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## Interior design education programs during historical periods

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### Abstract

Interior architecture education includes undergraduate and post-graduate programs under different units. There are pre-design and after-design periods in interior architecture. Interior architect takes part in the team that achieve periods from the first stages of space design to the completion of the application, presents contemporary, genuine and innovative solutions for space design. Accomplishing livable spaces for each developing user of today is the responsibility of the interior architect. The question of where the mission of interior architect starts and where his/her responsibility ends is quite significant for the success of education. Education in this field, in which the aim is bringing genuine designer identity for interior architect candidates, is a whole of courses, workshops, projects, sketches, seminars, site trips, other related works and graduation project.

Interior architecture education has some differences from preliminary periods until today. The initial institutions that forms the beginning of interior architecture education in Turkey are State Academy of Fine Arts and Collage of Applied Fine Arts. These two institutions constituting the base of interior architecture education have a crucial significance. During historical periods, different undergraduate and post graduate programs were generated special for the interior architecture institutions' structure and features that continuing the existence of space design tradition. Degrees of certificates are diverse in interior architecture field as well. Post graduate programs have an essential role in periods of raising academicians. These programs should have flexible structures in terms of specialization areas for contribution to academic and scientific development. Interior architecture programs consists of scientific and artistic works, current tendencies, innovative approaches for the future and areas that forms the memory of the profession in the frame of inter-disciplinary educational approach.

Formation of the programs are based on sustainability of corporate identity, and innovative approaches are developed for art and design issues due to contemporary understanding. In the frame of this approach, it is aimed to raise professionals who able to think analytically for the future by following current, technical and technological developments, able to use necessities of the profession in the concept of today's circumstances and opportunities, able to harmonize our features of essential corporate identity with the knowledge of other science areas, in addition to traditional interior architecture education. Programs foresee the embracement of an inter-disciplinary approach due to the nature of interior architecture professions and aims to expertise on analytical thinking in science and art intersection.

In this study, interior architecture education in Turkey is examined in detail during historical periods, importance of undergraduate and post graduate programs and diversities in education system for different programs are addressed for the contribution of academic and scientific developments in this area.

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*Keys words:* Interior architecture, under-graduate, master, proficiency in arts, Ph.D. education.

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### 1. Introduction

In Turkey, the 'interior design education' has had a special place from the first days on which it started to today. Because, it contains both scientific and artistic fields. The education fiction has been established by combining the art with the scientific studies. In the education staff, not only the interior architects have gathered, but also the various

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sciences and art branches such as architect, painter etc. have come together. The spaces should also meet the personal requests in addition to their functional characteristics. The fulfilling of these requests is also an important objective. The spaces are designed and shaped with the most appropriate material and technology by being dealt with the social, physiological and psychological terms according to the user requests in a way they will meet their functions under the light of the fundamental principles. Making the space livable is under the responsibility of the interior architect. For the gaining of the vocational identity in the field of the interior architecture and the fulfilling of the user request by the designer and the development of the original and innovative thought, the education is very important. In the field of the interior architecture, there are undergraduate and master programmes which includes all knowledge and methods of the profession and in which the science and art education are given. In these programmes, in addition to the theoretical knowledge accumulation, the skills of reaching to the creative solutions on the space and space hardwares and developing the creative thought and developing scientific methods to the designer and catching the original approaches are gained.

While the world is changing with an unbelievable speed, the field of interior design also encounters with the changes and shows continuously development. For coping with the change in the education system and keeping pace with such a dynamism, our unchanged principle is the continuous learning and development. Within this development, the interior architecture has gained a situation which requires new expertise fields. The method developments in the production, developments in the material, the changes in the user requests and the new concepts arising in the design require the targeting of a design order which is open to the time and developing the education system. The interior design reveals an interdisciplinary attribution not only at the implementation stages but also at the education system. The field of the interior design requires the design and implementation by sharing with a wide expert group. Due to the developed technology, having expertise in the interior design is also inevitable. Therefore, the interdisciplinary interaction is important in the education system. In the interior design education, the undergraduate and master programmes should be formed as a process which is required to be dealt with not only in terms of the development of the creative thought, but also in terms of giving fruits and being oriented to the implementation.

## 2. Interior Design Education in Turkey in the Historical Process

When being dealt within the historical process; the institutions establishing the foundation of the interior design education system in Turkey are

\* Devlet Güzel Sanatlar Akademisi (D.G.S.A) (State Academy of Fine Arts) and

\* Tatbiki Güzel Sanatlar Yüksek Okulu (College of Applied Fine Arts).

