational institutions. All institutions in the country, which provided higher education, were associated to the Council. The academies were converted into universities, educational institutes were transformed into faculties, conservatoires and technical schools were attached to universities (YÖK – *Yükseköğretim Kurulu*). In accordance, the Academy of Fine Arts became a university in 1982, and was named as Mimar Sinan University. The name of the university was changed to Mimar Sinan Fine Arts University later in 2004 (MSGSÜ - Mimar Sinan Fine Arts University). The State Applied Fine Arts School was also affected by the institutional formations, and attached to Marmara University in 1983

as the Faculty of Fine Arts. Following these changes, the number of universities offering interior architecture programs increased. This increase during the 1980s can be followed in the statistics of 1990 showing the number of programs in the field (see Figure 1).

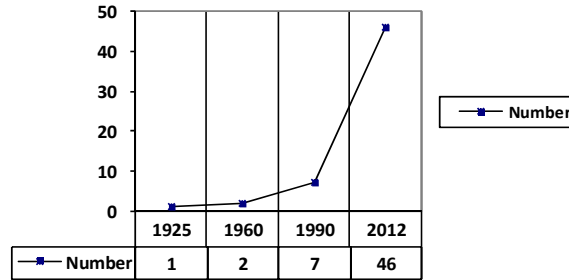


Figure 1: Number of interior architecture undergraduate programs in Turkey according to years

This thesis focuses on the period prior to 1980s when significant changes were made in the higher educational system. Specifically, the first two institutions that offered higher education in interior design/architecture during this period are examined in order to reveal the first stages of the educational progress of the discipline in the country.

1.3. Method and Sources

This study involves a literature review, archival research, examination of the school records, content analyses of the educational programs, and oral histories. Literature review consists of the professional and educational developments on interior design/architecture by the second half of the 19th century, when interior

design/architecture developed as a discrete discipline. The analysis of the international context paves the path to the research on the emergence of interior design/architecture education in Turkey.

Archival research involves the examination of all of the issues of the journal *Mimar/Arkitekt* (1931-1980), the issues of *Sanat Çevresi* from 1978 to 1982 and the ten issues of *Akademi Dergisi* (1964-1981). *Mimar/Arkitekt* is the first architectural journal published after the foundation of the Republic of Turkey. It was published by the efforts of a group of graduates of the Academy of Fine Arts in Turkey by the name of *Mimar*, and its name was changed to *Arkitekt* by the alphabet reform in 1935 (Sayar, 1955). Including articles and documents on activities and conceptions about the fields of architecture and fine arts, it has been a significant source that illuminates the related developments in its period. *Sanat Çevresi* was a monthly journal which was published in November 1978 for the first time. The advisory committee of the magazine included several faculty members of the Academy of Fine Arts. Several writings from a number of instructors, administrators, graduates, and students of the Academy were attained from the journal. *Akademi Dergisi* was published by the Academy of Fine Arts, and included visual and written documents about the departments, together with articles authored by the members of the Academy.

A digital copy of the Academy Record Books (Academy Record Book, 2003) was consulted for an analysis of student admission to the Academy of Fine Arts, and to track the departmental. Also, the records of the students who registered to the Academy from the year 1929 to 1935 were examined. The data was analyzed to find

out the changes in the status and the title of interior design/architecture education, and gender of the first students who enrolled in interior design/architecture education.

Individual interviews were conducted with four earlier graduates of interior architecture departments in Turkey, and the interviews previously done by other scholars were consulted. Three of the interviewees are graduates of the Department of Interior Architecture of the Academy of Fine Arts (currently Mimar Sinan Fine Arts University) of years from 1955 to 1988. Prof. Dr. Nuri Doğan, currently the chair of the Department of Interior Architecture at Haliç University, is a graduate of 1955. Prof. Dr. Önder Küçükerman, currently the chair of the Department of Industrial Design at Haliç University, is a graduate of 1965. He is also the founder of the first department of Industrial Design in the Higher School of Applied Industrial Arts in 1971. Assist. Prof. Şebnem Uzunarslan, currently a faculty member of Mimar Sinan Fine Arts University, graduated in 1988. The fourth interviewee, Assist. Prof. Türker Şencan, is currently a faculty member of the Department of Interior Architecture in Marmara University, and a 1979 graduate of the Department of Furniture of the State Applied Fine Arts School (currently Faculty of Fine Arts at Marmara University). The interviewees were asked questions in relation with their education of interior architecture. These include subjects on the perceptions of the discipline, educational methods, studio projects and interaction among the departments.

1.4. Outline of the Study

The thesis is structured into five chapters. In the first chapter, the purpose and scope of the study, its method, sources and outline are introduced. The second chapter begins with an overview of the emergence of interior design/architecture as a discrete discipline in different countries by the late 19th century. The professional and educational developments are briefly explained with regard to the establishment of relevant associations and educational institutions. The issues that come forward in the professionalization process of interior design/architecture and its education are covered within the context. In the third chapter, the emergence of interior design education in Turkey is examined with a focus on the first two institutions that offered relevant education, which are the Academy of Fine Arts and the State Applied Fine Arts School. Firstly, the formation of the education is analyzed with a focus on departmental developments, educational processes in the institutions, and the educational approaches of the faculty. After that, the interaction between interior design/architecture and other disciplines is analyzed, and the departments in both institutions are investigated for foreign influences. Finally, an analysis on the enrolment of the first students according to their gender is provided. In the fourth chapter, the issues that come forward in the researched period of interior design education in Turkey were discussed with regard to the discussions in the second chapter, and the outcome is concluded.

CHAPTER II

THE RISE OF INTERIOR DESIGN/ARCHITECTURE AS A DISCRETE DISCIPLINE BY THE LATE 19TH CENTURY

The development of interior decoration as a new profession took place in the turn of the 20th century. In Europe, there had been significant developments in design thinking towards the end of the 19th century. Among them, the Arts and Crafts movement, influenced by the understanding of morality expressed by the writings of John Ruskin and pioneered by William Morris, supported “honest” expression of design through materials, production, and techniques, and praised craftsmanship. Excessive ornamentation was also omitted in this regard. The movement was initiated in Britain, and its ideas were spread to other countries such as Germany, Austria and the North America, influencing the Modern Movement of the 20th century. Besides, The Art Nouveau was developing in Belgium and France, which also influenced Germany, Spain and Scandinavian countries to some extent (Pile, 2009). The movement rejected historical imitations, took advantage of the materials and techniques that had been developed by the industrial revolution and the designs were characterized by use of curvilinear forms, and nature-influenced forms in ornamentation (Tate, & Smith, 1986; Pile, 2009). The reflection of the movement persisted in Germany and the Scandinavian countries by the name *Jugendstil*. In

Austria, Vienna Secession was dominating the direction of the design, which was characterized by rejection of historical influences. Despite these newly developed ideas on design in the second half of the century, which constituted grounding for modernist approach in the 20th century, there was also a persisting interest in historical imitation. The historical classicism put forward by the École des Beaux-Arts, which was originated in Paris, long remained an influential school for architecture education around the world. In the school, there was a trend of picking certain historical styles, and designing buildings accordingly.

The modernist approach in design, which was initiated in the first decades of the 20th century, was distinguished from the previous movements for its relation with the modern world. There was a tendency towards diverging from the past in terms of design, and developing new ideas that would correspond to the current conditions of the world, which had been transforming by industrialization. An influential school, Bauhaus was founded in 1919 in Weimar, Germany. The Bauhaus sought for “total design,” which referred to the unification of all fine and applied arts. Although it was closed in 1933, the educational model offered by the school constituted a base for several design schools, including interior design/architecture programs.

An important occasion in terms of interior design took place in Paris in 1925: an exposition by the name *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes* opened (Tate, & Smith, 1986; Pile, 2009). In the exhibition, several works of decorative arts and interiors had been displayed. The designs were amalgamation of various styles including the contemporary movements that have been developing

around Europe after the World War I, such as Expressionism and Cubism, as well as traditional motifs of non-European countries such as Russia and Africa (Tate, & Smith, 1986; Pile, 2009). The stylistic approaches in the exhibition were later referred to as Art Deco style.

As can be seen, the period from the late 19th century to the early 20th century has been characterized by divergent approaches towards design. On the one hand, there had been an increasing concern to develop responsive solutions to the modern world, which led to revolutionary design, and on the other, a devotion to historic or traditional styles persisted. The evolvement of interior design/architecture as a profession took place in this period of divergent approaches. In the beginning of the 20th century, architects engaged in designing interiors as an essential component of their architectural works. Among the architects who emphasized interiors, Frank Lloyd Wright and Le Corbusier had been influential both for their ideas and practices (Tate & Smith, 1986; Pile, 2009). Charles Rennie Mackintosh, a Scottish architect, was another influential figure for his design of interiors. These architects designed interiors as an integral part of their architectural works. On the other side, historicist interiors were being designed by people who were not architects (Tate & Smith, 1986; Pile, 2009).

In its earlier practices, interior decoration was considered a luxury work, and decorating interiors was associated with high status in the US. There was a trend of bringing European models into interiors (Massey, 2001; Pile, 2009). Massey (2001: 123) states that wealthy Americans wanted to express their status by “using

professional decorators to recreate Renaissance palaces or French châteaux.” The demand for European styles in decoration promoted an interaction among the US and Europe by means of interior decoration (Massey, 2001). Formerly, decoration was mainly undertaken by upholsterers, painters, cabinetmakers or retailers who involved with interiors after the architectural work. The terms “upholsterer” or “upholsterer-decorator” referred to “interior decorator” which was used in the beginning of the 20th century, and later was replaced by the term “interior design” (Kirkham, & Sparke, 2000: 305). In their book named *The Decoration of Houses* published in 1897, Edith Wharton and Ogden Codman argued that design of interiors was overlooked by architects, and that there was a need for interiors to be designed by people who were specialized in interiors (Gürel, & Potthoff, 2006). As the demand for interior decoration increased, the scope of interior decoration widened from private interiors to public interiors. In 1905, the Colony Club in New York City was decorated by Elsie de Wolfe (Massey, 2001: 127-128), who announced herself to be the “first woman professional decorator” (Tate, & Smith, 1986: 236). The recognition of the field as a discrete discipline led to its development professionally, and the introduction of relevant educational programs at educational institutions.

The development of interior design/architecture in Turkey was promoted by introduction of relevant education in educational institutions by the first half of the 20th century. As the first instructors of interior design/architecture have been European instructors, or native instructors who studied in Europe, the initiation of the education has been linked to the developments in the European countries. Regarding that the professional developments in Turkey has been linked to the European experiences, and the development of interior design/architecture was pioneered by

the US, the international context for professional and educational development of interior design/architecture in this thesis will focus on Europe and US experiences.

2.1. Professional Developments

The professionalization of interior design/architecture was pioneered by the developments in the United States (US) and the United Kingdom (UK) by the end of the 19th century. First attempt to found a society for interior decoration in the US was in 1877 when Candace Wheeler founded the New York Society of Decorative Arts with the purpose of educating the American women in applied arts (Massey, 2001; Edwards, 2011).

Setting up professional societies in the US was pioneered by women and the Women Decorator's Club was founded in New York in 1914. The women's attempt to form a professional organization was followed by foundation of the Society of the Interior Decorators by male decorators and the two societies joined to form the American Institute of Interior Decorators (AIID), which was founded in 1931 (Kirkham, & Sparke, 2000). The name of the institute was changed to American Institute of Decorators (AID) in 1936. In 1957, The National Society for Interior Designers (NSID) was founded in the US and AID changed its name to American Institute of Interior Designers in 1961. The AID and NSID merged to form the American Society of Interior Designers (ASID) in 1975 (Gura, 2000; Massey, 2001; Edwards, 2011).

In Britain, The Institute of British Decorators was founded in 1899, which was renamed as Incorporated Institute of British Decorators and Interior Designers in 1953 and British Institute of Interior Design (BIID) in 1975. The BIID merged with the Chartered Society of Designers in 1987/8 (Edwards, 2011: 58). The Interior Decorators' & Designers' Association (IDDA) was founded in the UK in 1966 and The British Interior Design Association (BIDA) was formed as the amalgamation of IDDA and the UK section of the International Interior Design Association (IIDA) in 2001. The association became an institute in 2009 and its name was changed to British Institute of Interior Design (BIID) (British Institute of Interior Design). Meanwhile, the profession was flourishing in the other European countries, and several professional associations were initiated. Among them, Association of German Interior Architects was founded in Germany in 1954 (Pottgiesser, 2011), and *Bund Österreichischer Innenarchitekten* (BÖIA) was set up in Austria in 1960 (BÖIA).

Turkey is not exempt from the world experiences in this manner. As the Chamber of Architects was founded in 1954, interior architects also founded an association (Gürel, 2006: 21). These attempts to found professional associations can be related to the developments in the country. After the parliamentary elections in 1950, private enterprises were being encouraged by the new governmental policies in Turkey, which contributed to the development of interior architecture (Gürel, 2006: 21). During these years, the only institution to provide professional education in interior architecture in the country was the Academy of Fine Arts (formerly *Mekteb-i Sanayi-i Nefise-i Şahane*). In 1957, the State Applied Fine Arts School also provided interior architecture education. Since the profession had been newly developing, number of

the professionals in the country was relatively few. However, the professionalization and legalization of the field gained speed by the foundation of the Chamber of Interior Architects of Turkey by the efforts of these interior architects in 1976, when the official recognition of the profession was acquired. The foundation dates of the associations in Turkey demonstrate that the development of the profession in Turkey was relevant to the developments in the prominent countries where interior design/architecture began to professionalize.

Along with the professional associations in different countries, there have also been international foundations for enhancement of the profession. The International Society of Interior Designers (ISID) was founded in 1979. In 1994, International Interior Design Association (IIDA) was formed by the unification of the Institute of Business Designers (IBD), Council of Federal Interior Designers (CFID) and the International Society of Interior Designers (ISID). Among the international organizations regarding the profession, International Federation of Interior Architects/Designers (IFI), which was founded in 1963, defines itself as “the sole international federating body for Interior Architecture/Design organizations” which “acts as a global forum for the exchange and development of knowledge and experience, in worldwide education, research and practice” (International Federation of Interior Architects/Designers). 110 countries from all over the world participate in the community with educational and/or professional associations (International Federation of Interior Architects/Designers). In the Europe, the European Council of Interior Architects (ECIA) was founded in 1992, which represents 16 members in the European countries (ECIA – European Council of Interior Architects).

