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**A PROPOSAL FOR A SUSTAINABLE CURRICULUM
DESIGN AND DEVELOPMENT MODEL FOR
INTERIOR ARCHITECTURE**

**Ph.D. Thesis by
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Department : Architecture

Programme: Architectural design

JUNE 2004

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JUNE 2004

**İÇ MİMARLIK İÇİN SÜRDÜRÜLEBİLİR BİR EĞİTİM
PROGRAMI TASARIMI VE GELİŞTİRMESİ ÖNERİSİ**

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ABSTRACT

This research is about a quest to propose a curriculum design for Interior Architecture. Study, consists of two main groups, that one of them is literature study for the proposal of the model and the second part is about a survey to test the model, in which the scientific statistical evaluations are utilized.

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ABBREVIATIONS

Arch.	: Architecture
ASCD	: Association for Supervision and Curriculum Development (USA)
ASID	: American Society of Interior Designers
IA	: Interior architecture
ID	: Interior design
IAE	: Interior Architecture education
IDE	: Interior design education
CHEA	: Council For Higher Education Accreditation in USA
NAAB	: National Architectural Accreditation Board
FIDER	: Foundation for Interior Design Education
IIDA	: International Interior Designers Association
NCARB	: Architectural Registration Board
ERIC	: Education Research Information Council (USA)
K 12	: Total period of education From elementary to high school in USA
EU	: European Union
MO	: Chamber of Architects of Turkey
IMO	: Chamber of Interior Architects of Turkey
SOCRATES	: EU program for the development of education
ERASMUS	: Students and faculty exchange program of Socrates of EU
BOLOGNA	: 1999 agreement about EU education unification
USA	: United States Of America
YÖK	: Institution for Higher Education for Turkey

İÇ MİMARLIK İÇİN SÜRDÜRÜLEBİLİR BİR EĞİTİM PROGRAMI TASARIMI VE GELİŞTİRME MODELİ ÖNERİSİ

ÖZET

Son yıllarda iç mimarlık mesleğine talep artmaya başlamıştır. Buna paralel olarak ta yeni bölümler açılmıştır. Ancak iç mimarlık ve mimarlığın tanımları ve ayılcı özellikleri çok değildir ve bu gerçekler iç mimarlık eğitim programlarının (curriculum) önemini arttırmıştır. Türkiye’de eğitimcilerin adını verdikleri sağduyu modeli kullanılmaktadır ki bu model başka benzer eğitim programlarının incelenmesi ve onların adaptasyonundan oluşmaktadır. Bu çalışmada özellikle Türkiye için ve bölümün özel ihtiyaçları için, nasıl bir eğitim programı hazırlanmasının araştırılması amaçlanmıştır.

İlk giriş bölümünde Neden bir İç Mimarlık eğitim programı tasarımı gereksinim tartışılmıştır. Ayrıca kısaca iç mimarlık, mimarlık, eğitim programı belirtilmiş ve çalışmanın amacı belirtilmiştir. Ayrıca çalışmada İç Mimarlık ve İç Tasarım’ın aynı anlamda kullanıldığı ve genel olarak İç Mimarlık (İM) denileceği söylenmiştir.

İkinci bölüm çalışmanın metodunu, önce tanımlamalar ve kısa tarihçe, sonra var olan veya kullanılabilecek eğitim programı tasarım metotlarının tartışılacağını belirtmektedir. Bu metotlar, eğitimcilerin metotları, işletme bilimcilerinin ve sistem bilimcilerin metotları olmaktadır. Daha sonra, bu bölümde, bu metotların hermenetik olarak inceleneceği belirtilmekte ve analiz metodu ile bir hipoteze ulaşılabileceği belirtilmektedir. Bu hipotezin ise sosyal bilimcilerin kullandıkları test metotları kullanılarak test edileceği ve hipotezin doğrulanacağı açıklanmaktadır.

Üçüncü bölüm, iç mimarlık mesleğinin Batı’da ve Türkiye’de nasıl geliştiğinin kısaca anlatıldığı bir bölümdür. Ayrıca İç Mimarlık bölümlerinin de tarihçesi kısaca verilmektedir. Bunun yanında İç Mimarlık eğitimi, mesleği ve akreditasyon sorunları da kısaca açıklanmaktadır. ASID (Amerikan İç Mimarlar Odası) gibi kuruluşların iç mimarlık tanımlamaları ile iç mimarlığın mimarlıkla arasındaki fark bulunmaya

çalışılmıştır. Geliştirilecek model daha çok Türkiye'yi hedef aldığı için Avrupa Birliği, Socrates, Erasmus Programları ile Graz ve Bologna Deklarasyonlarından çevresel etkenler olarak kısaca bahsedilmektedir.

Dördüncü bölümün ilk kısmı eğitimcilerin eğitim programı hazırlama metotları ile ilgili görüşleridir. İki tane temel eğitim programı hazırlama yaklaşımı vardır. Bunlardan biri “eğitim programı tasarımı” diğeri ise “eğitim programı geliştirme” yöntemleridir. Eğitim programı tasarımı kısıtlı bir görüşle sadece ders programını konu almaktadır. Eğitim programı yöntemi ise daha geniş bir bakış açısına sahiptir ve dersler dışında idari ve bina sorunları ile ilgili konuları da kapsamaktadır. Ancak her iki metot ta, üniversite eğitim programını, özellikle de İç Mimarlık Programını hedef almadıkları için, meslek adamlarının, müşteri görüşlerinin ve mezunların görüşlerinin entegrasyonu zor görülmektedir. Ayrıca önerilen metotlar statik olup gelecek değişikliklerin etkisi tahmin edilememektedir.