These two institutions ensuring that the space design tradition continues its existences have importance in terms of the "internal design education". Also, it is a big stage in terms of putting the interior design education in an academic discipline. The first education institution that educated interior architect in Turkey is the Devlet Güzel Sanatlar Akademisi (State Academy of Fine Arts).

The official name of the Devlet Güzel Sanatlar Akademisi (D.G.S.A) (State Academy of Fine Arts) is "Mekteb-i Sanayi-i Nefise-i Şahane". In Sanayii Nefise, the education started in 3rd March 1883. "It was transformed into the *Güzel Sanatlar Akademisi (Fine Arts Academy) in the year of 1928. By this way, it became the first higher education institution having the name and status of the Academy*" (GIRAY, M., 1983, p.1-4).

*"With the adaptation of the Academy in the Turkish Language by getting the name of the Devlet Güzel Sanatlar Akademisi (State Academy of Fine Arts) by Sanayii Nefise Mektebi in which the education was given in the fields of painting, sculpture, architecture and decoration at the high levels, the honor of the establishment of an academy in which the high art education was realized in Turkey has belonged to the Turkish nation"*(TANSUĞ, S., 1986, p.158).

As Küçükerman mentioned in the article titled 'TURKISH ART IN 1970 – INTERIOR ARCHITECTURE', *"According to a law current in the time of Abdulhamid, the academy students were exempted from the military service and the academy students were given the Education Medals. The Sanayii Nefise Mektebi students and graduates also had these rights"* (The brochure which was published due to the 85th anniversary of the establishment of D.G.S.A., p.9; Cited by:KÜÇÜKERMAN, Ö., 1970, p.34).

*"The most important innovation and development in terms of the organization in the year of 1914 is the establishment of the department of the ornamentation. Avni Lifij is the first teacher of this department. When the duty of Philipp Ginther started, the department developed a little more. In the following years, this development also continues. For time to time, some changes were made in the regulation of Sanayi Nefise Mektebi. In the regulation belonging to the year of 1911, the education duration is 5 years for the painting department after the preparation class and 4 years for the architecture and sculpture departments and three years for the engraving department. In the regulation belonging to year of 1924, there are the names of two new departments. One of them is the department of Ornamentation and the other is Painting Teaching Department. By this way, the department of Ornamentation which was established one year ago entered to the regulation for the first time"* (GIRAY, M., CEZAR, M. and ERKÜN, S., 1983, p.20).

“Namik İsmail who was assigned to the directorship of the academy in the June of 1927 saw the International Decorative arts exhibition opened in 1925. Namik İsmail who was affected from this exhibition desired the essential structuring of the Decorative arts education in Turkey. In this respect, the putting of the Decorative Arts department which is the ornamentation branch of the academy with its old name on the foundations which are appropriate for the development was possible with the efforts of Namik İsmail and the department of the ornamentation reached to its expertise studios with the new personnel. In the year of 1929, the ceramics workshop became active. In the year of 1929, to the department of the ornamentation, a master named Philipp Ginther was brought. Ginther who started the duty in 17 January, 1929 also did the duty of the department chairmanship. Ginther established an interior design studio. By this way, the number of the expertise studio in the department of the ornamentation increased to three. Ginther gave the interior architecture courses in the department of architecture. In the years in which Ginther did the duty of the department chairmanship, one more studio was established in the department of the ornamentation having the name of the General Ornamentation” (GIRAY, M., CEZAR, M. and ERKÜN, S.; 1983, p.23). The interior design education which was shaped with the light shedding ideas of Prof. Philipp Ginter who was appointed as the department chairman has continued its development on this foundation.



Fig. 1: During revision in the Interior Architecture studio by Philipp Ginther (1929-1937) Prof. A. Demir Archive; (Demir, A., 2012, p.18, Foreign Masters in the Fine Arts Academy in the light of the Old Documents, from Philipp Ginther (1929)- to Kurt Erdmann, Mimar Sinan Fine Arts University Publication, Istanbul).

“According to the regulation of the department of the Ornamentation Arts dated 1934, the education duration of this department was four years as the first year being preparation class and the following three years being the expertise workshops studying. The expertise workshops had the names of General Ornamentation, Graphic, Taling and Interior Ornamentation. The secondary school and regional arts school graduates and the ones who were successful in the skills examination to be made related to the decorative arts were admitted to this department. In the regulation dated 1934, the Interior Ornamentation workshop was the form of the current Interior Design Workshop (GIRAY, M., CEZAR, M. and ERKÜN, S., 1983, p.24).