It should be noted here that the professionalization of interior architecture did not develop simultaneously in all the European countries. Despite the rapid process of professionalization in several places all over the world, some countries in Europe do not have an official chamber for the profession. For instance, despite providing interior design undergraduate programs, Poland does not have an official chamber for the profession of interior design/architecture.

2.2. Educational Developments

As interior design/architecture began to evolve as a profession, a need for educated and trained practitioners arose. Candace Wheeler, who established the New York Society of Decorative Arts in 1877, pioneered and advocated formal education of interior decoration for the women in the US (Kirkham, & Sparke, 2000; Massey, 2001). Nancy McClelland, another important figure in the professionalization of interior decoration, suggested a course for professional education and defined its scope which covered technical, historical and cultural knowledge on several subjects in the book named *An Outline of Careers for Women: A Practical Guide to Achievement* by Fleischman which was published in 1929 (Edwards, 2011: 56).

The earlier examples of interior decoration education in the US were provided in the design departments and home economics departments of the schools, where it was rather associated with home decoration (Pile, 2009; Gürel n. d.). Meanwhile, a formal educational program for interior design began in 1906 at the New York School of Applied and Fine Arts, which was later named as the Parsons School of Design in New York (Parsons the New School for Design, 2012). Also, the New

York School of Interior Design was founded in 1916 (Tate, & Smith, 1986). The scope of the education began to evolve to cover broader issues of design, and several universities offered interior design programs in the US in the following years.

The emergence of interior design/architecture education in Europe took place in the late 19th century. Evolvement of the education as a discrete discipline could only take place after the World War II (Kaptan, 2003: 68). In the UK, a postgraduate department for interior design was introduced by the Royal College of Art in 1951, and there were a small number of undergraduate courses in the polytechnics and private schools in the 1960s (Edwards, 2011: 60). The number of the courses offered increased in the following decades and there were 43 interior architecture courses and 114 interior design courses in higher education institutions in 2010 (Edwards, 2011: 60-61). The evolvement of interior design/architecture as an academic discipline in Germany took place during the 1970s (Pottgiesser, 2011: xii). A study on *Hochschule Ostwestfalen-Lippe* reveals that the traces of interior architecture in the School dated back to 1922, however, the academic curriculum of interior architecture was established in 1971 when the School was transformed into a university of applied sciences (Pottgiesser, 2011: vi). In 2011, there were 16 higher education institutions providing interior design or architecture education in Germany (Pottgiesser, 2011: v).

Interior design/architecture education in Australia and the Far Eastern countries developed in accordance with the developments in the UK and the US except from Japan, which was distinguished with its traditional educational system and interior

design (Kaptan, 2003: 69-70). The two schools that have been influential in the formation of interior design/architecture programs in many countries around the world have been the École des Beaux-Arts, which was originated in France, and the Bauhaus which was originated in Germany. The École des Beaux-Arts is considered as a pioneer for academic education of architecture (Malnar, & Vodvarka, 1992; Pile, 2009). The design teaching method of the school, which introduced a program of requirements, studio critics and juries to the education, received wide acceptance in all over the world (Gürel, & Basa, 2004; Pile, 2009). The early schools in the US also followed the Beaux-Arts model for architectural education (Nutter, 2001; Pile, 2009). As the Bauhaus school was forced to close in the World War II, the Bauhaus instructors took positions in several countries, by when the Beaux-Arts influence began to lose strength and Bauhaus principles began to dominate in education. The curriculum of the Bauhaus consisted of a preparatory course for half year (*Vorkurs*), which would introduce students to design fundamentals, followed by three years of study of different crafts. This study consisted of practical study (*Werklehre*), and classroom education (*Formlehre*) (Malnar & Vodvarka, 1992: 173). The first year education of the Bauhaus was adopted in many design schools under the name of “Basic Art” or “Basic Design” education.

In Turkey, interior architecture education was first offered in the Academy of Fine Arts (formerly *Mekteb-i Sanayi-i Nefise-i Şahane*) where an interior decoration atelier was introduced within the Department of Decorative Arts. The second department of interior architecture was initiated in the State Applied Fine Arts School in 1957 by the name of “Furniture and Interior Architecture.” The Academy of Fine Arts and the State Applied Fine Arts School were the only two schools in

Turkey which provided interior architecture education in Turkey until 1983, when Hacettepe University offered an Interior Architecture undergraduate program (*Hacettepe Üniversitesi Güzel Sanatlar Fakültesi*). Number of the universities offering interior architecture education in Turkey began to rise by then. Being the first private university to offer an interior architecture program in Turkey, Bilkent University established the Department of Interior Architecture and Environmental Design in 1987 (Interior Architecture and Environmental Design). There were seven universities offering interior architecture programs until 1990s (Çelik, 2008). This was followed by the establishment of many private universities, which offered a degree in interior architecture. According to the Student Selection and Placement System (ÖSYS) Higher Education Programs and Quota Guide (*Öğrenci Seçme ve Yerleştirme Sistemi 'ÖSYS' Yükseköğretim Programları ve Kontenjanları Kılavuzu*) of 2012, there are currently a total of 46 universities offering interior architecture undergraduate programs in Turkey and Turkish Republic of Northern Cyprus (ÖSYM - T. C. Ölçme, Seçme ve Yerleştirme Merkezi) (see Table 1).

As the number of institutions providing higher education on interior design/architecture increased, several accreditation foundations were established to set standards for the education and assure the qualifications of the educational programs. The establishment of these accreditation foundations was pioneered by the US. In 1963, Interior Design Educators Council (IDEC) was founded with a purpose of regulating the educational standards for interior design programs. This was followed by the establishment of Foundation for Interior Design Education Research (FIDER) in 1970 by ASID, NSID and IDEQ, which was converted to the Council for Interior Design Accreditation (CIDA) in 2006.

Table 1: Interior architecture undergraduate programs in Turkey according to the 2012 OSYS Guide (ÖSYM - *T. C. Ölçme, Seçme ve Yerleştirme Merkezi*)

University		Faculty	Department	University		Faculty	Department
1	Akdeniz	Fine Arts	Interior Architecture & Environmental Design	24	İstanbul Technical	Architecture	Interior Architecture
2	Anadolu	Architecture & Design	Interior Design	25	İstanbul Ticaret	Engineering & Design	Interior Architecture & Environmental Design
3	Atılım	Fine Arts, Design & Architecture	Interior Architecture & Environmental Design	26	İzmir	Architecture	Interior Architecture & Environmental Design
4	Avrasya	Engineering & Architecture	Interior Architecture & Environmental Design	27	İzmir Economy	Fine Arts & Design	Interior Architecture & Environmental Design
5	Bahçeşehir	Architecture & Design	Interior Architecture & Environmental Design	28	Kadir Has	Art & Design	Interior Architecture & Environmental Design
6	Başkent	Fine Arts, Design & Architecture	Interior Architecture & Environmental Design	29	Karadeniz Technical	Architecture	Interior Architecture
7	Beykent	Engineering & Architecture	Interior Architecture	30	Kocaeli	Architecture & Design	Interior Design
8	Çankaya	Engineering & Architecture	Interior Architecture	31	Maltepe	Architecture	Interior Architecture
9	Çukurova	Fine Arts	Interior Architecture	32	Marmara	Fine Arts	Interior Architecture
10	Doğuş	Fine Arts & Design	Interior Architecture	33	Mimar Sinan G. S.	Architecture	Interior Architecture
11	Fatih Sultan Mehmet Private	Engineering & Architecture	Interior Architecture	34	Okan	Fine Arts	Interior Architecture
12	Gedik	Architecture & Fine Arts	Interior Architecture & Environmental Design	35	Selçuk	Fine Arts	Interior Architecture & Environmental Design
13	Gediz	Engineering & Architecture	Interior Architecture	36	TOBB	Fine Arts, Design & Architecture	Interior Architecture & Environmental Design
14	Hacettepe	Fine Arts	Interior Architecture & Environmental Design	37	Toros	Fine Arts	Interior Architecture
15	Haliç	Architecture	Interior Architecture	38	Yaşar	Architecture	Interior Architecture & Environmental Design
16	Işık	Fine Arts	Interior Architecture	39	Yeni Yüzyıl	Fine Arts	Interior Architecture
17	İ. D. Bilkent	Fine Arts, Design & Architecture	Interior Architecture & Environmental Design	40	Yeditepe	Fine Arts	Interior Architecture
18	İstanbul Arel	Engineering & Architecture	Interior Architecture	41	Zirve	Architecture & Design	Interior Architecture
19	İstanbul Aydın	Engineering & Architecture	Interior Design	42	Eastern Mediterranean	Architecture	Interior Architecture
20	İstanbul Bilgi	Architecture	Interior Design	43	Girne American	Architecture, Design & Fine Arts	Interior Design
21	İstanbul Gelişim	Fine Arts	Interior Architecture & Environmental Design	44	European University of Lefke	Architecture & Engineering	Interior Architecture
22	İstanbul Kemerburgaz	Engineering & Architecture	Interior Architecture & Environmental Design	45	Cyprus International	Fine Arts	Interior Design
23	İstanbul Kültür	Art & Design	Interior Architecture & Environmental Design	46	Near East	Architecture	Interior Design

Another establishment, The National Council for Interior Design Qualification (NCIDQ) was formed in order to “establish standards for competence in interior design/interior architecture professionals,” defining both educational and experiential requirements (National Council for Interior Design Qualification).

In Europe, the Bologna Declaration, which was signed by 29 European countries in 1999, encouraged reforms in higher educational systems of the signatory countries. Quality assurance was one of the concerns in the scope of the declaration. Following that, organizations aiming to provide quality assurance and accreditation of the higher educational programs were established. For instance, in Germany, the Association for the Recognition Studies in Architecture and Planning (ASAP) was founded in 2000 (ASAP, 2006). The association co-operates with three validation agencies which are members of the European Association for Quality Assurance in Higher Education (ENQA). The areas of education under the consideration of ASAP are architecture, interior design, landscape architecture, and urban and regional planning (ASAP, 2012).

Turkey is among the 47 participants of the Bologna Process which was initiated by the Bologna Declaration (EACEA P9 Eurydice, 2012). In parallel to the objections of the process, the Commission of Academic Evaluation and Quality Improvement in Higher Education Institutions (YÖDEK) was founded in 2005, and became an associate member of the ENQA in 2007 (YÖDEK – *Yükseköğretim Akademik Değerlendirme ve Kalite Geliştirme Komisyonu*). However, the lack of an accrediting organization to establish quality standards for the higher education programs of

interior architecture in Turkey persists. Despite the increase and spread of the field in the academic institutions in Turkey, the variety of the faculties under which the departments are stated in the universities, including the recently established, demonstrates the variety in the approaches towards the field. The departments offering interior architecture education in Turkey are provided either by the name of “interior architecture,” or “interior architecture and environmental design¹.” They exist within the faculties of “fine arts,” “fine arts and design,” “fine arts, design and architecture,” “architecture,” “architecture and design” or “architecture and engineering” in different universities. The variety in the faculties can be considered as a result of the varied evaluation of the scope of interior architecture education. In her study of a compared analysis of six interior architecture programs in different universities based on the year 2008, Gaye İlknur Çelik (2008) found out that, there has been a considerable difference in the ratio of the number of faculty members to students, total credits required for graduation, and the ratio of the theoretical courses to all of the courses offered within the departments. These findings indicate that interior architecture departments in different universities do not only differ in terms of their perceived connection with faculties, but also the educational implementations and requirements for completion of an undergraduate degree in the field. Therefore, it can be argued that there is a variation of implementations of interior architecture education, and the students of interior architecture go through diverse educational experiences in Turkey.

¹ Although the terms “*iç mimarlık*”/“*içmimarlık*” are used in the department titles of all universities, which is the Turkish term for “interior architecture,” some universities translated it as “interior design” in their websites.

2.3. The Issues Emerging in the Professional and Educational Development of the Field

During its professionalization process, interior design/architecture had difficulties communicating its scope. This resulted in reconsiderations of its labelling. In the US and Britain, the title of the profession has been subjected to a couple of changes. Early on, the profession was usually performed by the so-called *tastemakers*, who were later referred to as decorators (Gürel, 2006). Those who performed decoration did not necessarily hold a professional degree. As the profession began to be formalized, there was a tendency towards replacing the term “decorator” with “designer” in order to make a distinction between the so-called tastemakers and interior designers with a professional education. The concern for replacement of the term “decorator” with “design” found its reflection in the titling of the professional organizations both in the US and the UK. Some members of the American Institute of Decorators (AID) demanded the institute to change its name to the American Institute of Interior Designers to make the profession more respectful. As the demand was refused, the National Society of Interior Designers was founded in 1957 and introduced the term “interior designer” as a professional title. The two organizations were later merged in 1975 under the name of American Society of Interior Designers (ASID) (Gürel n. d.).

A similar concern about the title of the profession also appeared in the UK. The Incorporated Institute of British Decorators (IIBD), founded in 1889, changed its name to Interior Decorators’ & Designers’ Association (IDDA) in 1966. The term “decorator” in the title of the association was omitted in the formation of British

Interior Design Association (BIDA), which was transformed to British Institute of Interior Design (BIID) in 2009. Nevertheless, the term “interior designer” was not adopted as the official title in all the countries where the profession kept growing. In Germany, where an Association of German Interior Architects was founded in 1954, the official title of the profession has been “interior architecture.” Most undergraduate programs in Germany are offered by the title of “interior architecture” and a few with the title of “interior design” (Pottgiesser, 2011). Similarly, a foundation for the profession, *Bund Österreichischer Innenarchitekten* (BÖIA) was set up in Austria by the title of “interior architecture” (*Innenarchitekten*) in 1960 (BÖIA).

Another country which adopted the title of “interior architecture” has been Turkey. The professionalization of interior architecture in Turkey traces back to the forming of an association of interior architecture in 1954, and the term “interior architect” was started to be officially used by the foundation of the Chamber of Interior Architects of Turkey (CIAT) in 1976. In common with the countries that strived to omit the term “decorator,” the use of the title “interior architect” was intended to foster the professional identity of the discipline together with differentiating it from mere decoration. However, use of the term “architect” also brought the profession with the difficulty of challenging the architectural communities in the country (Gürel n. d.).

Constitution of the official professional organizations as well as accreditation boards that establish standards for the professional education of interior design/architecture

have been serving to the eminence of the profession. Despite the fact that the profession has acquired a considerable reputation and legalized in many countries, however, adoption of the terms “interior design” or “interior architecture” in different countries has been retaining the question of titling for the profession. In the scope of the discussions in the US about using the term “interior architecture” over “interior design,” Allison Carll White (2009: xii) points out:

The use of the term interior architecture is viewed by some as yet another threat to a profession that others would argue has constantly had to defend themselves since the title of interior design was adopted in 1960s. It seems that we have not done as adequate job for communicating exactly what it is that we do or the value that we bring to the table.