Dördüncü bölümün ikinci kısmı işletme bilimcilerinin yaklaşımlarını tartışmaktadır. Son yıllarda eğitim bilimcilerin yaklaşımları özellikle yüksek eğitimde tüm sorunları çözemediği için işletmeciler kendi metotlarını, okulu bir organizasyon olarak görüp modellerini uygulamaya çalışmışlardır. Önerdikleri temel olarak iki model vardır:”Stratejik işletme” modeli, diğeri ise “toplam kalite yönetimi” modelidir ki bu modeller daha çok işletme sorunlarını çözmeye yönelik olup dorudan doğruya dersler, içerikleri, ders konuları hakkında bir öneride bulunamamaktadır.

Daha geniş bir bakış açısı ile yaklaşım gerekmektedir ki bu Sistem görüşü (systems thinking) bakış açısından gelmektedir. Sistem biliminin yasaları olup, sistemlerin nasıl çalıştığını anlatır. Sistem bilimi dolayısı ile daha geniş bir bakış açısı ile İM mesleğini, İM eğitimi ve eğitim programı anlayışını getirir. Sıbernetik sistem tasarımcılar da sıbernetik sistemlerin nasıl tasarlanacağı metotlarını geliştirmişlerdir. Ancak bu metotlar bir eğitim programının gelişmesi için özel olarak geliştirilmiş metotlar değildir. Dolayısı ile bu bölümün sonunda İA eğitim programı yöntemi için kompozit bir model geliştirilmesi gerekliliği vurgulanmaktadır.

Beşinci bölümde ise dördüncü bölümde elde edilen sonuçlar derinlemesine analiz edilmektedir. Bu bölümde tüm eğitimcilerin, işletmecilerin ve sistem bilimcilerin tavsiyeleri bir metot etrafında toplanmaktadır. Bu model temel olarak İM eğitim program modelinin tüm sistem ilişkilerini dikkate alan, misyon söyleminden başlayarak konuların gelişimini, ders içeriklerini ve diğer eğitim programının konularını içermesi gerekliliğini vurgulayan, ve modelin gelecekteki değişikliklere karşı dayanıklı olabilmesi için iletişim ve kontrol sistemlerinin de tasarlanması gerekliliğini belirten bir hipoteze dayanmaktadır.

Altıncı bölüm araştırma bölümüdür. Önerilen hipotezin ve modelin test edildiği bir bölüm. Araştırmanın bilimsel temeli tartışılmaktadır. Araştırmanın tasarlanmasında hüristik, ve hermeneutik teorik temele dayalı sosyal bilimler kalitatif araştırma metotları kullanılmıştır. Önerilen hipotez ve modelin genişliğinden dolayı tamamının testi bu çalışmanın gerçekliğinin ötesindedir. Dolayısı ile önerilen modelin bir bölümünün iki farklı şekilde test edilmesine karar verilmiştir. İlk test 87 iç mimarlık ve mimarlık bölümünün eğitim programının analizidir. Diğer test ise eğitim programının iç ve dış sistem paylaşımcıları arasında yapılan testtir. Bu testlerin bazıları doldurulmak üzere verilmiş formlardan diğer bir kısmı ise karşılıklı görüşme yolu ile yapılmıştır. Test edilen önermeler, İç Mimarlık mesleğinin geniş sistemler bakış açısı ile tanımlanması gerekliliği, diğer misyon söyleminin sistem faktörlerini dikkate alması gerekliliğidir. Diğer test edilmesi gereken önerme iç mimarlık konularının çevresel faktörlerin ve içsel faktörlerin tümünü içeren incelenmesi ile saptanması gerekliliğidir. Dördüncü olan ise sadece bu modele has kritik bir önermedir ve sistem parçaları arasında alt ve üst sistem parçaları ile bir iletişim ve kontrol olması gerekliliğini vurgulamaktadır. İki taraflı araştırma bu önermelerin geçerliliğini ispatlamıştır.

Sonuncu ve yedinci bölümde çalışma tartışılmış ve gerçek testin ancak gerçek hayatta İM eğitim programının tasarlanıp uygulanması ile yapılabileceği vurgulanmaktadır. Bunun sonucu ise daha ileriki zamanlarda görülebilecektir. Ancak test metodlarının da geçerliliği tartışılmış ve uygun bulunmuştur. Ayrıca bu çalışmanın uygulanabilirliği ve gelecekte bu çalışmanın ardından neler yapılabileceği ve bu çalışmanın yararlılığı tartışılmıştır.

A PROPOSAL FOR A SUSTAINABLE CURRICULUM DESIGN AND DEVELOPMENT MODEL FOR INTERIOR ARCHITECTURE

SUMMARY

Interior Architecture profession is becoming more in demand in the recent years. In parallel to this demands new departments have established. However the definition of interior architecture and its difference with architecture is not clear, and parallel to these facts, curriculum design becomes important. In Turkey most of the curricula are developed by common sense method of the educationists' definition, which is analyzing several similar curricula and adopt it to the newly established department. In this study the quest is how a curriculum must be designed according to special needs of the departments specifically for the conditions of Turkey.