“In the year of 1959, the education durations of the current departments in the academy were made equal to each other in terms of years. By this way, both the word of ‘Academy’ was added to their names and their education durations became 5 years. In the years in which Hüseyin Gezer was in charge of the Academy Directorship, the endeavors for making the Academy education to fulfill the needs of the day better were started. As a result of the endeavors of the development of the academy education, the implementation of making the students in all departments of the Academy pass through a common education in the first year was started. The benefit of this common workshop pre-education was started to be discussed without passing of too much time over the fundamental education application. Firstly, The Department of Architecture wanted to realize it according to its own conditions in its own scope by drawing its student from the Fundamental Education workshop giving courses to the whole Academy. In the following years, the similar behaviours were also observed in the other departments.” (GIRAY, M., CEZAR, M. and ERKÜN, S., 1983, pp.32,34). This point of view was at issue also for the Interior Design.

The education staff and studios related to the interior design throughout the historical process in Sanayii Nefise;

**1883-SANAYİ-İ NEFİSE MEKTEBİ/MEKTEB-İ SANAYİ-İ NEFİSE ŞÂHÂNE**

OSMAN HAMDİ (1842-1910)

**1914-GARP TEZYİNİ SANATLARI ŞUBESİ (WESTERN ORNAMENTATION ARTS BRANCH)**

AVNİ LİFİS (1886-1927), TITOLAGUIER (1925-1926)

**1929-TEZYİNİ SANATLAR ŞUBESİ-DAHİLİ MİMARİ ATÖLYESİ (ORNAMENTATION ARTS BRANCH – INTERIOR ARCHITECTURE STUDIO)**

PHILLIP GINTHER (1929-1937, Department Chairman), HAYATİ GORKEY (1936-1969), SABRİ BERKEL

**1939-DAHİLİ MİMARİ ATÖLYESİ (INTERIOR ARCHITECTURE STUDIO)**

MARIE LOUIS SUE (1939-1943), AHMET ZEKİ KOCAMEMİ (1929-1959),

EDİP HAKKI KÖSEOĞLU (1932-1967), OSMAN KENAN TEMİZAN (1943-1953), EMİN BARIN,

MUHSİN DEMIRONAT(1945-1946), SAMİ KIRDAR (1945-1960), HALİL DİKMEN,

NEJAT DİYARBEKİRLİ, SEFA Ş. ERKÜN, UTARİT İZGİ, HAYATİ GÖRKEY (1936-1969)

**1955-YÜKSEK DEKORATİF SANATLAR BÖLÜMÜ İÇ MİMARİ ATÖLYESİ (HIGH DECORATIVE ARTS DEPARTMENT INTERIOR DESIGN STUDIO)**

HAYATİ GÖRKEY (1936-1969), SADUN ERSİN, HAMDİ ŞENSOY, MALİK ÇADIRCIOĞLU,

VASİF TUZLACI (1959-1960), TURGUT KAVUR, ÖZDEN ERGÜNER, NİJAD SİREL, NUSRET SUMAN,

ZEKİ FAİK İZER, SUNA K. ALEMDAĞ (1962-1969), GÜNDÜZ GÖLÖNÜ (1965-1980),

GEVHER BOZKURT, YILMAZ MORÇÖL, NURİ DOĞAN, ÖNDER KÜÇÜKERMEN (1965-2006),

ÜNAL DEMİRARSLAN, ALTAN F. GÜRMAN (1967-1976), OYA BOYLA

**1971-GÜZEL SANATLAR AKADEMİSİ İÇ MİMARLIK BÖLÜMÜ (FINE ARTS ACADEMY INTERIOR ARCHITECTURE DEPARTMENT)**

PROF. SADUN ERSİN (Interior Architecture Department Chairman)

In the education staff of the studios which were realized related to the interior architecture in the historical process in Sanayii Nefise, the different vocational groups also took place from the architect to the painter.

*“The ones making design are required not to be far away from the thought of protecting the environment, humanity and world first of all. This feature is an extremely important point of view and even it is a very important objective. The Sanayi-i Nefise Mektebi which was the source of the today’s Mimar Sinan Fine Arts University and which was established in the year of 1883 was established to catch the Industrial Revolution in a way. In 1970’s, this also gave us the chance of brightening the fire of an inheritance which was left to us 100 years ago. By making this important trace continued, the training under the roof of the Fine Arts Academy was started”* (KÜÇÜKERMEN, Ö., p.22-23, 2005).