White (2009) also claims that there is an ongoing concern among its professionals about the subsumption of interior design by architecture, and an ambiguity in the future of the profession as a result of the lack of an appropriate self definition. The urge to defend itself by establishing its identity with the most appropriate title and definition can be considered as a result of the challenges interior design/architecture has been experiencing about its identity throughout its professionalization process. In the late 19th century when interior decoration began to evolve as a discrete profession, it was considered by those who supported its professionalization as a later phase of an architectural process which should be filled by a decorator (Wharton, & Codman, 1897). However, such a division in architectural practice was not appreciated by the architects who believed that the architect should be responsible for both interior and exterior of a building, which corresponds to the Modernist discourse of architecture which considered the architect as a unique figure (Colomina, 1999). In addition, there was an ideological discrepancy between modern philosophy of architecture and the early interior decoration practices. Turpin (2007:

11) argues that the modern philosophy, which refused inspirations from the past, “marginalized the interior decorating profession by devaluing the growing feminization of the domestic environment through the consumption of historical reproductions and antiques” considering it as “an uneducated pastime.” Kirkham and Sparke (2000: 305) point out that the profession of interior design was a “male domain” and “not dominated by women” in the turn of the twentieth century. However, due to the fact that the identity of women was considered relevant to domestic spaces, (Sanders, 2002; Turpin, 2007), and their nature was considered tangible for interior decoration, the profession was considered suitable as an occupation for the women who wanted to make a presence in the public domain (Kirkham, & Sparke, 2000; Massey, 2001).

The association of interior design with woman decorators can be linked to its widely problematized secondary position with relation to architecture. Mark Wigley (1993) states that interior decoration was associated with “feminine, domains of ornament, accessories, interior decoration, art nouveau, architect’s partner, homosexual, women and so on” (cited in Gürel, n. d.). Similarly, Havenhand (2004: 33) claims the profession to have been perceived as “feminine, superficial, as compared to male, rational and original architecture.” Havenhand (2004) also argues that the feminized conception of interior design and masculinised conception of architecture were fostered by TV shows and publications such as the novel *Fountainhead* by Ayn Rand where a “heroic male architecture” was presented. Arguably, the gendered conception of interior design and its association with merely decoration, ornamentation and crafts have widely led to the conception of interior design as inferior to architecture.

This chapter shows two major issues emerged in the professional and educational development of the field. These are the name of the discipline and its gendered conception. These issues remained prevalent during the 20th century and affected today's discussions on the discipline. The emergence of interior design/architecture as a profession in Turkey can be traced back to the initiation of the related education in the field. Therefore, the following chapter introduces the institutions where the education was initiated in order to examine the issues mentioned in this chapter in the Turkish context.

CHAPTER III

THE DEVELOPMENT OF INTERIOR ARCHITECTURE EDUCATION IN TURKEY

Interior architecture education in Turkey emerged in the first half of the 20th century in the Academy of Fine Arts (formerly the *Sanayi-i Nefise Mektebi*), which was founded in 1883. The foundation of the Academy was a part of the educational reforms which aimed at adopting Western methods of education in the fine arts and architecture. It was a breakpoint in the fine arts and architecture education in Turkey for introducing an unprecedented educational system for architects and artists. The foundation of the School was suggested as a result of the appreciation of the need for well-educated architects and artists in the country (Cezar, 1995; Küçükerman, 2010).

The reforms of education to adopt Western models in the Ottomans can be traced back to the 18th century by when the Ottomans began to concern about understanding and following technical and cultural developments in the Western countries. Two pioneering attempts in this regard were sending of an Embassy to Vienna in 1719 and an ambassador to Paris in 1721 by a deputy Grand Vezir, Damat İbrahim Paşa (Lewis, 2002: 45). Although Ottomans had consulted Western technology in the

earlier times, these visits can be considered as the inceptions of bringing Turkey the recognition of the Western culture and living, which used to be ignored (Lewis, 2002: 45). As the Western-influenced innovations in Turkey gained speed by the 19th century, Turkey witnessed significant breakthroughs in educational policy as well. These included sending students to Europe, and constitution of technical schools. In 1829, four people were sent to Europe for education for the first time (Cezar, 1995: 119-120). England and France dominated in receiving students from Turkey until 1890s, by when the number of students who were sent to Germany began to increase in parallel to the development of Turkish-German relations (Önsoy, 2004: 64-65). There had also been reforms in educational formations within Turkey. The first technical schools were established by 1863 under the name *islahhane*, which constituted a base for schools of Fine Arts in Turkey (Önsoy, 2004: 72). In 1882, technical schools for girls, *Kız Islahhaneleri* were established which offered five years of education in handicrafts, culture, child care and music (Küçükerman, 2010: 378). One of the most significant attempts to educate artist and architects was, however, the foundation of *Mekteb-i Sanayi-i Nefise-i Şahane*.

3.1. The First Institution to Provide Interior Architecture Education in Turkey: *Mekteb-i Sanayi-i Nefise-i Şahane*, 1883

First attempts to found an official academy of fine arts began in 1877. Although the foundation was approved by the Sultan, it had to be delayed because of the Ottoman-Russia war (1877-1878) (Cezar, 1983b: 7; Küçükerman, 2010: 378). In 1881, Osman Hamdi Bey, the curator of the Empire Museum (*Müze-i Hümayun*) and an artist who studied in Paris, was appointed as the director of the School. The appointment of

Osman Hamdi Bey as the director of the *Mekteb-i Sanayi-i Nefise-i Şahane* can be considered as a result of the demand to flourish fine arts and architecture education in the country under the guidance of a director who was experienced in Western culture. *Mekteb-i Sanayi-i Nefise-i Şahane* was established in 1883, including the Departments of Painting, Sculpture, Architecture and Gravure. In the first regulations² of the School, it was stated that the School was to accommodate ateliers for painting (*resim*), carving (*oymacılık*), engraving (*hakkaklık*) and decorative arts (*fenn-i tezyinat*), besides several courses in the arts and practice (Cezar, 1983b: 9)³. The first faculty included a number of foreign instructors as well as native instructors. The faculty members were Alexandre Vallauray as the instructor of architecture, Oskan Efendi as the instructor of sculpture, Salvator Valeri as the instructor of oil painting, Warnia-Zarzecki as the instructor of charcoal painting, Aristoklis Efendi as the instructor of history, Kaymakam Hasan Fuat Bey as the instructor of mathematics and Kolağası Yusuf Rami as the instructor of anatomy. Since no instructors could be designated for it, the Department of Gravure could not get opened until 1892 when Napier, a French engraver, began teaching in the School (Cezar, 1983b: 10-11). The difficulty of finding experts in the country, and bringing foreign instructors into the School can be considered related to the introduction of Western originated types of art to education such as sculpture, gravure and painting of Western style, as well as insufficient number of well-educated native people in fine arts and architecture in the country in the 19th century.

² *Belge 1: Sanayi-i Nefise Mektebinin Açılması, Buna Dair Gerekçe ve Yönetmelik* (Cezar, 1983b: 8-10)

³ Cezar (1983b) points out that some articles of this regulation were not put into practice.

Among the first instructors of the *Mekteb-i Sanayi-i Nefise-i Şahane*, Alexandre Vallaury, who headed the Department of Architecture, was influential not only for his efforts as an instructor, but also for his architectural works in Turkey. Besides many of his works for several purposes, he is the architect of the *Mekteb-i Sanayi-i Nefise-i Şahane* which was built in 1882 (Cezar, 1995: 188). He is considered to have interpreted Turkish architecture in regard with the principles of Beaux-Arts in his practices. Vallaury had studied in the *École Nationale des Beaux-Arts* between 1869 and 1878, before he came to Turkey. He taught architecture in the School for 25 years until he resigned in 1908 (Cezar, 1983b: 68; Cezar, 1995: 189).

The Department of Decorative Arts (*Tezyini Sanatlar*) was established in 1923, when Cemil Bey was the head of the School. The presence of the department was legalized by the 1924 regulations, which were the first regulations made after the foundation of the Republic of Turkey (Cezar, 1983b: 20). The first instructors of the department were Hüseyin Avni Lifij, who worked at the *Mekteb-i Sanayi-i Nefise-i Şahane* between 1923 and 1927, and Titolaquier⁴, who worked at the School between 1925 and 1926 (Cezar, 1983b: 58).

3.1.1. From an Atelier in the Department of Decorative Arts to a Department of Interior Architecture

The Department of Decorative Arts in the School did not have a strong presence until 1927 by when Namık İsmail, an artist and the head of the *Mekteb-i Sanayi-i Nefise-i*

⁴ The instructor's name was written as Titolaquier on the list of instructors prepared by Cezar (1983a: 20)

Şahane from 1927 to 1935 (Cezar, 1983b: 53), reshaped the department by bringing new faculty, and establishing new ateliers which was pioneered by the Poster Atelier (*Afiş Atölyesi*) established by Eric Weber (Cezar, 1983b: 58; Academy Record Book, 2003). A year later from his appointment, the title of *Mekteb-i Sanayi-i Nefise-i Şahane* was changed to the Academy of Fine Arts. Before his appointment as a head, Namık İsmail studied and practiced art in France and Germany. He studied in the Cormon atelier in the Paris Academy, and with Lovis Corinth and Max Liberman in Germany (Berk, 1981: 4). Nurullah Berk (1981: 5), an artist, a former graduate and instructor in the Department of Painting in the Academy from 1947 to 1969 (Cezar, 1983b: 53), stated that Namık İsmail also attended a school of decorative arts during his stay in Paris, which had an influence on his thoughts and endeavours on decorative arts and interior architecture. As noted by Berk (1981:5), Namık İsmail believed that “all the decorative arts in which form, line and colour have become increasingly dominated will bring the elements which one look for in a painting into the daily decor.” This approach attributed to Namık İsmail is important for showing the connection he perceived between painting and decorative arts, and his interpretation of decorative arts as a way to bring components of painting such as form, line and colour into a space. His efforts to accelerate the Department of Decorative Arts can be considered as shaped around his provisions about the development of interior space.

Despite the fact that interior architecture lessons began in the department by 1926, the official date for establishment of the Interior Decoration Atelier (*Dahili Tezyinat Atölyesi*) has been approved as 1929, when Philip Ginther, an Austrian instructor, was appointed as the head of the department (Academy Record Book, 2003). In the

1934 regulations, the atelier was one of the four ateliers of expertise, which included General Decoration (*Umumî Tezyinat*), Graphics, and Ceramics (*Çinicilik*) (Cezar, 1983b: 24). Philip Ginther taught interior architecture and furniture in the department until 1937. He also taught these courses for the students in the Department of Architecture. A year before Ginther left, Hayati Görkey also began teaching in the Interior Decoration Atelier. Hayati Görkey had studied in the State Applied Fine Arts School in Munich. After returning to Turkey, he taught at a Fine Arts School in İzmir until he came to İstanbul to join the Academy of Fine Arts. Marie Louis Sue, a French artist who began teaching interior architecture by 1939 (Cezar, 1983b: 30, 58), was another important figure in shaping interior architecture education in the Academy.

The atelier, which was established as the Interior Decoration Atelier, was named differently in different times. It was affected by the departmental changes as well as instructors' influences. In 1941, when the name of the department was changed from the Department of Decorative Arts (*Tezyini Sanatlar Bölümü*) to the Department of Decoration (*Süsleme Bölümü*), the atelier went under the name Interior Decoration Atelier (*İç Süsleme Atölyesi*). In 1956, when the Department was named as the Department of Higher Decorative Arts (*Yüksek Dekoratif Sanatlar Bölümü*), the atelier was named as Interior Architecture Atelier (*İç Mimari Atölyesi*). In 1959, however, the atelier was again named as Interior Decoration Atelier (*İç Süsleme Atölyesi*). The atelier went under the name Interior Architecture Industrial Design Atelier by 1972 until 1979 when it became a department under the Faculty of Industrial Design as the Department of Interior Architecture. Interior Architecture

became a major by 1982 when the Academy gained a university status, and its name was changed to Mimar Sinan University (Academy Record Book, 2003).

3.1.2. Educational Process

The Academy of Fine Arts went through several changes with regard to its level as an educational institution, duration of education in its departments, and student admissions. According to the regulations in 1924, the graduates of middle schools could apply to the Departments of Painting, Sculpture and Decorative Arts in the Academy. Cezar (1983b: 22) perceives such regulation as appropriate considering the social conditions of Turkey where number of schools and students were very few. Except for the Department of Architecture, the Academy was then considered as an institution of secondary education instead of higher education (Cezar, 1983b: 22). According to the regulations in 1934, the duration of education in the Department of Decorative Arts consisted of three years of education following a preparatory year (Cezar, 1983b: 24). In order to make the Academy acquire status as an institution for higher education, the departments began to introduce higher educational periods to their programs by 1941. The higher educational period of the Department of Decorative Arts was activated in 1943-1944 academic year. The duration of study increased to five years with three years of secondary and two years of higher education (Cezar, 1983b: 32). Different from those who completed their secondary education in the Academy, graduates of high schools had to study for one preparatory year in the Academy prior to their departmental education (Cezar, 1983b: 32). As stated by a graduate of the Academy and a faculty member, Edip Hakkı Köseoğlu (1934: 279), the preparatory atelier had two fundamental aims

which were to prepare students for their future labour, and to imbue them with aesthetic taste.

Student admissions were made according to the qualification exams. Explaining his admission to the Department of Architecture of the Academy in the 1954-1955 academic year, Kınaytürk (1983: 59) says that they undertook a charcoal work for an effigy from morning until noon as qualifying exam. This was followed by a review of their works at middle schools and an oral examination in the following day. Such requirements from the applicants indicate that the students were expected to have certain skills and knowledge before attending to the Academy. According to the regulations in 1959, the Academy accepted only high school graduates through qualifying exams.

The Academy used to provide a secondary school education until 1959. The program of secondary school education consisted of art ateliers, cultural, historical and theoretical courses. Explaining his experiences of the secondary education in the Academy, Kınaytürk (1981: 3) says:

We used to study painting in the atelier from morning until noon for three hours and attend to the theoretic classes in the afternoon in the secondary part of our education. Among these courses were not mathematics, physics or chemistry. Instead, there were courses like anatomy, mythology, aesthetics and modelling (*modlaj*). There were also Turkish, history, geography, national defence and physical training courses in the Academy program which were being taught in secondary schools. I guess the most important thing was to study painting for three years and three hours a day after middle school.