In the introduction chapter the need for a curriculum design for interior architecture (IA) is discussed. And brief definition of architecture and IA, and interior design (ID), brief definition of Curriculum and the scope of the study are stated and added in the study, IA will be used for both IA and ID.

In the second chapter the method of the study is explained. Historical background and progress of IA as a profession with curriculum methods from different approaches is the first step of the study method. Curriculum method of educationists' or in other words curriculists' approach, management scientists approach and system scientists with special emphasis on cybernetic system design methods are the curriculum methods analyzed. And the method basing on hermeneutics' study methods, briefly explains how the literature research will be analyzed. And basing on this analysis the hypothesis and the method of curriculum design is proposed and further with social researches and curricula researches the hypothesis is proved.

In the third chapter the history of IA profession is briefly explained, both in the West and in Turkey. Also the development of education of IA both in abroad and in Turkey stated. Problems of education, profession and accreditation matters discussed. And the difference of architecture and interior architecture tried to be achieved through the definitions of IA professional organizations as ASID. Since the environment of the proposed curriculum development method will be Turkey, the environmental conditions, European Union and its programs as Socrates, Erasmus Programs and Graz and Bologna Declaration are briefly mentioned.

In the fourth chapter section one is about educationists' approach to curriculum. There are two basic designing a curriculum understanding: One of them is curriculum design, which has a narrow understanding of curriculum as limited to courses and the syllabi, and the second one is curriculum development method. In this approach the understanding of curriculum is broad, includes the problems of the administration and building. However the both methods are not developed for the university, especially for IA curriculum, the professionals, the clients and the graduates' point of view can hardly be integrated. Also the proposed model is static, the effect of future changes cannot be predicted.

In the second section of the fourth chapter the management scientists approach is discussed. In recent years since curriculumists' approach could not solve all problematic conditions of higher education, management scientists take the schools as organizations and try to propose some models. These models, such as "strategic management" approach and "total quality management" give more managerial solutions to the departments and have almost no direct comments or methods on courses, course subjects and syllabi.

A broader approach seems a necessity which comes from systems thinking approach. Systems science has some laws, and states how systems work, and how systems must be analyzed. Therefore systems approach gives a broader view and understanding of the IA profession, IA education and curriculum. Cybernetic system designers developed methods to design cybernetic systems. However these methods are general and not specifically developed for developing a curriculum for IA. Therefore at the

end of chapter it is concluded that for a IA curriculum design a composite model is a necessity. And what are the things to be decided in curriculum design are stated.

In chapter five, the fourth chapter is analyzed in depth. The curriculumists' advices, management scientists and cybernetic systems designers' advices all gathered in a one single model. This model is basing on a hypothesis stating that a curriculum of IA must take into consideration of all systems relation and must start from mission statement to develop subjects, course contents, and all necessary aspects of curriculum including the communication and control systems design to make the proposed model more sustainable to future changes.

Chapter six is a research chapter, a test chapter of the proposed model and hypothesis. The scientific bases of the researches are discussed. Hermeneutics analysis with heuristic view comprise theoretical basis, and social scientists' qualitative research methods are utilized for designing the researches. Since testing such a wide spectrum approach would be beyond the realm of this study, it is decided that the two types of tests are applied for limited portion of the proposed model. The first type of the test is curricula analysis of the 87 architecture and interior architecture departments. The second type of test is conducted through the participants of IA curriculum system, from external and internal participants. Some of the tests are given forms to be filled and some are interviews. The tested items are, the definition of IA must be specific and effected by the environmental systems relation, and the second one is the mission statement must consider all systemic effects. The third one is course subjects must consider all aspects related to the environmental conditions, that is external systems and internal effects. The fourth one is the critical one solely belonging to this model, which states that there must be communication and control relations in between parts of the system of curriculum and in between subsystems and supra systems' parts. The both sided researches prove four items of the proposed model of the hypothesis.

In the last seventh chapter, the study discussed in detail and concluded that the real test will be a life test, namely designing a curriculum for IA and applying it in life situation, then the results can be seen later in time. However the testing methods are

also discussed found that they are reliable. Also the conditions of applicability of the model and how it might be developed are stated as future expected studies.



1. INTRODUCTION

The profession of interior architecture is rather new to Turkish laymen. Within the recent economic and lifestyle changes lived in Turkey within passed 20 years the demand for an interior architect had risen, and as a result many interior architecture departments had started education. Thus, the enticing points of this dissertation are rooted from mainly two issues, increasing need for interiors designed by professionals, and its some differences from architecture, and lack of properly designed interior architecture curriculum suitable to Turkey's conditions, thus the study aims a normative-prescriptive theory. Prescriptive theory according to Anthony and Gales (1996) informs managers about what they should do for improving various aspects of the organization: efficiency, competitiveness, profitability, adaptability, work satisfaction or other aspects of general effectiveness.

The other issue is, the aim of any school is to graduate students to a certain level. The level depends on the school administration, the government or board of trustees of the universities. For competitiveness of the issue of modern type of education establishments, passes through the planning of the university at higher level and deciding on its mission statement, in other words the aim of the school, with the curriculum and course programs. (N,Teymur, 1992)

From this point of view, competitiveness becomes an issue, hence sustainability; sustainability in the sense of the level of education of the department.