Fig. 2: Mimar Sinan University, Istanbul (Photographer: I.Fitoz, 2014.)

In the Academy which was established in the year of 1883,

“The studios established in the year of 1930: General Ornamentation Interior Architecture, Ceramics, Poster

***In the year of 1938:*** Poster studio; Poster and Photograph

***In 1938-39:*** General Ornamentation was changed as the Fabric Patterns studio.

***In the year of 1941-42*** The Fashion studio was opened; in ***1958-59*** it was changed as the Theatre Decors.

*These branches were gathered under the name of the Decorative Arts Department. In the department, the studio which primarily got the name of the Decoration and then the name of the Interior Architecture is the institution which educates interior architect for years”*(KÜÇÜKERMEN, Ö., 1970, p.34).

“For various reasons, this institution had changes from time to time. It cannot be said that these changes were radical and complete. However, in the last years and during the Education Reform works, whether the Interior Architecture studio is a field of expertise which is in the Decorative Arts Department or which is dependent on the Architecture Department was discussed” (KÜÇÜKERMEN, Ö., 1970, p.34). In the historical process, the interior architecture education was also continued as depending on the different departments.

“It is understood that the decoration department taking place in the State Academy of Fine Arts during the directorship of the Namık İsmail formed the basis for the education works in the field of the interior architecture and industrial design. The works of the artists working independently and gradually within the framework of this department that tended to the field of the furniture, chair and table design appeared and at the same time, this showed a development on which the expertise on the iron and wooden material was ensured. At the education stage in which the interior architecture and industrial design were dealt together, it is observed that the artists also entered the increasing relations with the mass production mechanism in the factories” (TANSUĞ, S., 1986, p.235).

“In the year of 1953, the iron studio was established in the Academy and there, the works related to the furniture and sculpture were started to be realized. During this period, it was ensured that also the Turkish artists participated to the works of Groupe Espace which Tarık Carım, Andre Bloc and their friends who were in France established. By this way, the group which was established under the chairmanship of Hadi Bara with the gathering of Tarık Carım, İlhan Koman, Sadi Öziş, Şadi Çalık, Zühtü Mürüdoğlu started their works in this iron studio” (KÜÇÜKERMEN, Ö., 1970, p.35).

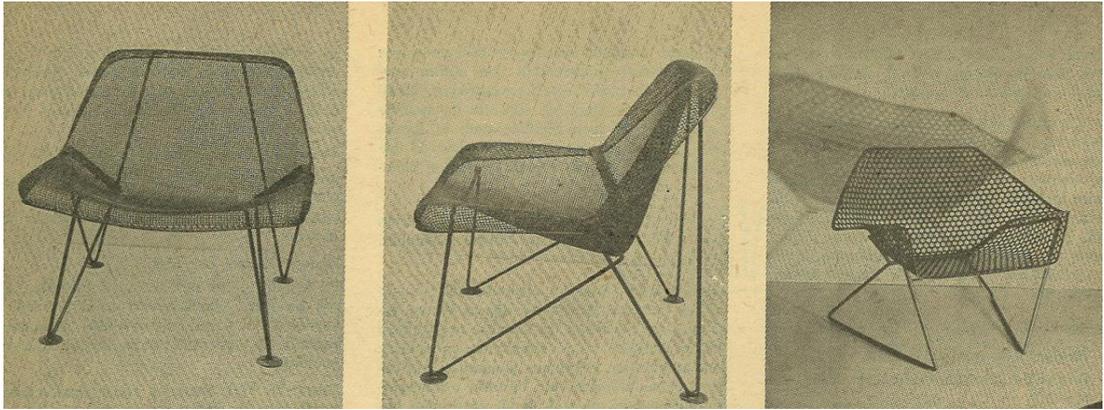


Fig 3: Samples from İlhan Koman and Sadi Öziş's works that have been started in 1953 (KÜÇÜKERMEN, Ö., 1970, p.36)

“The second institution giving education related to this issue is the College of Applied Fine Arts. “The areas that the State College of Applied Fine Arts covers are interior architecture, decorative painting, graphic, ceramics and textile” (TANSUĞ, S., 1986, p.240).

This Institution also draws its own management by saying that, “It is a high degree education and research institution that gives artistic, technical and scientific training and education in the field of the Applied Fine Arts and educates the creative and constructive artists that our industrial and handicraft arts need which are authorized in making new inventions and implementing them” (Introductory Brochure of the College of Applied Fine Arts; Cited by: KÜÇÜKERMEN, Ö., 1970, p.35).