The secondary level of education provided in the Academy prepared students for the higher level of education. The students were introduced with studies in studios and courses related with artistic and cultural knowledge which prepared them for their future studies. Besides the content of the education, inclusion of the secondary level of education in the Academy can be considered to have provided students with the chance to get acquainted with the overall educational environment of the institution.

Interior Decoration was being emerged as a new field of education in the country by establishment of an interior decoration atelier in the Academy. The instructors of the atelier were invited either from other countries, or among the graduates who studied abroad. The number of instructors who could teach in the atelier was limited, thus, the content of the atelier depended mostly on its instructors. In 1929, when the Interior Decoration Atelier was established formally, Philip Ginther taught interior architecture and furniture courses. During the years of his teaching in the atelier, projects on furniture were promoted (see Figure 2-3) (Academy Record Book, 2003).

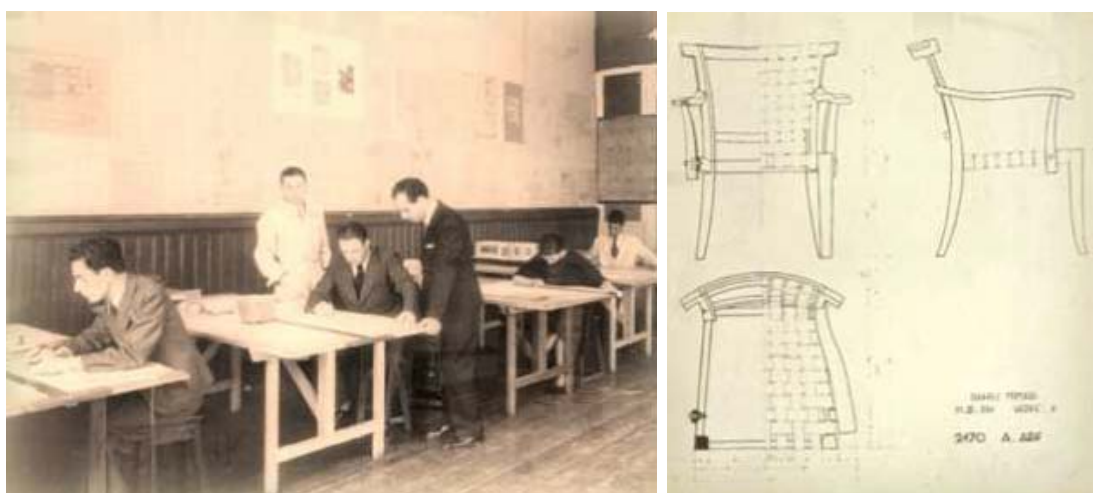


Figure 2-3: Philip Ginther in the atelier in the 1930s (Figure 2) and a student project from Ginther's atelier (Figure 3) (Academy Record Book, 2003)

Ginther helped the furniture design education in Turkey to flourish around the recent trends of central Europe (Küçükerman, 1999a). His endeavours in this regard were promoted by Zeki Kocamemi, who was assigned as an assistant to Ginther in 1930 (Küçükerman, 1999c). Kocamemi had studied fine arts in Germany. Besides his engagement in painting, he also practiced wooden furniture design in his atelier at the Academy. He was influenced by the ideas of cubism which was reflected to his paintings, and his furniture represented the qualities of the modern approaches in furniture design, which has been developing in the interwar period in the central European countries such as Germany and Austria, with their plain geometric forms with no ornamentation, and emphasis on functionality (Küçükerman, 1999b). The furniture he designed and built for painter Ali Çelebi demonstrates his functional approach and plain, geometric forms in design (see Figure 4).



Figure 4: A furniture designed by Zeki Kocamemi for painter Ali Çelebi (Küçükerman, 1999c)

Another important person who influenced the interior architecture education has been Hayati Görkey. Görkey taught production of wooden furniture, on which he studied in Germany (Küçükerman, 1999c). Besides his teaching in the Academy, he also engaged in several projects including furniture design, yacht design and movie

decor design. Among his projects were the furniture designs of the İpek Hotel in 1950, and interior design of the presidential yacht “Umur” in 1955 (see Figure 5) (Küçükerman, 1999d).

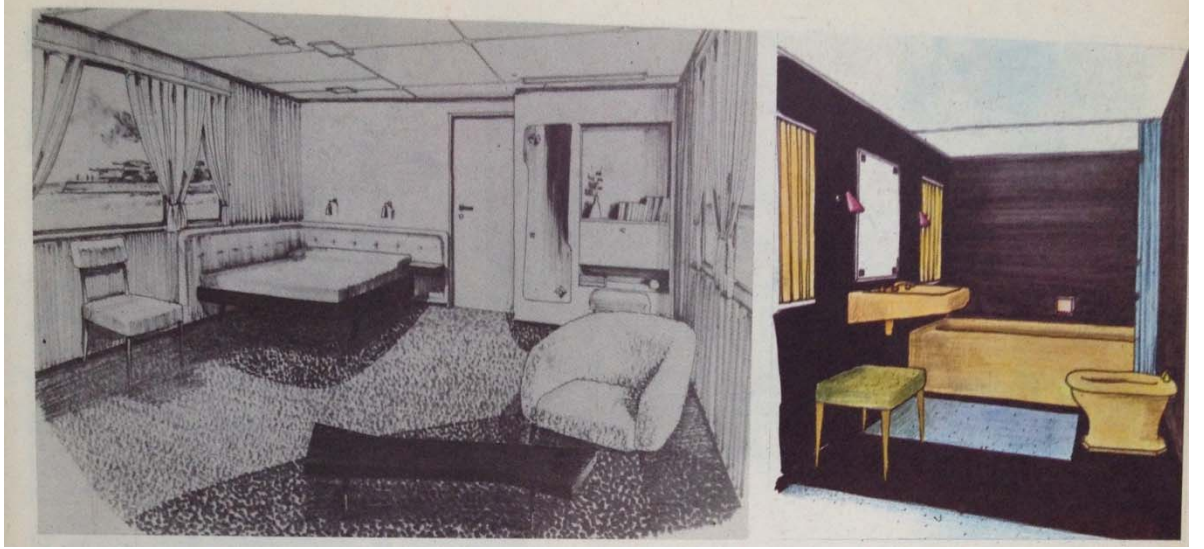


Figure 5: Perspective drawings of the interior design of the presidential yacht “Umur” by Hayati Görkey in 1955 (Küçükerman, 1973)

The contribution of the first instructors to interior architecture education can be considered furniture oriented. The furniture design of Ginther’s student (see Figure 3) and Görkey’s own furniture and interior designs (see Figure 5) reflect a modern approach towards design with plain forms and lack of ornamentation. Also, the yacht “Umur” involved components of a Western style of living, such as mobile furniture and closet, which was pervading in the country following the foundation of the Republic of Turkey. Considering that the instructors participated in real projects in the country, their influence was not limited to the education in the Academy, but also affected the design in the country.

3.1.3. Educational Approaches

Several instructors put emphasis on the importance of an individual education in the Academy (for example, Günal, 1983; Erimez 1983). According to Neşet Günal (1983: 76-77), an atelier instructor at the Academy, the student was the essential component of education and the instructor was the person to balance the characteristics of each student who, as a matter of conditions in which s/he was brought up, had distinct characteristics. Another atelier instructor, Dinçer Erimez (1983: 81), said that he considered his mission as “to allow the hidden characteristics of the student to come out and ripen in the discipline of practice.” These statements show that the individuality of the students was given a special emphasis, and the instructors considered themselves having supportive roles in the learning of students. Another concern has been the students’ habituation to the environment and educational methods. The establishment of the preparatory classes and the secondary education within the Academy can be considered in this regard.

Number of the students was tried to be kept low so that the instructors could interact with each student closely. Such an approach also allowed an interaction among departments and the students had a chance to participate in each other’s departments’ classes and studios. Nuri Doğan, a graduate of the Interior Architecture Department of the Academy in 1955, states that during their study, they used to go to other departments such as the Department of Architecture, Painting and Sculpture, and participate in their projects whereas the students from other departments came and participated in theirs (Doğan, personal communication, 2012). Apparently, these practices promoted interaction between students from architecture, interior

architecture and art students, and provided them with the opportunity to learn and practice several techniques.

3.1.4. Interaction Among Departments

Because it was emerged in an academy of fine arts in a department of decorative arts, as a field of education, interior architecture was in interaction with other fields of arts such as painting and sculpture, as well as architecture. According to French artist Marie Louis Sue (1941/1942), the head of the department from 1939 to 1943 (Cezar, 1983b: 59), “to talk about decorative arts is to talk about art in general. It gathers every branch of art in itself and benefits from them.” Sue (1941/1942: 264) regarded decorative arts as benefiting from architecture as well as other branches of arts, and claimed decoration to be “the conclusion of architecture, painting and sculpture.” He said that architectural knowledge would provide a decorator with the ability to create a well-proportioned property whereas notions of painting were necessary for allocation of colours and values, and modelling (modlaj), a necessary part of ceramics, would allow the use of volumes for other specializations (1941/1942: 264). Mentioning the relation of decorative arts to the other fields of art, Kenan Temizan (1946: 19) the head of the department and instructor from 1943 to 1953 (Cezar, 1983b: 59), said:

Although the art of painting and decoration are a dough, a leaven kneaded by the same spirit and principles; since they have differences in terms of taste, form and technique, (as mentioned above) a distinct “specialization” has occurred.

Faculty members from other departments also supported interaction of the disciplines. As published in the newspaper called *Yeni Sabah* in 1950 for the first time, Cemal Tollu (1983: 27), an instructor of the mythology course and painting atelier, considered the Department of Architecture being separate from other faculties as a problem, stating that “one of the features of the Academy is to provide conditions for plastic and decorative arts to develop beside architecture.” He pointed out the importance of the interaction among departments by claiming that a development is “only possible through a close contact of all departments” (Tollu, 1983: 27). Furthermore, he argued that architecture needs other plastic arts to a great extent and an architect who did not understand the components related with lighting through drawing (*desen*) and modelling (*modelaj*) studies cannot go further than being a designer (*desinatör*) or a technician, thus, “without growing up in such an art atmosphere, some parts of the one will be missing” (Tollu, 1983: 27).

In his speech for the 78th academic year of the Academy, painter and faculty member Nurullah Berk (1959) emphasized the equality of arts. Pointing out that the equality and togetherness constitute a “culture” which is to be developed by the members of Academy, he expressed his ideas by the following words (Berk, 1959: 114):

While preparing a space, an architect to think of the colour, relief and decoration (*süsleme*), painter to prepare colours according to this space, sculptor to regulate spatial values according to that space, everything to the smallest chair, stool, to know itself as part of a whole: this is the problem.

A similar approach in supporting the interaction of departments could also be followed by other activities hosted in the Academy, which included exhibitions and

concerts. As stated by Asım Mutlu (1983: 35), the director of the Academy from 1959 to 1966 (Cezar, 1983b: 53), “the reason of hosting concerts was for those who were engaged in plastic arts to like music and contribute to their versatility, and music lovers to habituate coming to the Academy and acquire the taste of plastic arts.”

The instructors were mostly practicing artist and professionals. An important role of the Academy was to bring together these instructors to provide them with an environment allowing intellectual and practical interaction. The Academy witnessed collaborative works undertaken by instructors of different departments, as well as engagement of instructors in practices in different fields. Interior architecture has been one of the fields which benefited from the contribution of fields of fine arts such as painting and sculpture. The development of metal furniture production in the Academy has been a notable instance in this regard. There had been attempts to promote furniture production in the Academy. Upon the demands of the Department of Sculpture in 1953, an atelier for metal works was established. Establishment of the atelier was promoted by the headmaster Nejat Sirel (Küçükerman, 1995:139), who was a former decorative arts and sculpture instructor (Cezar, 1983b: 67). The metal atelier was benefited to explore the methods to produce qualified furniture. In order to achieve this, students worked with materials, and sought to understand the comfortable dimension and slopes for the furniture. In the atelier, both metal furniture and sculptures were produced (Küçükerman, 1995: 139). Among those who participated in furniture production, Sadi Öziş had studied in Paris for five years before joining the Academy. Küçükerman (1995: 139) recites him stating:

In Paris, we were only interested in painting, sculpture, and fine arts. We did not think of metal furniture. But in those years, there were no such thing as furniture in Turkey. While we were doing these studies in the atelier for metal works, we were also trying to find out if we could set a production area as such. We also made sculptures. But they remained in the atelier just the place where we put them. Nobody bought them. We all needed perk. Because of that, we began work to make product which were ‘both artistic work and furniture’.

The statements of Öziş demonstrate a concern towards furniture production, which was not derived from his background education, but observations of the lack of furniture production in Turkey, to which there was demand so they could earn money, and the search of the participants of the atelier to initiate it. Regarding the 1960s in Turkey, Öziş pointed out that because of the lack of development in production techniques and necessary profiles, they used materials of different purposes and found specific solutions for details in order to produce furniture (Küçükerman, 1995). Sedad Hakkı Eldem, a prominent Turkish architect who graduated from the Academy and taught architecture there from 1930 to 1978 (Cezar, 1983b: 73), wanted to use these furniture produced in the Academy for designing the interior of his hotel project at Kilyos (Küçükerman, 1995: 140). Considering the insufficiency of industry in Turkey for production of furniture, these personal endeavours had been significant attempts to develop furniture design in the country. The engagement of Zeki Kocamemi in furniture design and production, who studied painting in Paris, can also be considered in this regard.

Besides the relationship of interior architecture with several fields of arts as painting, sculpture, and architecture, its relation with industrial design was also viewed as a critical issue. This view was promoted by the industrial developments in the country.

In the first decades of the practice of the profession in Turkey, the scope of interior architecture projects were relatively small. The practices of the profession could only grow by the industrial developments in the following years. Analyzing the first fifty years of interior architecture and industrial design education in Turkey, an early graduate of the Interior Architecture Department and later the head of the Department of Industrial Design in the Academy of Fine Arts, Önder Küçükerman (1973: 150-151), points out that along with the developments in techniques and increasing concern about mass-production, the scope of design works widened through years and the interrelationship of interior architecture and industry became stronger.