Therefore the aim of this study is to propose a model for curriculum design and development for an interior architecture department, which is sustainable, which can resist the depression of the performance of the department thus the level of graduates.

More explicitly, sustainability here means that the IA education, with its curriculum designed, in a way that it would not change its original purpose. Therefore at the beginning of the curriculum design and development process, all possible effects, which would vitiate the curriculum, thus IA education must be considered.

A heuristic view states that the aim of any curriculum is to graduate students to a certain acceptable level, which is different from department to department depending on the university, location of the university within the country and the understanding of IA with the approach of the department to IA education.

Hence the curriculum must be prepared by foreseeing various possible effects. The effects may come from various places, from government to from students themselves. Such as, students which are incapable of seeing three dimensions, or who are color blind. They cannot be educated as interior architects regarding the scope of the profession, which implies that the department must have a system of evaluation for student entries. Even if there are certain criteria issued by YÖK, still, there may be some other more criteria for the evaluation, depending on the departments' objectives for the evaluation of faculty entries. The effects sometimes cannot be changed or prevented, and then in this case the system must adopt itself by either changing the objectives, or by changing internal issues, such as course syllabi, structure of the program, education method and similar measures.

The quest of this study therefore, is to find out a model for a sustainable curriculum design and development for an interior architecture department.

Before starting further study, meaning of sustainability and, the definition of the profession of interior architect, interior designer, and definition of curriculum, is a necessity.

Meaning of sustainability is base on the word sustain. "WordWeb", describes the word as "keep up; hold up; maintain; nourish; prolong, ". And in Collins English learners Dictionary it is defined as "keep from falling; support; cause to continue; keep strong; suffer; endure".

Sustainable systems are described basing on the definition of sustainable development by "The Brundtland Report, World Commission on Environment and Development" (www.sustainable-systems.co.nz) thus "Sustainable development is "development that meets the needs of the present without compromising the ability of future generations to meet their own needs".

In this study "sustainable IA curriculum" in fact aims to be a curriculum, which sustains against changes, while resists, endures effects and change itself to sustain its life, or its existence, therefore covers the definitions above.

1.1. Definition Of Interior Architect And Interior Designer

In the “WordWeb” interior designer is described as: “A person who specializes in designing architectural interiors and their furnishings”.

Whitton (1974 , p.1) describes role of the decorator as “S/he is an artist striving for beauty...Today the interior designer may often be partner of the architect and must have a fund of architectural knowledge upon which S/he can readily rely.

“Successful interior design makes life better, and makes us feel good about our surroundings and ourselves” (Nielson and Taylor, 1992, p.2)

Kurtich and Eakin (1993) in the preface of his book “Interior architecture” discusses the differences of interior designer and interior architects as ”Interior architecture is an exploration of the whole spectrum of architecture necessary for human accommodation, comfort and delight” They further continues “generation of architectural, interior design, and fine arts education have supported this separation, (separation of interior architecture, interior design and fine arts.). .. This division was encouraged by the specialization generated from the growth of complexity of information, technology, economics, politics, and social needs..” (ibid.p.2) Then they conclude

:” The emergence of interior architecture as a profession is an idea whose time has come. It is the link between art, architecture and interior design. ...Interior architecture is three dimensional development, respect for the enclosing architecture, sensitivity to the human experience, primal significance of light, wealth and energy of color, and furnishings as an extension of architecture.”

Knackstedt (1995) says that the interior designers exert every effort to their clients the special environments that will permit them to perform better with greater ease and enjoyment. Knackstedt(1995, 10) also adds most clients want to control over their lives and their environments, so the role of the interior designer has changed, and interior design must be performed in partnership with the client, a partnership similar to a coach or a personal trainer.

There is no specific differentiation in the literature except Pile’s described above, about interior architecture and interior designer, however in western hemisphere “interior designer”, even only the term “designer” is used for the professionals briefly described above. There are some departments of interior architecture (IA) in

USA, besides interior design (ID) which will be discussed in the research chapter. In Turkey there is no such term, which exactly refers interior designer, rather there is only interior architect for the university graduates and decorators for the crafts people, practicing as painters, carpenters and some decorations.

1.2. Brief Definition Of Curriculum

Center For Educational Research and Innovation study “Making the Curriculum Work” (OECD, 1998) presents variety of definitions in their broader usage. Curriculum is one of them and defined as , a field of enquiry, and action on all that bears upon schooling, including content, teaching, learning and resources. The book quotes from Goodlad (1979) the perception of curriculum in five layers:

- The ideal curriculum is defined by its developers,
- the formal curriculum is that which gains official approval
- the perceived curriculum is what parents, and teachers perceive
- the operational curriculum is what is presented to students in classrooms
- the experiential curriculum is what is experienced by the students

And Goodlad further denotes three levels of decision making about the curriculum:

- The societal level, the decisions made by persons or agencies removed from the learners for the sake of curriculum planning
- Institutional level, the decisions are made by teachers, administration and school management
- Instructional level, the individual teacher decides on the curriculum

The above definition and scope of curriculum described by Goodlad must be understood within the scope of this study. The classification briefly explains the situation. However, how good curriculum is developed, how it is practiced and from different views how it is observed would have differences. These layers and levels demonstrate how design of a curriculum would be difficult.