“In the College of Applied Fine Arts, as being in the today’s structure as being one of the sections of Dolmabahçe Palace in Beşiktaş in 27 October 1957, the following 5 departments were opened:

- \*Furniture and Interior Architecture ,
- \*Decorative Painting,
- \*Graphic Arts ,
- \*Ceramic Arts,
- \*Textile Arts” (KÜÇÜKERMEN, Ö., 1970, p.35).

In the State College of Applied Fine Arts which started training by being established in the academic year of 1957-58 “For the Furniture – Interior Architecture department: such an introduction is made as that in the department the persons who can design and realize the interior plans of the buildings as being appropriate to the form and colors and functions of the items to be used in them and in a pleasurable way are educated” (College of Applied Fine Arts Interior architecture, Furniture Department Introduction Brochure; Cited by: KÜÇÜKERMEN, Ö., 1970, p.35).

With inclusion of the interior architecture courses to the education programme, the tables showing the ones graduating from this branch as are as follows.

Table 1: The ones completing the interior architecture according to the years in Devlet Güzel Sanatlar Akademisi (State Academy of Fine Arts) (D.G.S.A.) (KÜÇÜKERMAN, Ö., 1970, p.35).

YEAR	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69
NUMBER OF GRADUATE	8	11	35	42	21	22	31	19	12	3	5	11	6	11	8

Table 2: Number of Students enrolled to the College of Applied Fine Arts Furniture –Interior Architecture department (College of Applied Fine Arts Introduction Brochure; Cited by: Küçükerman, Ö., 1970, p.35)

1 st GRADE			2 nd GRADE			3 rd GRADE			4 th GRADE			TOTAL		
M	F	T	M	F	T	M	F	T	M	F	T	M	F	T
11	5	18	5	10	15	11	6	17	13	2	15	40	23	63

Table 3: Number of Students enrolled to the Mimar Sinan Fine Arts University Interior Architecture Department Undergraduate Programme in the year of 2014

1 st GRADE	2 nd GRADE	3 rd GRADE	4 th GRADE	TOTAL
31	38	38	123	230

\*The number of students who were transferred with the horizontal transfer : 4 Persons

\* The number of students who were transferred with the vertical transfer : 2 Persons

\* The number of students who were transferred as intra-university transfer : 4 Persons

The Graduation Situation of the Undergraduate Programme in the year of 2014 : 24 Persons

Table 4: Number of Students enrolled to the MSFAU Interior Architecture Master Programmes in the year of 2014

MASTER			PROFICIENCY IN ARTS			DOCTORATE			INTEGRATED DOCTORATE			TOTAL		
M	F	T	M	F	T	M	F	T	M	F	T	M	F	T
50	103	153	3	8	11	11	24	35	-	2	2	64	137	201

Table 5: MSFAU Interior Architecture Master Programme Graduation Situation in the year of 2014

MASTER	PROFICIENCY IN ARTS	DOCTORATE	INTEGRATED DOCTORATE	TOTAL
7	0	2	2	11

As seen in the tables, the number of students enrolled to the College of Applied Fine Arts Furniture – Interior Architecture department is 63 and the ones getting certificates was 42 persons in the year of 1957, and was 3 persons in the year of 1964, the number of students enrolled to the undergraduate and master programme in the year of 2014 in the fall semester in MSFAU Interior Architecture Department is 431, the graduate of the undergraduate programme is 24 persons, and the graduate of the master programme is 11 persons.

### 2.1. Interior Architecture Undergraduate Education

Today, in Turkey, the training in the field of the interior architecture is made continued in the departments of 'Interior architecture' and 'Interior architecture and Environmental Design'. The undergraduate programmes take place within the scope of the different faculties in the different institutions. These faculties are as follows:

\*Faculty of Architecture,

\*Faculty of Fine Arts,

- \*Faculty of Architecture and Design,
- \*Faculty of Engineering and Architecture,
- \*Faculty of Arts and Design,
- \*Faculty of Fine Arts and Architecture,
- \*Faculty of Fine Arts and Design,
- \*Faculty of Fine Arts Design and Architecture

In these faculties, the admission conditions to the Interior Architecture undergraduate programme also differ. According to the institutions, the students are admitted via the Central system, special skills examination. The undergraduate certificate titles are as follows:

- \*Interior Architect,
- \*Interior Architect and Environmental Designer.