It is noteworthy that there was a significant concern for industrial developments in the Academy. Such concern is evident in the establishment of the Department of Industrial Design, which developed from within the Department of Interior Architecture. The title of the Department of Interior Architecture was changed to “Interior Architecture and Industrial Design” in 1972. Later, the Department of Interior Architecture was put under the Faculty of Industrial Arts in 1979 until it was brought under the Faculty of Architecture (Academy Record Book, 2003). Şebnem Uzunarslan, a 1988 graduate of the Department of Interior Architecture of the Academy, points out that the students from the Department of Interior Architecture and the Department of Industrial Design took the first year courses together until they began to take the specialty courses in the following year (personal communication, 2012).

A significant attempt in the educational system of the Academy to promote interaction among all departments was introduction of the Basic Design Course into the curriculum in 1967. Introduction of the course was decided upon during the directory of Hüseyin Gezer, and the educational modifications in this period were decided upon meetings where student representatives also participated (Cezar, 1983b: 32). Adaption of the course into the educational system was not only important for bringing students from all departments together, but also for bringing an essential component of the Bauhaus educational system.

Zühtü Mürtoğlu (1973: 26), a former chairperson at the Academy of Fine Arts, explains in an issue of the journal *Arkitekt* that one of the considerations during the modification works at the Academy by 1967 was bringing students from all departments together at common courses. Basic Design Education⁵ was introduced as a result of such concern. The students were expected to be introduced with the common principles of all plastic arts. The course was implemented under the guidance of Ercüment Kalmık, however, none of the departments except the Department of Sculpture joined the course, which resulted in combining of the course to the Department of Sculpture. Attendance of all departments to the course could only be maintained by the academic year of 1969-1970. (Mürtoğlu, 1973: 26).

Nuri Temizsoylu (1972: 27), an assistant of the Basic Design chair explains the aims of the Basic Design Education as followed:

⁵ Since it was used interchangeably in the examined documents, both of the terms Basic Art (*Temel Sanat*) and Basic Design (*Temel Tasarım*) were referred to as Basic Design throughout the thesis.

- A- Teaching the principles of Basic Design or ensuring students to find these principles (The word of Basic Design).
- B- Providing students with the ability to pass (to be transferred) to art studies they will handle in the following years (Pre-study of Art).
- C- To provide conditions for the students' self-improvement and make them easily adaptable to the subjects they would come across in the following years (problem solving – creative pre-study)⁶.

Adding that the studies in relation with the adaptation of students to the branches they chose were to be handled in the following years, Temizsoylu (1972: 27) says that the Basic Design Atelier provided a fundamental education. The instructors of the Basic Design Atelier consisted of faculty members from several branches among which were sculptors such as Ali Teoman Germaner and Saim Bugay; painters such as Özer Kabaş and Altan Gürman; and Erkan Güngören as an architect (Ünal, 2002). The students undertook two and three dimensional studies (see Figure 6). The Basic Design Atelier was closed when the Academy of Fine Arts gained a university status (Ünal, 2002).

Basic Design Education was supported by several faculty members who claimed the education to be beneficial for encouraging students to research. However, as it suggested a different method of training than traditionally offered, some instructors in the Academy objected to the course (Güngören, 1973: 27). The objection arose can be considered as the demand of instructors to educate the students in accordance with the unique properties of their departments.

⁶ Explanations in the parentheses are also translated from the original text.

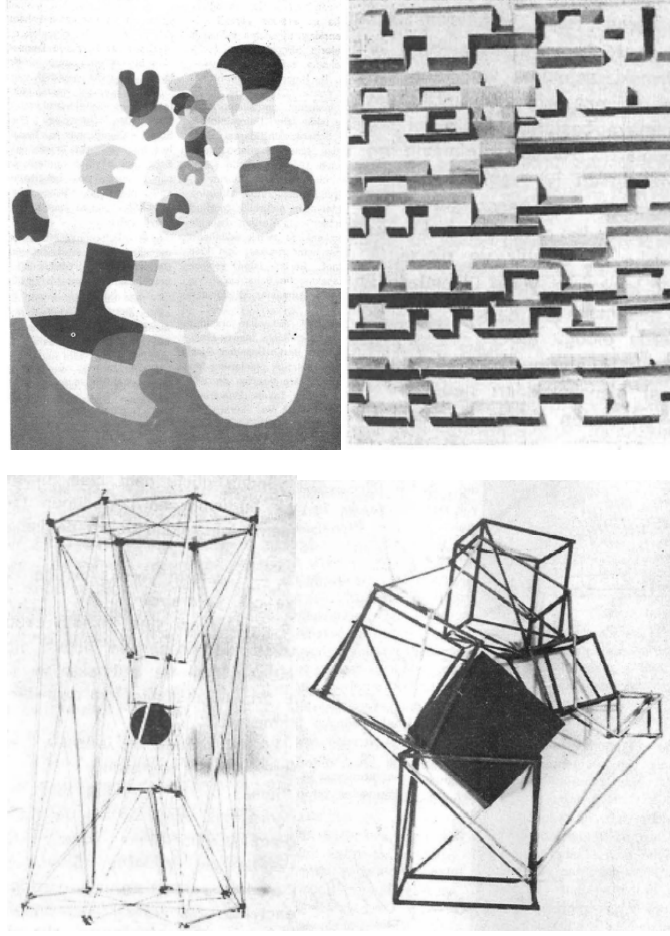


Figure 6: Samples of Basic Design student works in the Academy of Fine Arts in 1971-1972 (Müritoğlu, 1973)

3.1.5. Foreign Influences

The foundation of the Academy of Fine Arts (formerly *Mekteb-i Sanayi-i Nefise-i Şahane*) has been a significant part of the educational reforms in the 19th century, which aimed to contribute to the modernization of education. The Academy accommodated several foreign instructors who actively took part in the formation of the departments and course content. Contributing intellectually and practically, these instructors had a significant role during the emergence of interior architecture education in Turkey. Firstly, Philip Ginther, an Austrian professor founded the Interior Decoration Atelier. He introduced the furniture design developing in the

Central European countries during the early 20th century. Joining of Hayati Görkey, who studied in Germany, was also important for bringing the department German influence. These influences had been important for determining the direction of design in the country, and bringing in the Modernist design developing in the European countries.

The interaction of the Academy with foreign countries was not only promoted by incoming foreign instructors, but also by the Academy graduates who were sent to Europe. Within the first decade of its education, in 1891, the Academy sent three students to Europe for the first time (Cezar, 1983b: 13). In 1928, Nizami Bey was sent to Paris by the Academy of Fine Arts for interior design education. He studied at the *Ecole des Art Appliqués*, worked in Gaumont and Paramount studios, and turned back to Turkey in 1932 (*Dahilî Mimari*, 1932). Some visual documents of his works were published in the Turkish magazine called *Mimar* under the title of “Interior Architecture,” where the profession was put forward as a new branch of art (see Figure 7-8). The interior designs handled by Nizami Bey reflected the recent European trends (Gürel, 2009).

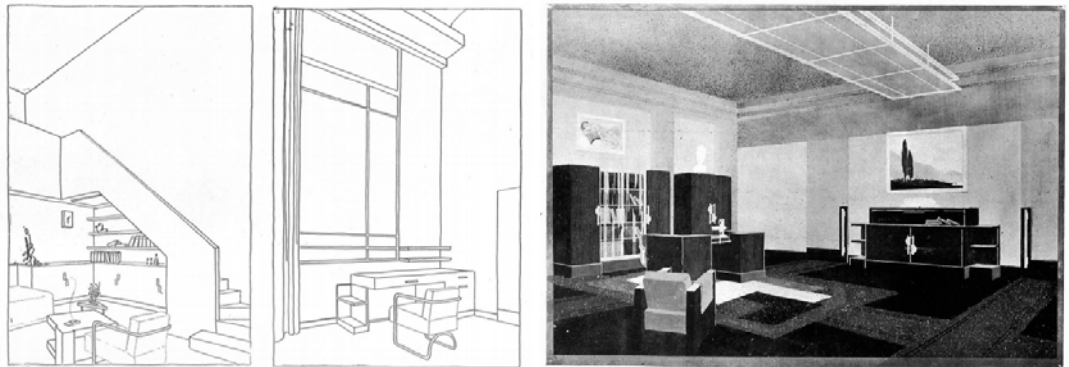


Figure7-8: Architect’s Room (Figure 7) and Bank Director’s Room by Decorator Nizami (Figure 8) (*Dahilî Mimari*, 1932)

In 1939, Marie Louis Sue, a French professor who was effective in forming of the Department of Interior Architecture, was assigned as the head of the Department of Decorative Arts (Cezar, 1983b: 30; Academy Record Book, 2003). Sue contributed intellectually to the development of a national style in Turkey, which was dominating in the 1940s as the Second National Style. This style pioneered by Sedat Hakkı Eldem emphasized studies on traditional architecture and consideration of regional conditions in architecture (Alsaç, 2005: 101). Sue (1941/1942: 263) viewed this developing national approach as a reaction to the standardization brought by the Modernist design. In his first lecture at the Academy of Fine Arts, he encouraged his students to study ancient works, and benefit from their national heritage (Cezar, 1983b: 36).

Seemingly, interior architecture education at the Academy had been developing in relation with the Austrian, German and French influences. Besides introducing the country with the new design approaches, the transfer of ideas from different countries of Europe also brought the Academy with divergent approaches in design. Since the Academy had an important role as a medium for development of design, these approaches were determining the direction of design in the country.

3.1.6. Gender Issues

In the academic year of 1927-1928, there were 31 students in the Department of Decorative Arts and 316 students in total. Eighty of these were female students (Cezar, 1983b: 30). Hence, the ratio of female students to male students was nearly $\frac{1}{4}$. The Academy Record Book (2003) reveals that the female population was not

dominated in the Department of Decorative Arts in the Academy either. In the record book, interior architecture (*dahili mimari*) can be found in the column of branches in the 1930s for the first time. However, it is included as additional information by the title of interior decoration (*dahili tezyinat*) on the column of remarks except for this one sample, and the title of the branch was decorative arts. In 1934 and 1935, when first traces of the records with additional information stating four students' branch of graduation as interior architecture can be found on the column of remarks, these students were male (see Figure 9). In Figure 9, showing sample records of the students registered to the department and graduated from interior decoration, each line is split into two parts by the author. Following the image, the columns from left to right are student number, student name, name and occupation of father, year and place of birth, institute of graduation, provenience, current residence (first line), religion, nationality, branch, date of registration, date of departure, grade, degree and position in the time of departure and remarks (second line).

The records of the male graduates of Interior Decoration Atelier show that during its emergence, interior architecture in Turkey did not develop out of a consideration as to provide suitable occupation for women. This experience differs from the US where women were argued to have considered tangible for interior decoration, and the profession was considered suitable as an occupation for them (Kirkham, & Sparke, 2000; Massey, 2001).



Figure 9: Four record samples of students who were registered in the Department of Decorative Arts and were provided with the additional information that they were graduated from Interior Decoration (*Dahili Tezyinat*) (Academy Record Book, 2003)

3.2. The Second Institution to Provide Interior Architecture Education in Turkey: The State Applied Fine Arts School (*Devlet Tatbiki Güzel Sanatlar Okulu*), 1957

After the parliamentary elections in 1950, the means of interaction with foreign parts expanded, and development of the industry in Turkey was given a special importance. The foundation of the State Applied Fine Arts School was considered as

an attempt to improve the industry and promote the economy of the country (Ekren, 2006). The State Applied Fine Arts School was established in 1955 and began education by 1957. Adolf Schneck, a professor at Stuttgart Fine Arts Academy, was consulted for the organization of the Applied Fine Arts School (Ak, 2008). The school aimed at following the principles of the Bauhaus, which was founded in 1919 as a merger of an academy of fine arts and an applied arts school (*Kunstgewerbeschule*) at Weimar, Germany (Pile, 2009: 335; Malnar, & Vodvarka, 1992: 173). The Bauhaus aimed at uniting arts, crafts and architecture. In his book titled *The Bauhaus: Weimar Dessau Berlin Chicago*, Wingler says that “the ultimate estimate, if distant, aim of the Bauhaus is the unified work of art – the great structure – in which there is no distinction between monumental and decorative art” (as cited in Malnar, & Vodvarka, 1992:173). With a focus on practice and production, it was given emphasis that the students combined artistic skills with application, which would allow their engagement in the industry. Similarly, as stated in the first article of the 1961 regulations, the State Applied Fine Arts School in Turkey aimed at training artist practitioners (*uygulayıcı sanatkar*) in accordance with the requirements of the industry of the country, who accomplished the techniques of their profession at a high level (Ak, 2008). The news about the School, including application requirements and activities were introduced to the public through press (see Appendix). The educational model of the School can be considered as the first sample of the contemporary interior architecture education in Turkey.

3.2.1. The Department of Furniture and Interior Architecture

The Department of Furniture and Interior Architecture (*Mobilya ve İç Mimarlık*) in the State Applied Fine Arts School began education in 1957 with four other departments: Department of Graphics, Department of Textile and Fashion Design, Department of Decorative Painting and Department of Ceramics. As it was reflected to the title of the department, which, different from the Department of Interior Architecture in the Academy of Fine Arts, included “furniture” separately in the title of the department, furniture was a significant component of education. Upon a decision by school committee in 1971, however, name of the department was changed to “Interior Architecture” (Ak, 2008). It should be noted here that the name of the department in the diploma of a 1979 graduate was still “Furniture and Interior Architecture” (Şencan, personal communication, 2012). The scope of interior architecture was stated in the educational plan of the school in 1973 as followed (*T. C İstanbul Devlet Tatbiki Güzel Sanatlar Yüksek Okulu Eğitim Öğretim Planları*, 1973: 22):

In our times, well-formed façades are not sufficient to evaluate the architectural value of a building. Alongside, a functional plan, accuracy of the ratio of voids, and the perfection of technical equipment is essential. Formation of interior spaces that are considered among fundamental components of architecture, which is the environment where people live, work, or have leisure time, is the subject of interior architecture. External and internal structure is a whole with their inseparable correlations.

The statement indicates that interior architecture has been perceived as a significant component of architecture which concerns examination of interior space in relation with human experience, as well as its functional and technical requirements. Despite the emphasis put on the relationship of interior architecture with architecture,

however, the State Applied Fine Arts School did not have a department of Architecture.

3.2.2. Educational Process

The School of Applied Arts did not have an official regulation at the time of its foundation. Prof. Adolf Schneck, who was consulted for the organization of the Applied Fine Arts School, suggested duration of the studies to be three years with an additional year of expertise for the highly gifted students. However, this suggestion could not be applied and the first graduates studied for four years (Ak, 2008). The school went through a period of ambiguity with regard to its status as an academic institution, which was not stated officially at the time of its establishment. Although the school was referred to as a higher educational institution earlier as well, it acquired a higher educational status officially in 1971 (Ak, 2008).