These aspects are more important in the situation of interior architecture education in Turkey, since the teaching crew is widely from architectural origin. The curricula in Turkey have western ID departments impacts (One of the conclusions of the survey

made and described in chapter 6) and their application would have differences in layers and levels of curriculum. In short curriculum is total course, or path of actions of academic studies.

1.3. Scope Of The Study

Profession of Interior architecture is not new for Turkey either, even so the job definition of the profession is not widely known by the layperson. However the profession is flourishing and depending on the demand, interior architecture departments are flourishing with a great pace in Turkey. 18 out of 22 interior architecture departments in Turkey including Cyprus have started education within the past 10 years. The fast changing environment and unpredictable pace of development in Turkey makes it a necessity to define the roles of an interior architect, and interior designer as well as a good qualified interior architecture curriculum and depending on the boundary stated. Any educational institute sought a certain level of education, which it will attain, and due to these changing conditions a sustainable quality is difficult to achieve; Sustainable in the sense of quality of level of the graduates and the scientific and professional level of the interior architecture department and its general level of education.

There is a debate about the role of the interior designer, interior architect, architect and the designer, but in this study a brief discussion will be stated and the definitions will be accepted to continue on the study. Therefore the debate will be frozen within the context of the study, and interior architect (IA) or interior designer (ID) is used replacing each other unless otherwise stated. And at this stage interior architecture is accepted as a sub professional area of architecture where its prime concern is interiors and their quality depending on the users' requirements. Within chapter 7 of this study more accurate definitions of architecture, interior architecture and interior designer will be concluded.

2. METHOD OF THE STUDY

The dissertation method is simple; problem definition, analysis, synthesis as a model proposal and testing with a research, are the primary steps.

The first step is to define the problem, the boundaries and then the definitions and differentiation of the professions Interior architecture (IA), interior designer (ID) and architecture (Arch).

The other important step is searching several existing methods of analysis and curriculum design methods in order to find out their possibility of application to curriculum design of Interior architecture education (IAE). The methods are:

- Educationists' curriculum design and development methods;
- Management systems, strategic planning and
- Complex systems analysis method and cybernetic design of complex systems will also be discussed.

These analyses are evaluated whether the method is applicable to IA curriculum. Besides they are compared in order to see the matching and non-matching points. This heuristic problem solving approach leads a proposal, which is rather a hybrid approach as utilizing the positive parts of each.

Then a more comprehensive curriculum design method will be concluded as a hypothesis.

This hypothesis is tested and developed with three main studies. The theoretical basis of the testing depends on heuristic view and hermeneutics analysis method:

1. The first testing is a literature survey made on IA/ID and accreditation organizations. The expected result is their expectancies from the department of IA/ID.

2. Secondly, a qualitative research had been conducted among the participants of the system, where the expected result is to prove the hypothesis and enhance the curriculum development model besides testing it.
3. The last one is an Internet search about curricula of ID and IA departments through out the world. The mission statements, the course distribution, the syllabi all investigated to support the model proposed.
4. The boundaries of the study are limited to the curriculum design and excluded the whole design methods information applicable to interior design / architectural design procedures.
5. The study is also concentrated on the situation in Turkey
6. The testing in four parts is limited to Ankara and Eskisehir because of the difficulties confronted and the limited differences in the findings

2.1. Steps Of the Study

The method of the study bases on relations of the steps. In each step some portions of the subject is searched analysed and the knowledge and analyses built one on top of the other one. And during the quest of the study some conclusive information are revised or researched again. This back and forth study, as in most of the scientific studies, feedbacks the information gathered. Therefore as it will be seen in the text the definition of “interior architecture – interior designer” develops and details. Therefore the study method can be called cybernetic study method as well.

2.1.1. Definition Of The Problem

As it has been discussed in the introduction of this thesis study there is not an existing curriculum design and development model for an IA education especially in Turkey. Since there is not an accreditation organization, there is not a common understanding of the profession yet there is an increasing demand for the profession. Therefore the problem is trying to achieve a model curriculum development model for IA education, suitable to IA departments in Turkey, which leads a sustainable curriculum.

2.1.2. The Boundaries Of The Study:

The study cannot cover all the information throughout, but concentrates on several approaches of curriculum(education) designing-programming available. For finding of existing situation , the selection is made from the recent education development methods related. These are the educationists, management scientists, and complex system researchers approach. Non of these approaches have been adapted specifically for IA departments. However, there is no other scientifically accepted method for the purpose.

Also the study is conducted primarily thinking the situation in Turkey, however, it is possible to adopt it to other countries without a major difficulty.

The testing in three parts is limited to Ankara and Eskisehir because of the difficulties confronted and the limited differences in the findings. The chosen qualitative research technique used is a method for evaluation rather than deductive as well as the other testing methods. The appraisal of IA organizations and surveys made is evaluated within the scope of hermeneutics research.

2.1.3. The State Of The World Of The Profession:

Analysis of existing situation is seperated into two parts, the first one is chapter three, the first chapter after this one, and the aim is to understand the profession of interior architecture, with its history, how the education of ID was developed, in Abroad and in Turkey, and the diffeence of the terms IA,ID and architect. find out the existing situation ofIn short discussions about history and existing situation of the profession of interior architecture on the World, in Turkey.