## 2.2. Interior Architecture Master Education

Today, in the development of the interior architecture expertise areas and in the education of the academicians, the importance of the master education is great. The interior architecture master programmes are executed under the different Institutes. The institutes to which the interior architecture master programmes are affiliated are as follows;

- \*Institute of the Sciences,
- \*Institute of the Fine Arts,
- \*Institute of the Social Sciences

Interior architecture master education programmes are as follows:

- \*Master Programme
- \*Programme of the Proficiency in Arts
- \*Doctorate Programme
- \*Integrated Doctorate Programme

In addition to the getting of expertise in the vocational field, also for the processes of educating academic staff, these programmes taking place in the master degree education gain importance. Within the content of the ÖYP (Öğretim Üyesi Yetiştirme Programı – Teaching Associate Educating Programme) for education academicians, the training is also given in these programmes.

### 2.2.1. Interior Architecture Master Education Master Degree Programme

The interior architecture master degree programme includes the scientific and artistic works, the current trends that the interior architecture discipline follows and the future oriented innovative approaches and the fields of the expertise related to the space design within the content of the interdisciplinary education understanding. In the formation of the programme, providing the continuity of the vocational identity is taken as basis and due to the contemporary understanding, an innovative approach has been brought to the art and design issues. This programme aims to get specialized in the vocational fields. The education fiction of the programme is oriented for getting expertise.

### 2.2.2. Interior Architecture Master Education Programme of Proficiency in Arts

The interior architecture programme of proficiency in arts aims to educate the individuals who can reflect the interdisciplinary approaches that can evaluate the space design and aesthetic understanding with an artistic point of view by putting forward the artistic features of the education. The interior architecture programme of proficiency in arts has been established for the purposes of the evaluation of the today's interior spaces from a different point of view by foreseeing the development of the interaction between the art fields in the name of the continuity of the vocational identity within the framework of the artistic tradition and reinforcing the place of the aesthetic values in the space design. It has been aimed that the students educated in the direction of this objective get expertise in the intersection of the artistic disciplines with an authentic work within the framework of the interior architecture basic field.

### 2.2.3. Interior Architecture Master Education Doctorate Programme

In the interior architecture doctorate programme;

- \*In addition to the traditional interior architecture education
- \*educating the individuals who can think analytically for future by following the current techniques and technological developments,

- \*who can use the requirements of the profession within the content of the today's conditions,
- \*and adding innovations to the science in the field of the interior architecture and developing new scientific methods,
- \*and getting expertise with authentic scientific work are targeted.

### 3. Conclusion

**A- Primarily, making a space livable is under the responsibility of the interior architect. The interior architect pays attention to the human and environment relations with importance multi dimensionally.**

The livability of spaces is provided with the good establishment of the user and environment relations by dealing with it with its social, physiological and psychological terms. The spaces should meet the personal requests. In addition to the functional characteristics, the identity is also important in the space design. The space also has an identity and can find meaning with all of its concrete and tangible components.

**B- The spaces should be designed with the most appropriate material and technology in a way in which it will meet its function and user requests.**

These designs are the important indicators not only reflecting their users but also the identity of the environment. The designing and shaping show a continuous development as depending on the today's gradually increasing production speed and the developed technology. There are many steps following each other in the creative process in the field of the interior architecture. The change requires the continuous feeding of the creative thought also in the field of the interior architecture and the realization of these steps by sharing them with a wide expert group.

**C-Today's interior architect takes place inside a very wide creativity environment.**

There are also differences between the request of a user in the previous period and the requests of the today's user. The method developments in the production and the developments in the material and the changes in the user requests have created a very wide creativity environment and have brought new responsibilities to the interior architect and have gained new points of view to the education system in this issue.

This point of view forms livable spaces and spaces having identity and for providing the ecological balance, it makes obliged the creative works protecting the creatures and environment and which are oriented for developing the sustainable protection principles.

As a result, for sustaining the livability of the space, the following principles have privileges:

- 1-Primarily for what purposes it will be used and considering which requirement it will meet are important,
- 2-Giving sustainable and achievable attribution by ensuring the existence of the physical, psychological, sociological, and many vital functions in the space is important,
- 3-Not giving damage to the natural order, historical texture and formations is important,
- 4-That the spaces can find their identities is important,
- 5-Creatign awareness by making adopted the livable space designing philosophy is important,
- 6-Formation of a future oriented innovative design vision is important,
- 7-For the generalization of this consciousness, by benefitting from the guidance and light of the science and technology, the development of the education programmes and the continuation of the interdisciplinary creative and innovative works are important.

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