According to the 1961 regulations, which were the first official regulations of the School, education consisted of two educational periods. As stated in the first two articles of the regulation, these periods were differentiated in their scope and levels. The second article suggested minimum of two years of secondary and two years of higher levels of education, and duration of education was to be determined according to the program of the particular branch of art (Ak, 2008). The students for the second period used to be admitted from those who completed the first period and whose area of study existed in the second period. The level of success, abilities and other personal conditions of the students were considered by a commission from their departments and those who were found appropriate used to be presented as

candidates who took an examination for pursuing their studies in the second period. Graduates of Institutes (Institutes for Girls / *Kız Enstitüleri*, Art Institutes for Boys / *Erkek Sanat Enstitüleri*, Construction Institutes / *Yapı Enstitüleri*) or 11th grades at secondary schools could apply to the Applied Fine Arts School. If the students from secondary schools and institutes for girls passed the admission exams, they had to practice in a constitution or atelier approved by the School related to the area of expertise they apply and receive a testimonial. Duration of the practice was to be at least one academic year. Those who fulfil these requirements were to be admitted to the General Preparation Class (*Umumi Hazırlık Sınıfı*) of the School without any examinations. Applicants from Art Institutes for Girls or Boys and Construction Institutes were not required to engage in a practice as long as they applied for the branch they previously attended (Ak, 2008).

According to the introductory booklet of the School in 1957 and 1965, the students in the Department of Furniture and Interior Architecture had to be good carpenters. This statement shows the importance given to the practical experience prior to the education at the School in the earlier admissions. Meanwhile, this statement was not included in the booklets of 1967 and 1973 (Ak, 2008). Besides the requirements of admission, the applicants used to go through some tests including depicting nature, imagination, free forming and specific forming through which their abilities of seeing, visualizing what they see, designing, visualizing design, and their tastes were being measured (Aslier, 1970: 33).

There were three types of courses for each department. These were specialty courses, complementary technical courses for specialty courses and cultural courses, such as historical and foreign language courses. The syllabus of academic year 1973 shows that Basic Design Education was the core of the first year education with 24 hours in the first semester, and 16 hours in the second semester. Other courses given in the first year were Technical Drawing and Perspective, Writing, Modern Art, History of Art, Turkish and Foreign Language courses (*T. C. İstanbul Devlet Tatbiki Güzel Sanatlar Yüksek Okulu Eğitim Öğretim Planları*, 1973: 21). The highest number of lessons belonged to Furniture Construction (*Mobilya - Konstrüksiyonu*) and Techniques (*Teknik Bilgiler*) in the second year. Architecture and Structure (*Mimarlık ve Yapı Bilgisi*) course had the highest number of lessons in the third year. Composition (*Buluş ve Kompozisyon*), increasing in hour per year, had 32 hours for each semester of the fourth year (see Table 2).

Table 2: Syllabus of the Department of Furniture and Interior Architecture indicating course hours according to years, 1973 (*T. C. İstanbul Devlet Tatbiki Güzel Sanatlar Yüksek Okulu Eğitim Öğretim Planları*, 1973)

1970									
COURSES	1st year		2nd year		3rd year		4th year		
Basic Art Education	24	16	-	-	-	-	-	-	-
Composition	-	-	12	20	20	20	32	32	-
Technical Drawing & Perspective	8	8	-	-	-	-	-	-	-
Writing	4	4	-	-	-	-	-	-	-
Furniture-Construction	-	-	16	-	-	-	-	-	-
Technics	-	-	8	8	2	2	4	4	-
Architecture & Structure	-	-	-	8	12	12	-	-	-
Free Drawing & Techniques	-	-	4	4	4	4	-	-	-
Furniture-Styles	-	-	-	-	-	-	4	4	-
Modern Art	2	2	-	-	-	-	-	-	-
History of Art	2	2	-	-	-	-	-	-	-
Turkish Art & Eastern Arts	-	-	2	2	-	-	-	-	-
Art Critics	-	-	-	-	2	2	-	-	-
Sociology and History of Culture	-	-	-	-	2	2	-	-	-
Turkish Language	2	2	-	-	-	-	-	-	-
Foreign Language	2	2	2	2	2	2	-	-	-
History of Turkish Revolution	-	-	-	-	-	-	2	2	-
Course, Seminar and Conferences	-	-	-	-	-	-	2	2	-
Overall	44	44	44	44	44	44	44	44	44

As stated in the education plan of the School, the main objective of the Composition course was “to let the students combine artistic, technical and constructive knowledge they acquired in every subject with their creativity for creating and finalising a composition by examining furniture and all the elements in a space by means of form, materials [wood, stone, metal, glass, ceramic, sculpture, picture, textile, writing, etc.], colour and light” (*T.C İstanbul Devlet Tatbiki Güzel Sanatlar Yüksek Okulu Eğitim Öğretim Planları*, 1973: 23). There was an emphasis on furniture including its function, scale and construction in the course given in the second year. Preliminary information about studies on layout and space were also given in the second year, however, the studies on interior space were rather fostered in the third year’s content, when students began to engage in layout plans, heating and lighting issues, construction and materials, studies on wall, ceiling and floor. In the fourth year, the students handled projects on public interiors such as workplaces, banks, schools, restaurants or exhibition spaces. The student projects reveal the use of interior elements with spatial considerations (see Figure 10-12).

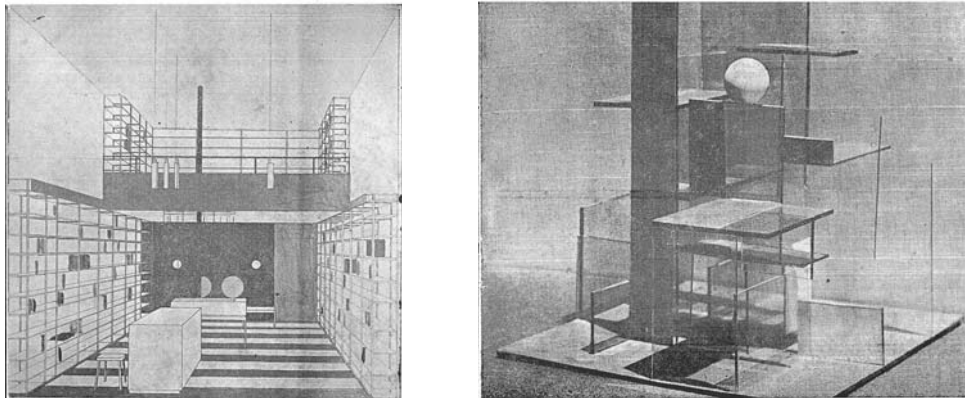


Figure 10: Student work samples from the Department of Furniture and Interior Architecture published in the State Applied Fine Arts School Catalog in 1966 (*Tatbiki Güzel Sanatlar Yüksekokulu Katalogu*, 1966)

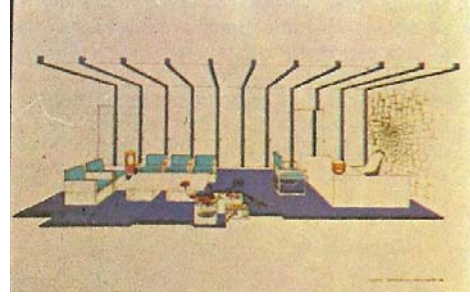
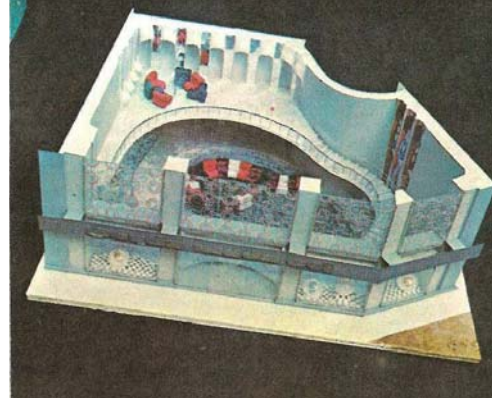
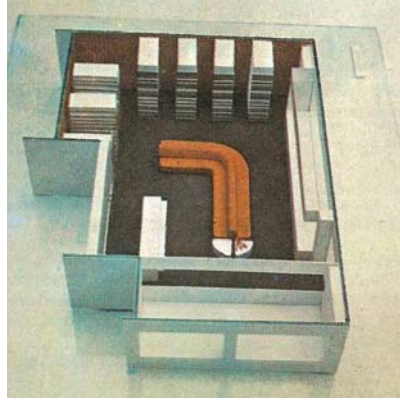


Figure 11: Student work samples from the Department of Furniture and Interior Architecture published in the State Applied Fine Arts School Catalog in 1967 (*Tatbiki Güzel Sanatlar Yüksekokulu Katalogu*, 1967)

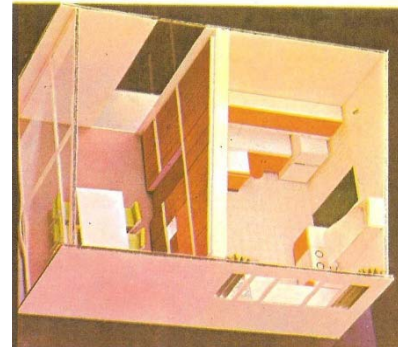
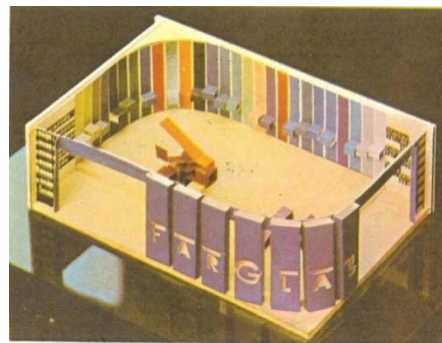
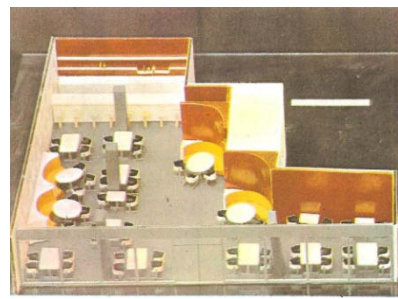
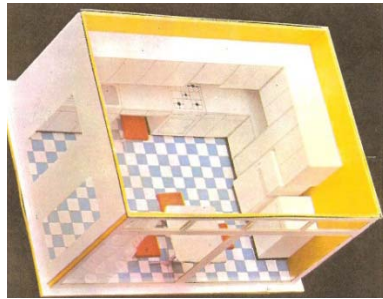


Figure 12: Student work samples from the Department of Furniture and Interior Architecture published in the State Applied Fine Arts School Catalog in 1972 (*Tatbiki Güzel Sanatlar Yüksekokulu Katalogu*, 1972)

In the Architecture and Structure course, the students were introduced general information about types of structures and buildings. This was followed by information on residential spaces. The focus in the first semester was on the interior components of houses, whereas in the second semester, students dealt with public buildings (*T.C İstanbul Devlet Tatbiki Güzel Sanatlar Yüksek Okulu Eğitim Öğretim Planları*, 1973: 23). As it constituted a significant part of the second year education when students began to take specialty courses, it can be concluded that furniture was given emphasis for the student's engagement in the profession. Besides indicating practices about furniture to be essential for the profession, the analysis of the course contents and objectives also indicate an emphasis on function and applicability in approaching the design of interior space.

3.2.3. Educational Approaches

Similar to the Academy of Fine Arts, individual education was given emphasis in the State Applied Fine Arts School. For this reason, the number of the students was kept low. Mustafa Aslier (1970: 33) states that maximum of 15 students used to be admitted to each department, and the reason for not admitting more students was the individual education model, which aimed to expose students' creativity. Aslier (1970: 33) states that the entrance examinations aimed to reveal the "creative" and "constructive" abilities of the students. Furthermore, the students were evaluated for their ideas, opinions and manners put forward by their previous work and conversations. The evaluation method of the School of the applicants demonstrates an emphasis on the students' achievements as well as their personal traits.

3.2.4. Interaction Among Departments

In the 1957 brochure of the School, the main purpose of the State Applied Fine Arts School was stated as educating experts, technicians and artists perfectly, who are necessary for the industry of the country (Ak, 2008). Thus, the School primarily aimed to promote industrial developments in Turkey. Following the principles of Bauhaus, the school had a unifying approach among arts and crafts. Some of the fundamental courses such as Technical Drawing (*Teknik Resim*), Writing (*Yazı*) and cultural courses such as History of Art were offered in all of the departments of the School. Instructors used to attend to the courses of different departments. Ak (2008: 59) reports that according to the 1958 documents, the core team in the Department of Furniture and Interior Architecture consisted of names with several backgrounds including Cevdet Koçak, who taught Composition and Furniture Styles courses, architect-engineer Ratıp Ertem from İstanbul Technical University, technician Oktay Uzel, sewing teacher Neriman Doğu and chemical engineer Hadi Tamer. The divergent background of the faculty indicates that the department was shaped around an interdisciplinary team.

Basic Design Education was fundamental for the State Applied Fine Arts School. There were two classes for Basic Design Education. The first class was for the Department of Decorative Arts and the Department of Furniture and Interior Architecture. The second class was for the Departments of Graphic Design, Textile, Ceramics and Tile-making (*Çinicilik*) (Ak, 2008). The students in the first class used to hold theoretical and practical studies, which was aimed to improve their creativity. Among the professional lessons were structure and construction, materials,

projection and perspective drawing of the objects. Writing lessons were given special importance. Practical compositions were being made by the use of materials such as wood, clay, plastic and metal.

Mustafa Aslier (1970) wrote that the first step to “creative forming education” was the Basic Design Education. He claimed that the students handled studies that related the creative power inside them with materials, techniques to treat the materials with the values that were previously created. The students studied on expressing the existing forms and colours in the surrounding world through tools for seeing and forming. They also explored the ways to form elements such as lines, surfaces, colours, spaces and time (Aslier, 1970) (see Figure 13).

The students, together with analysing the forms in nature, studied abstract elements for “constructive and subjective synthesizing studies” (Aslier, 1970: 34). Explaining how this education is expected to contribute to students’ achievements, Aslier (1970: 34) stated that:

Through the studies, power and direction of creative and constructive abilities of students are revealed. Their timidity on the way to creative forming, and their pseudo taste and habits are eliminated. In the studies, every type of forming tools, materials and possibilities for treatment techniques are being sought. In parallel to these multi-faceted free studies; examination of the newest art movements facilitates students to get acquainted with the modern taste of art.