2.1.4.State Of The World Of Possible Curriculum Design Methods:

Fourth chapter is consists of three sections, one of them is curriculum design and development models of the eduactionists, the next section is the managemnt scientists approach, total quality management, in education, strategic management techniques are discussed within the perspective of IA education and curriculum. Third section of this chapter is about introducing complex systems amalysis methods, cybernetic systems design, which are not directly educational methods, rather this approach provides a broader view of the subject of curriculum design and IA eduaction and clues for sustainable curriculum design are concludud.

The comparative analysis as a summary of the existing possible curriculum design methods reasons out a necessity of another approach. On the other hand, cybernetic systems consist of control units so that each part and function of the system is verified whether the part or the function is sustaining. For a sustainable education of IA, cybernetic systems design would be appropriate as well, a method used in electronics field. Cybernetic systems are systems, which are capable of surviving in odd conditions. All living creatures are accepted cybernetic systems by themselves. Thus cybernetic system design of a curriculum will provide sustainability to the department.

2.1.5. Trying To Contrive A Model Most Suitable To IAE Curriculum Design:

This short chapter briefly explains the hypothesis of the study, the new model of sustainable curriculum design for and IA department. This contrived model bases on the previous analysis and discussions. “A sustainable curriculum design model for an interior architecture department” is contrived and proposed.

2.1.6. Evaluation Or Testing The Proposed Model

The next chapter, which consists of three sections, is a research chapter as a whole.

The theory of researches based on qualitative research techniques used by social scientists, heuristic analysis and evaluation, and hermeneutics for the evaluation methods of social scientists.

The first section is a document analysis about IA/ID professional organizations and Accreditation boards. This research gives valuable information about the profession, expectancies from the departments thus curriculum. Literature research, especially basing on to understand the differences and similarities of interior architect, architect and interior designer which, will give information to certain items of the model, such as external effect of the curriculum as relations with other countries -EU, political and legislative issues, and similar other factors affecting curriculum is also discussed briefly in order to show its implication on curriculum.

The second section is about analysis of the system of IAE and determining participants of the system, and a qualitative research made among them. This controlled survey done among the parties or elements of IAE system provided valuable information about the view of the users, society, and professionals', faculty,

students, and other participants' opinion about IA profession and IAE. Survey also provided information about the parties' view of the affecting factors of curriculum and IA profession. The expected result was whether the participants agree on the proposed model's parts and, how is the existing situation so that the proposed model is verified and developed.

In the third section, a thorough analysis of existing IA, Arch and ID departments' curriculum not only provided information about the courses, mission statement and general education information but also developed the model to its final status. Besides not conclusively but in details the verification of the proposed curriculum method is found.

The expectancy of these researches is to find out supportive points for the proposed curriculum design model. And in the final, the model and its usefulness and applicability will be discussed according to findings. The research gives valuable information about the profession, interior design sector and the universities and their departments. The participants of the system also show their possible effects on the education of IA.

2.1.7. Conclusion:

The method ends with the discussion of the study about the problems confronted and the contribution of the study to the IA curriculum methods and to definition of IA in Turkey. The possible areas of further studies are also suggested. And after the discussion final position about the proposed model is concluded.

2.2. Summary Of Chapter 2:

This dissertation study method is discussed in this chapter, the steps planned are:

1. Analysis:

- Definition of the problem
- The state of the world of the profession and curriculum design methods:
- Other possible approaches for a curriculum design

2. Synthesis:

- Trying to contrive a hypothesis and a model most suitable to IAE curriculum design

3. Testing

- Testing the proposed model with participants survey and curricula analyses

4. Discussions

- Discussions of the findings and the study and conclusion



3. STATE OF THE PROFESSION OF IA AND IA EDUCATION TODAY

In this chapter the situation and history of interior architecture-interior design, and curriculum in Turkey and abroad will be discussed. Through this discussion the apprehension of interior works of the society and the professionals will be understood.

- Character of the work of interior design:

Interior design works are the works of arts as early as humanity, as we can see in ancient times as cave wall decorations, decorated home appliances and other items. The Pompeian house, the Palladian house, Rheims Cathedral, Versailles Palace would not be that great architectural works if their interiors were not exquisitely designed. Interior Design works existed from first human settlements, as in the caves of France, all wall drawings explaining the animals of those times also decorate the interior of the cave and make it personified, belong to the owner of the cave and convey us information of their life style as well. We do not know whether the design of interiors of ancient times are decided and executed by the artist or the owner of the space. But later in historical periods of the ancient Egypt for instance, architects, (medical doctors were practicing architecture then), who had decided on interiors, with the aid of artisans. According to the customs developed in times, interiors had designed with the preferences of the user/client usually the ruling person: Pharaoh, or king or the affluent. The education was not formal, rather through master-apprentice practice in time.

Abercrombie (1990, p.3) explains the existence of design of interiors, “It is rare that great buildings of the past have lacked great interiors”, and adds “We never fully know a building until we enter it.”

Interior spaces need order, as Vitruvius stated, “Now architecture consists of Order, which in Greek is called *taxis*, and of Arrangement, which the Greeks name *diathesis*, and of Proportion and Symmetry and Decor and Distribution which in Greek is called *oeconomia*.” (Vitruvius. 25 B.C., Granger 1931, p.25). Vitruvius (50 A.D.;

Granger,1935,p.29) also states the need for a designed interior, and the atmosphere and character of the interiors are emphasized:

“With reference to fashion, decor is thus expressed; when to magnificent interiors vestibules also are made harmonious and elegant. For if the interior apartments present an elegant appearance, while the approaches are low and uncomely, they will not be accompanied by fitness.”