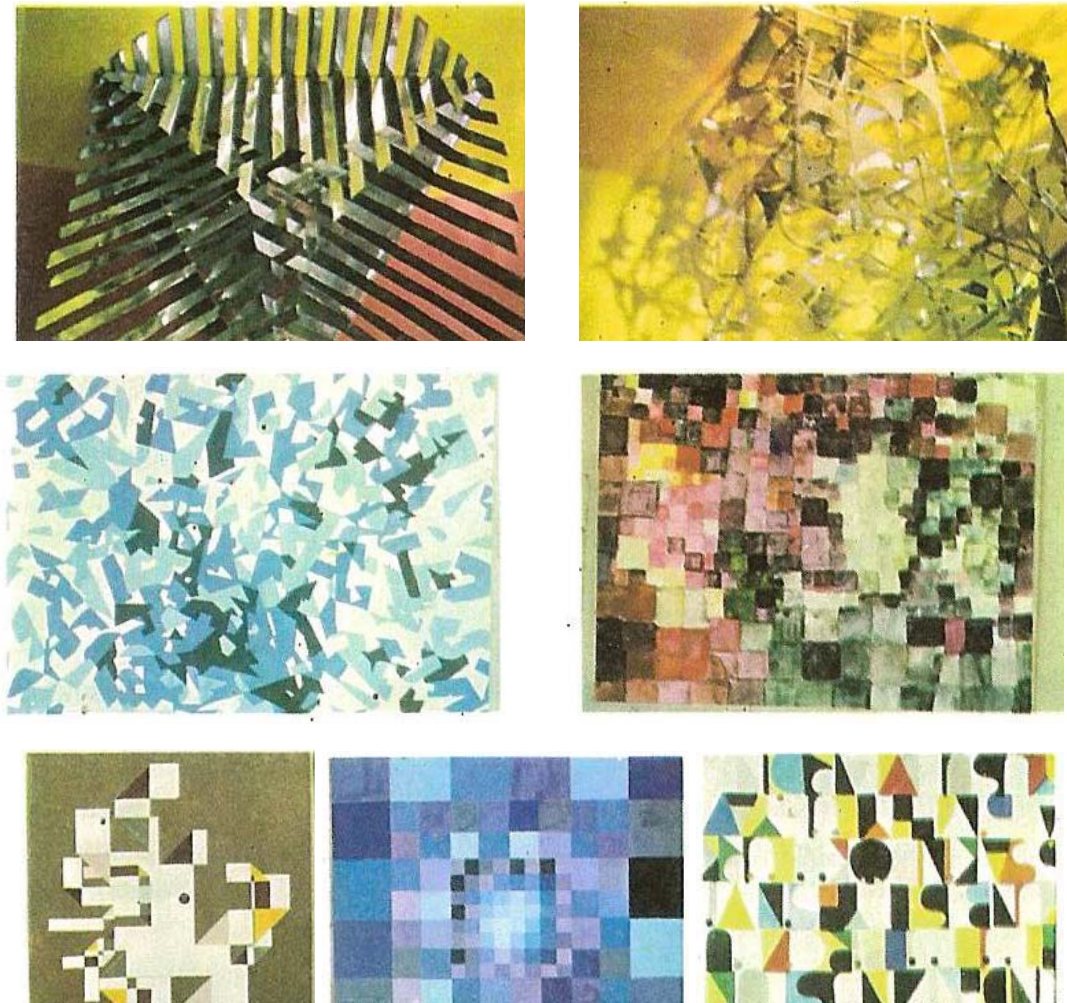


Figure 13: Two and three dimensional studies from the Basic Design Class (Ashier, 1970)

Such view expressed by Ashier (1970: 34) reveals that, together with encouraging students to deal with the principles of design, the program emphasized that the students develop a character that allows creativity and accomplishment of aesthetical taste. Along with the professional education given to the students, improving the character of the students was deemed necessary for a sufficient learning. By the second half of the 1970s, a dual atelier system emerged in the Department of Interior Architecture and Furniture Design. These were the ateliers of Interior Architecture and Furniture Design, and Product Design. From the latter, the Department of

Industrial Design emerged as a separate department in 1985 (*Marmara Üniversitesi Güzel Sanatlar Fakültesi*).

3.2.5. Foreign Influences

During its formation, the State Applied Fine Arts School benefited from the assistance of a German professor, Adolf Schneck, to a great extent. As the School wanted to apply Bauhaus methods, there were a high number of foreign instructors in the academic team and most of them were from Germany. Astrid Vollmer, Friedrich Rommel, and Dieter Jacop are among the influential foreign instructors who taught in the Department of Furniture and Interior Architecture (Ak, 2008). Besides accommodating foreign instructors, it can be followed by the press that the school also engaged in international activities especially with Germany (see Figure 14-15).



Figure 14-15: Print pastes from October 31, 1965 (Figure 14) and November 27, 1966 (Figure 15) from Yeni Gazete depicting international activities of the State Applied Fine Arts School

The Bauhaus influence in Turkey and adoption of Bauhaus educational model can be considered as a reflection of the proliferation of Bauhaus influence in many countries after the World War II. Following the War, several instructors from the Bauhaus School left Germany, and brought the Bauhaus principles to the educational systems of other countries. In accordance, the Beaux-Arts influence on design and architecture began to decrease. The experience in Turkey was a reflection of the world experience in that sense.

3.2.6. Gender Issues

According to the admission requirements in 1957, both male and female students used to enrol to the departments of the State Applied Fine Arts School (Ak, 2008: 224). The list of the students who passed the entrance examination shows that two female students and six male students for the Department of Ceramics, two female students and thirteen male students for the Department of Decorative Arts had passed the entrance examination. Two of the female students were graduates of high schools for girls, and the other two were the graduates of institutes for girls (Ak, 2008: 222). Besides, among the first students accepted to the Department of Furniture and Interior Architecture, who were 21 in total⁷, there were no female students. Similarly, there were not any female students in the list of the first graduates in the department among the total of ten students. Since the graduation requirements for application involved graduates from the institutes for girls, and there were female applicants for other departments, absence of female students can be considered as a lack of interest

⁷ The original document published in October 14, 1957 lists 21 male students who passed the exam for the Department of Furniture and Interior Architecture, however, four of the students in the list were stroke out.

of the female to the particular department, or insufficiency of the probable female candidates for passing the related entrance examination. In each case, the analysis of the lists indicating the first students who passed the exam and the first graduates of the department demonstrates that interior architecture education in the State Applied Fine Arts School did not provide grounding for the discipline to be perceived as an appropriate field for female students in Turkey. However, despite the lack of female students at the beginning of department's education, Türker Şencan, a 1979 graduate says that in his period of education, there was no dominance of a particular gender during his study (Şencan, personal communication, 2012). Thus, it can be argued that the gender preferences towards interior architecture education have changed as the interior architecture education evolved in Turkey.

CHAPTER IV

SUMMARY & DISCUSSION

The development of interior architecture as a profession was promoted by the related education introduced in Turkey. This study shows that certain approaches in education came forward during the emergence of interior architecture education in the country. These include the quest for proficiency of students' to attend the departmental education in the institutions, and emphasis on individual education. The students were expected to have background knowledge and skills related to their field both in the Academy of Fine Arts and the State Applied Fine Arts School. In this regard, the applicants were required to take qualifying examinations which included both verbal and practical examinations. The State Applied Fine Arts School also required its applicants to have engaged in practice, unless they were graduates of art or construction institutes, who would pursue their study on their previous branches. The given condition related with their previous education also indicates that the students were expected to have engaged in the related practices or acquired knowledge on what they will study further during their previous education. The previous achievements of the students were not the only evidences for students' competence in taking departmental courses. Along with conducting entrance

examinations according to which students were admitted, the Academy of Fine Arts and the State Applied Fine Arts School provided students with a fundamental education after their admission to the institutions. In the Academy of Fine Arts, the students who did not complete their secondary level of education in the Academy attended the “Preparatory Atelier” (*İhazari Atölyesi*) (Cezar, 1983b). Besides, a secondary level of education was provided by the Academy, which prepared the graduates of middle schools for their departmental courses by offering them studio education as well as several fine arts and cultural courses, until when the admission of middle school graduates was ceased. Similar to the preparatory atelier in the Academy of Fine Arts, the students who were admitted to the State Applied Fine Arts School used to attend a “General Preparation Class” (*Umumi Hazırlık Sınıfı*) (Ak, 2008). The process of ensuring a background knowledge and ability of students through examination, along with introductory education provided by the institutions show that there was an emphasis on preparing students for their departmental education, and it was an integral part of the educational experience.

Another issue came forth with regard to the educational approaches of both institutions was the emphasis on consideration of each student individually. Despite the growing numbers of applicants to the institutions, there was a concern to keep the number of students per atelier as low as possible in order to achieve a better attention of instructors to each student. In relation, Orhan Şahinler (1981: 14), a director of the Academy in 1981, noted that the Academy “did not endeavour for a quantitative growth, rather it tried to protect its quality, characteristics and traditions.” As stated by several instructors from the Academy and the School, students were considered as an essential component of education, and needed to be considered for their

personality traits (for example, Aslier, 1970; Erimez, 1983; Günal, 1983). Such perception emphasizes each student as a unique figure of education, who should be treated on its own way. The low number of students did not only improve interaction of the instructors with the students, but also encouraged the interaction of students from different departments, including their participation in each others' projects (Doğan, personal communication, 2012; Şencan, personal communication, 2012). These interactions were believed to contribute to the students' educational experience.

This study showed that since interior architecture education emerged in the Academy of Fine Arts within the Department of Decorative Arts, it had been in an interaction with decorative arts, as well as architecture and other fields of fine arts such as painting and sculpture. Furthermore, this interaction among disciplines had been encouraged by several instructors (Sue, 1941/1942; Temizan, 1946; Tollu, 1950; Berk, 1959). Considering that the first instructors of the Interior Decoration Atelier contributed the department to shape around furniture design, an interesting finding of the study has been the involvement of the faculty and students with a background education in fine arts such as painting and sculpture in furniture production. These include Kocamemi, a painter, who designed and produced wooden furniture in the Academy, and a group of students from the Department of Sculpture, who produced metal furniture. Their designs were used in several projects within or outside the Academy. Apparently, the Academy served as a medium for art and design activities, and several collaborative works were handled within the institution.

Similarly, the State Applied Fine Arts School provided an environment allowing interaction among disciplines. Different from the Academy, however, the School did not establish a department of architecture, and despite being considered as an important part of architectural practice, interior architecture education in the School remained in touch with the departments of fine arts rather than architecture. Being one of the essential courses in most departments giving interior architecture education in Turkey, Basic Design Education was first offered in the State Applied Fine Arts School (*T.C İstanbul Devlet Tatbiki Güzel Sanatlar Yüksek Okulu Eğitim Öğretim Planları*, 1973) which was followed by the Academy of Fine Arts (Mürtoğlu, 1973). Derived from the Bauhaus educational model, the course was considered as introducing the students with the basic principles of fine arts and design. Its method allowed discovery of the student through elaborating on the design elements such as forms, values and colours, within the design principles (Kabaş, 1973). In the Academy of Fine Arts, the course was offered as a result of a demand for bringing students of all departments together after 1967 as a new method for fundamental education, which was supported by some instructors, and received objections from others (Güngören, 1973). After the attendance of all departments to the course in 1969, several departments, pioneered by the Department of Architecture, demanded to educate their own students separately, and in the scope of their own departments (Cezar, 1983b: 32). This means that the method offered by Basic Design Education was not appreciated in the Academy as in the State Applied Fine Arts School, and a more profession-oriented education was considered necessary. The “Basic Professional Education,” offered by the Department of Interior Architecture at Mimar Sinan Fine Arts University today, can be interpreted as a result of such concern. By the Basic Professional Education, the students are

expected to superpose the principles of design with the components of their discipline to find a ground to apply what they achieved in the course (Tansel, 2007). In the State Applied Fine Arts School, a similar approach can be followed in the ways Basic Design Education is implemented. Introducing common principles of design, each department in the School used their own tools and materials throughout the course. These implementations demonstrate that, together with providing students with an environment where departmental interactions were possible, there was also a tendency to orient education to contribute to students' understanding of their own profession from the beginning of departmental education.

The study also reveals that both in the Academy of Fine Arts and the State Applied Fine Arts School, the Departments of Industrial Design were emerged from within the Departments of Interior Architecture/ and Furniture. In both of the institutions, there was a period when industrial design was handled with interior architecture, before it emerged as a discrete discipline. In the Academy of Fine Arts, the name of the department went under the name "Interior Architecture and Industrial Design" by 1972 until the separation. Similarly in the State Applied Fine Arts School, a dual atelier system emerged in the Department of Interior Architecture and Furniture Design by the second half of the 1970s. These were the Interior Architecture and Furniture Design, and Product Design ateliers. Emergence of the Department of Industrial Design as a discrete department in 1985 was from the Product Design Atelier. These analyses indicate that during its emergence, interior architecture education in Turkey was strongly linked to fine arts and industrial design.

This study reveals a significant contribution of foreign influences to the emergence of interior architecture education in Turkey, promoted by the foreign experts who became instructors in the Academy and the State Applied Fine Arts School, and native instructors who had educational or work experiences in the European countries. These influences allowed an international exchange among countries, and thus, the development of the field in Turkey had commonalities with the developments in Europe and the US, where the development of profession was pioneered.

Considering discussions on the titling of the profession in the international context which came forward in the US and the UK instances, the study reveals a similar concern in Turkey as to omit “decoration” and adaption of the terms “design” or “architecture,” which, in the Turkish experience, turned out to be “architecture.” During the professionalization process of interior design/architecture, professionals demanded to distinguish their practice from the earlier practices of designing interiors, which was referred to as “decoration.” Such tendency is evident in the transformation of titles of the professional organizations and departments of higher education to represent the field by the terms “interior design” or “interior architecture.” Similarly, the professionals who carried out practices associated with designing interiors used to be referred to as “decorators” (*dekoratör*) in Turkey. Parallel to the US and the UK where professionals wanted to be distinguished by title from those who practiced the profession with no educational background; there has been a tendency towards getting rid of the decorator title in the country. In an interview by Meltem Gürel in 2006, Sadun Ersin, an interior architect and a former head of the Decorative Arts in the Academy, states that “decorator is not a

professional title, rather it is a label given to those involved in decorative applications, such as painting walls, putting up wallpaper, and applying ornamental art” and states interior architect to be educated in subjects regarding “construction systems, equipment, documentation, and materials.” (Gürel n. d.). This statement put forward by Ersin significantly shows the concern to differentiate an interior architect from a decorator, who is considered as lacking sufficient knowledge.

Different from the US where “interior designer” was accepted as an appropriate title for the profession, this title was not adopted in Turkey. In a footnote of his article *Tatbiki Güzel Sanatlar Yüksek Okulu*, Mustafa Aslier (1970: 36) explains the term “designer” as follows:

...Design has the meaning of a conformation (look, form) which is planned and actualized. Today it is used for every human-made property, tool, machine and perceivable textures, colours and forms of buildings. Since the terms of “artist” and “decorator” do not express the one who makes the design, the term of designer was spread around the world together with the term design. It will be appropriate for us too to call the artists who make forming in the level of an engineer as designers.

As also pointed out by Aslier (1970: 36), the term “designer” has long been used in relation with the industrial designers in Turkey. Similar to Germany, where the official title of the profession has been “interior architecture” (*Innenarchitektur*), the title of “decoration” was replaced with “interior architecture” in Turkey. Similarly, the Department of Interior Architecture in the Academy of Fine Arts evolved from the Interior Decoration Atelier (*Dahili Tezyinat Atölyesi*) in the Faculty of Decorative Arts (*Tezyini Sanatlar/Süsleme Sanatları*) in the Academy of Fine Arts (Cezar, 1983b; Academy Record Book, 2003).

During its professionalization process, interior design/architecture has been challenging several problems with regard to establishment of its identity. One of these challenges in the US, one of the pioneering countries in establishing professional associations for interior design/architecture, has been the association of the profession with the female gender. This conception of the profession has been analyzed for its relevance during the emergence of interior architecture education in Turkey. The Academy of Fine Arts (formerly *Mekteb-i Sanayi-i Nefise-i Şahane*) began education as a school for male students. In 1914, an Academy for female students was established, and the two academies merged in 1925 (Cezar, 1983c: 14). Thus, in the time period when interior architecture education emerged in the Academy, female students were being admitted. However, the first graduates that we have founded the traces of from the Interior Decoration Atelier in the Department of Decorative Arts in 1930s were male students⁸ (Academy Record Book, 2003). Similarly, in the State Applied Fine Arts School which has been open to male and female students from the time of its establishment, we see that all of the first graduates of the Department of Furniture and Interior Architecture were male (Ak, 2008). Since there was no gender specification for the departments, considering the students who applied for the department, we do not see female as the dominant gender by which the field was preferred. In addition, the pioneering instructors of Interior Architecture in the Academy and the State Applied Fine Arts, and the first “decorators” of whom the traces can be found in the examined magazines were mostly male.

⁸ These are the students whose registration records included information indicating that the students were graduated from the Interior Decoration atelier (Academy Record Book, 2003).

For a better understanding of women's presence in the higher educational institutions during the emergence of interior architecture education, however, it is important to consider the conditions of women in relation with the higher education in Turkey after the foundation of the Republic of Turkey. Women's education was promoted after the foundation of the Republic of Turkey, as a part of Westernization policies, which referred to the endeavours to create a modern society by adopting implementations in Western countries. As the higher educational institutions began accepting female students, women were provided with a chance to participate in the professional sphere to practice professions which required higher educational certificate. The first woman graduates of architecture were graduated in 1934 from the Academy of Fine Arts (Özgüven, 2005: 47). Comparing Turkey with the Western countries with regard to the means of women's engagement in architectural practice, Özgüven (2005: 47) points out that whereas the Western women demanded to practice architecture, the women in Turkey were provided with that opportunity without such demand. It seems that during the earlier periods of Westernization in Turkey when women began to get involved with higher education, the main consideration was to accomplish a higher education, and the particular area of study remained of a secondary concern. Özgüven (2005: 52) states that some families considered architecture as a more appropriate profession for women than other types of engineering, and some families who did not want their daughters to be an artist, found architecture as an appropriate profession by considering it as a combination of arts and mathematics, concluding that "architecture was only a moderate solution for personal interests, successes, and pressure from family." Under the light of this historical context, the absence of female students in the early records of interior architecture programs of institutions can be linked to the perception of the field less

preferable than others, as well as the low number of women who took higher education. In each case, the analysis in this thesis does not prove a female dominated grounding for education of the developing profession of interior architecture in Turkey. This analysis focuses on the first students who took interior architecture education. Further questions can be raised to explore the gender preferences for interior architecture programs in the following periods.

CHAPTER V

CONCLUSION

This thesis elaborated on the emergence of interior architecture education in Turkey at the Academy of Fine Arts and the State Applied Fine Arts School until the 1980s. It shed light on educational considerations and foreign influences affecting the direction of education. This thesis also examined the interaction of interior architecture with other disciplines in these educational institutions, and revealed that the early development of the field was interrelated with the fine arts and industrial design. Finally, it compared the experiences in Turkey in terms of conception of the profession with regard to its title, and gender based attributions to it, to the prominent countries where these issues emerged. It concluded that similar to these countries, naming of the profession in Turkey has been linked to its evolvement, and the title of “interior architecture” was considered as an indicator of its professionalization by distinguishing itself from mere decoration. In order to understand the preference of education on a gender basis, the first students in the related departments of both institutions were analyzed for their gender. The result of this analysis did not prove a female dominated grounding for interior architecture education in Turkey.

In its relatively short history, interior architecture education in Turkey has confronted important changes and transformations throughout. These rapid developments make it important to further the research on the emergence and development of the education, in order to define its position and construct its history. This thesis contributes to the studies on the history of interior architecture education in Turkey. Providing analyses on the first two institutions where this education emerged, it serves for a better understanding of the transformations onwards. Examining links with the international context, it also enriches the understanding of interior design/architecture globally. As a result of this study, it is suggested that instead of omitting the versatility of the grounding of interior architecture, the enriching components of the profession can be further invested to develop a comprehensive understanding of the profession, and interrelation of fine arts and design disciplines.

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APPENDIX: Reduction of Print Pastes about the State Applied Fine Arts School

**Örnek
bir
Müessesese**

Çok büyük bir rağbet gören tathiki Güzel Sanatlar Okulu geliştirilmeye muhtaçdır



Bu okulun halen 192'si erkek, 83'ü kız olmak üzere 275 öğrencisi var

5 October 1963 – Yeni Sabah

Tatbikî Güzel Sanatlar Okulu

17 Haziran 1957

BİRİNCİ DEVRE : Bu devrede memleket sanayinin ihtiyacı olan Artistik Eğitim ile birlikte mesleğin tekniğini us

İKİNCİ DEVRE : Bu devrede ise endüstri ve el sanatlarının muhtaç olduğu mesleğin tekniğine hâkim, yeni buluşlar meydana getirmeye muktedir, mütehasıs elemanlar yetiştirilir. Yüksek derecedir.

Bölümler

Tatbiki Güzel Sanatlar Okulunun Mobilya ve İçmimarlık, Grafik Sanatlar, Dekoratif Resim, Tekstil Sanatları, Keramik Sanatları olmak üzere 5 bölümü vardır.

MOBİLYA VE İÇMİMARLIK BÖLÜMÜNDE : Binaların iç planlarını, içinde kullanılacak eşyanın biçim ve renklerini görevlerine uygun ve zevkli bir şekilde tasarlayıp gerçekleştirebilecek sanatçı elemanlar yetiştirilir.

GRAFİK SANATLAR BÖLÜMÜNDE : Brosür, kitap gibi her çeşit yazılı ve resimli reklam malzemesini yeni, zevkli ve tesirli bir şekilde kompozit edip gerçekleştirebilecek sanatçı elemanlar yetiştirilir.

DEKORATİF RESİM BÖLÜMÜNDE : Serbest resim havası

na bağli olarak her türlü duvar resimleri ve dekorasyonu için gerekli teknik bilgi ve becerikliliğe sahip yaratıcı elemanlar yetiştirilir.

TEKSTİL SANATLARI BÖLÜMÜNDE : Tekstil endüstri-

zinde İstanbul'da kurulumıştır. Okul iki devredir. Her devrenin öğrenim süresi 2 yıldır. Amaç, endüstri ve el sanatları ürünlerinin form, desen ve teknik kalitesini yükseltmek, çağdaş seviyeye ulaştırmak yönünden duyulan ihtiyacı karşılamaktır.

mizin muhtaç olduğu tekniği de bilen sanatçı elemanlar yetiştirilir. Öğretim doküma ve basma desenleri ile halı ve kilim gibi kiriltili doküma alanlarını içine alır.

KERAMİK SANATLARI BÖLÜMÜNDE : Keramik ve porselen çalışmaları için el becerikliliği ve teknik bilgilere sahip, biçim ve dekorasyon alanında yaratıcı çalışmalar yap-

ın suçu ile çıkarılmış olmamak, iyi ahlaklı sahibi olmak,

Adaylık kaydı zamanında yaptırmak.

Seçme imtihanlarında başarı göstermek.

Kayıtlar Eylül ayının 15 gününe başlayacak ve 20 günü sonra erecektir. Aday kayıtları okula hazırlanmış kayıt senetlerini hâiz olduğunu bildiren bir istek listesi ile yapılır. Kayıt yaptıran adaylara fotoğraflı imtihana giriş kartı verilir. Adaylar bu belgeyi imtihan süresince yanlarında bulundurmamak zorundadırlar. Esas kayıt, seçme imtihanlarının kazantmasından sonra yapılır.

ESAS KAYIT İÇİN İSTENEN BELGELER ŞUNLARDIR :

- 1. Diploma yerini tutacak geçici belge.
- 2. Nüfus hüviyeti cüzdanı aslı veya onanmış örneği.
- 3. Sağlık raporu ve ası kâğıdı, (rapor okul doktorundan) doktor bulunmadığı takdirde resmî bir tabibden alınır.
- 4. 20 adet 4.5 X 6 cm. büyüklüğünde fotoğraf (alimünâit fotoğrafı olmaz) ince düz mat, kâğıt olacak.

Kayıt ve kabul şartları

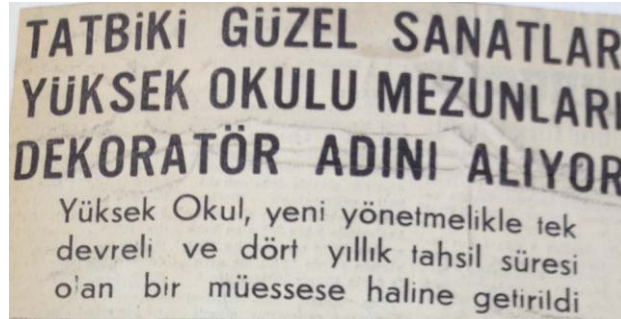
Birinci devreye kayıt ve kabul için aşağıdaki şartlar aranır :

- 1. Türkiye Cumhuriyeti vatandaşları olmak,
- 2. Kız Enstitüsü, Erkek Sanat, Yapı, Kimya Sanat, Mensucat Sanat Enstitüleriyle Matbaacılık Okulu, Kız ve Erkek İlk Öğretmen Okulu ve Ticaret Lisesi mezunlarıyla bu okullara denkliği kabul edilmiş bir okul mezunu olmak veya lise onbirinci sınıfa doğrudan geçmiş bulunmak,
- 3. 24 yaşından büyük olmamak,
- 4. Sağlam ve sıhhatli olmak,
- 5. Herhangi bir okuldan disiplin

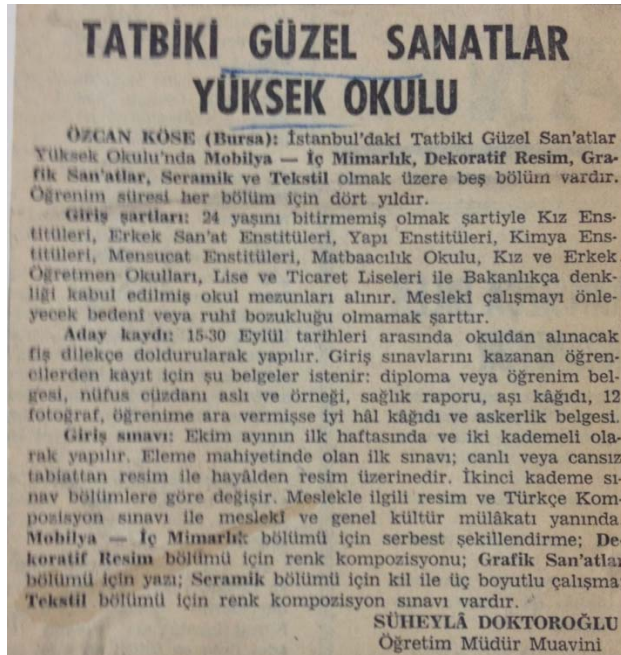
12 June 1965 – Milliyet



30 July 1965 – Milliyet



1 August 1966 – Yeni Gazete



12 August 1966 – Milliyet

Güzel Sanatlar Galerisinde öğrenci işleri

ANKARA, (Y.G.) — Milli Eğitim Bakanı Orhan Dengiz, önceki gün burada, Güzel Sanatlar Galerisinde, onuncu öğretim yılını idrak eden İstanbul Tatbiki Güzel Sanatlar Okulu tarafından öğrencil çalışmalarından meydana getirilen retrospektif sergiyi açmıştır. Sergide, okulun beş bölümünü teşkil eden grafik resim, dekoratif resim, seramik, tekstil ve içmimarlık çalışmaları na ait muhtelif örnekler bulunmaktadır. Yüzlerce eser ihtiva eden sergi Ankara sanatseverleri arasında büyük ilgi uyandırmış ve büyük bir kalabalık tarafından gezilmiştir. Kurulduğundan bu yana on yıl geçen ve altı yıldanberi de Tatbiki Güzel Sanatlar arasında sanayileşen

memleketin ihtiyaçlarına cevap verecek elemanları, artistleri yetiştiren müessesedeki öğrencilerin çalışmaları takdirle karşılanmıştır.



Tatbiki Güzel Sanatlar Yüksek Okulu öğrenci çalışmalarının sergilendiği Güzel Sanatlar Galerisi'nden enteresan bir köşe..



Tatbiki Güzel Sanatlar Yüksek Okulu Tekstil bölümü asistanlarından Reyhan, büyütülmüş kumaş desenleri önünde..

29 November 1966 – Yeni Gazete