Sometimes the need of certain functions made people to design their interior environments, and decorations came into existence with these solutions to answer user requirements: as in the traditional Turkish houses with interior closet and shelf systems. Interior works are not specifically aimed for decoration but rather technical solutions to the purpose of the space, function, and congruent furniture and fixtures. ‘Human Factors’ played a great role in designing these spaces, and the spaces’ success depended on the correct measurement or estimation of the ‘Human Factors’ not anthropometrical measurements of human body only, but physiological, psychological and social needs of the users as well. Besides, the interior design of any space also reflects the economical situation of the client.

As Moslow (1954), says, self-assertion is one of the key for reason of human behavior, thus the interiors are proclamation of the owners’ self-value. New developments in life style, and economical developments provide an opportunity to the affluent and even the standard people to desire well designed environments in order to satisfy their wish of well being. In short interiors from the past always provide comfortable and suitable living for the inhabitants and reflect their lifestyle social status, culture and taste.

3.1. Development Of Interior Design As A Specialized Profession:

In some ways, it can be argued that the work of today's interior designer dates from the earliest times, although it was not called interior designer until nearly the mid-twentieth century.

Before the twentieth century, interior decoration was the responsibility of architects and artisans, such as the Michelangelo, the Adam brothers, Antonio Gaudy, and William Morris. No matter what their "profession" was in the arts, they clearly

served as interior decorators. These architects, painters, sculptors, and other artisans were considered artists or craftsmen. (Pile, 2000)

- How new understanding of interior design job has emerged:

Elsie DeWolfe was among the first individuals who brought the concept of professionalism to interior decoration. DeWolfe began her career as a professional interior decorator in 1904. Her first commission, in 1905, was for the design of the Colony Club in New York City. These early decorators often had wealthy clientele; the term *society decorator* was often associated with them. She also is credited with being responsible for another milestone in the profession, when she received a fee for her design services rather than a commission on the sale of furniture (Cambell and Seebom, 1992, p. 70).

DeWolfe's success inspired other women to enter the profession. It was one of the few acceptable professions for women at the turn of the century. Formal training, however, was difficult for them to obtain.

- Beginning of interior design schools:

It was not until 1904 that courses in interior decoration became available. The New York School of Applied and Fine Arts (now known as Parson's School of Design) in New York City was one of the first to offer such courses. After World War I, postwar prosperity became more widespread, allowing an increased interest in, and employment of, the interior decoration professional. In the 1920s, the Art Deco style had an important impact on the interior design of houses and offices. Art Deco also revolutionized the interior and exterior design of office buildings and other commercial structures., thus interior design works include other type of buildings besides residential ones. (Tate and Smith, 1986, p. 322)

- Emergence of Interior Designers' professional organizations:

The American Institute of Interior Decorators (AIID) had been founded, in 1931 after the end of the conference and exhibition "Grand Rapids" by the end of the conference with William R. Moore as its first national president. The early organization established membership requirements based on education and work experience for many years, there was no formal testing for competency.

The turning point is World War II, **nonresidential design became an increasingly important aspect of the profession.** (Nielson and Taylor, 1994) The evolution of giant corporations was one factor. And introduction of new technologies are the other one. **Curtain wall construction, suspended ceilings, and changes in construction to allow for vast, open interior spaces in office buildings,** all impacted architecture and interior design and the role of the decorator/designer. 1950s, more stringent educational opportunities meant that the decorators of the post-World War II era would have to rely on educational preparation rather than on just having "**good taste**" in order to obtain jobs and commissions

Changes in the **philosophy of the workplace created new furniture concepts, such as that of the office landscape.** Office landscape was first introduced in Germany in the early 1950s by the Quickborner Team As companies embraced this planning philosophy, **new specialists in space planning, lighting design, acoustics, and so forth, became part of the profession.** These new design concepts and other issues created tension and arguments over admission and educational requirements for interior designers. A debate even ensued over the words *decorator* versus *designer* In 1957, a group belonging to the New York branch of AID broke off and formed the National Society for Interior Designers (NSID).

In 1961, the American Institute of Decorators became the American Institute of Interior Designers (AID). Finally, in 1975, these separate organizations merged into one national organization, the American Society of Interior Designers (ASID). Today, there are over 30,000 members of ASID.

- Qualification of interior designers:

Fighting for licensing as early as 1951, an examination was devised, in the 1960s and early 1970s, prospective members of AID had to pass the examination for membership. In 1974, the National Council for Interior Design Qualification (NCIDQ) was formed to develop an examination that both organizations could use. Needing an organization to keep abreast of the profession as well as of advances in educational goals, they formed the Interior Design Educators Council (IDEC) in 1963 (IDEC web site, 2000). Today, IDEC publishes the only scholarly journal of the profession, the "*Journal of Interior Design Education and Research.*"

- Accreditation of interior design education:

As concerns about educational programs evolved, AID, NSID, and IDEC worked together to encourage the creation of the Foundation for Interior Design Education Research (FIDER) in 1970 in order to deal with the accreditation of educational programs. Many special-interest professional associations, such as the International Society of Interior Designers (ISID) and the Institute of Store Planners (ISP), were established during the 1970s and 1980s. Today, interior designers must deal with many **environmental sciences** subjects, from **fire safety issues** in the design of **commercial interiors**, to **air conditioning, lighting acoustics** and others. The energy crisis and the increased cost of electricity have forced designers and suppliers to find new ways to provide **satisfactory lighting at low cost** new, **space-efficient furniture products and space-planning solutions**.

Efforts to license individuals working as interior designers became a reality in the 1980s. In 1982, Alabama-USA passed the first legislation for title registration of "interior designer". The passage in 1992 of the Americans with Disabilities Act (ADA) provided yet another challenge to licensed professionals working in the United States. Canadian designers and designers around the world have had to learn to design with similar regulations. Designers and manufacturers, who increasingly have been concerned with interior environmental and health factors, began the **"greening" of interiors**. Environmentally safe or protected products were specified over products designed and manufactured from unhealthy or endangered natural materials.

3.2. Profession Of Interior Design At The Beginning Of 21st Century

As Pile (2000, 2) explains, the role of interior designer in the new decades has changed as **personal computers on every desk** in large and small-sized businesses have created a **new challenge for interior designers**. It also has brought new problems for the designer **glare from overhead lighting, back ache from improperly designed, and incorrect seating specifications, and a recognition of health problems that are caused by poorly designed or specified high noise areas**. Technology also offer designers, the opportunity to integrate **computer-aided design and drafting (CAD)** into their practices. Since the mid-1990s, the Internet has changed the way in which designers' work, as rapid communication via E-mail

has facilitated the **transfer of information and graphics** between designers and their clients on the **World Wide Web**, which make them more knowledgeable, and less time for designing.

The changing makeup of the **family** has required renewed considerations about how the family and its members use their home environment. Issues of the **"green" environment** have become even more important in homes, as the **various volatile odors and gases released by the increasing numbers of products that are being made from hydrocarbons** have affected the lives of residential clients. **Design styles, color trends, new product development, and bigger interior spaces** also have challenged the residential designer today; the profession thrives during one of the greatest economic booms in decades, as ASID states.

In brief the definition of interior designer / interior architect as a conclusion is:

Interior design is a profession of designing interiors for the clients' / users' self-actualization, for their comfort, and to function properly to their purpose, by creating a right atmosphere through using scientific and technical information.

The above-conceptualized summary attests the task of interior design which a department of IA must entail.

3.2.1. Brief Job Area Differences Of Architect, Interior Architect And Interior Designer:

In the introduction chapter of this study the direct definitions of these professions have been discussed. In this section further aspects will be discussed to define the separation. It would be beneficial to point out that many consider that there are two universally accepted divisions of the profession: residential interior design and commercial interior design.

- **Residential interior design** is concerned with the **planning and/or specifying of interior materials and products** used in private residences or in condominiums.
- **Commercial interior design** sometimes called **contract interior design** because of the use of a contract for services, is concerned with the planning and **specifying of interior materials and products used in public and**

private spaces, such as offices, stores, hotels, restaurants, schools, airports, hospitals.

The basic acceptance is the interior architects deal with residential and commercial buildings both, and interior designers' main concern is residential units. The reason behind this understanding is the education of IA covers more technical issues. However, the curriculum of IA and ID departments do not support this idea. They both may have similar weight on technical issues, which will be discussed later in this work. Nevertheless within the scope of this study before the chapter of conclusion, IA and ID will be understood as same, unless there is a specific reference referring one of them.

Decorators are the graduates of vocational schools in USA and used instead of ID in France, but recently they have changed and use ID instead, probably after providing 4 year schools.

Architecture is a well-accepted umbrella profession, which covers as a whole. But recent changes in economy, society and technology make the architects' work superfluous. Too much work needs too much information during education. Thus like other professions architecture is parceled out as city planning, urban planning, landscape design, and interior design, even furniture design, product design and graphic design, once, all of them was under the responsibility of architects. Specialization was inevitable for most of the professions in the 20th. Century, with the enormous information gathered.

On the other hand, Koolhaas says in his work "S, M, L, and XL" (1995) and states that these buildings are so big that the architecture became only a mere envelop. Not only Koolhaas but also many architects and interior designers discuss the change of the role of an architect. Pile in his book "Interior Architecture " discusses a specific famous building built in Chicago, and says "...the floor plan basically echoing the odd shape of the site, is far from flexible. This flexibility is further diminished with a curve, notches, and two acute angle corners. The resultant interior space presents formidable problems even to the best architect or space planner." (Pile, 1988, p.14) Here he speculates about the concerns of architects, which must fit the conditions of the site and interests about the form of the building observed from the urban place,

thus giving it an identity and **space planning role** of interior designers beside architects.

The focus of traditional design has changed and the values of consumer society started to lead our environments and our design habits. The 20th century has viewed a tremendous change in technology since history of human kind, and its change rate is still increasing as well. Some dreams when we were once hoping to come true in movies became our everyday life style. Some of these are:

- **Internet, information technology developments**, lead more informed users about the world, thus **the fashion spreads more rapidly**,
- **CAD-CAM, digital drawing programs** and similar developments lead speed in design process, and carries design in new horizons,
- **New outstanding materials**, like double glazed glass, reflected or colormatic glass, structural stainless steel, all kinds and aluminum, new isolation and adhesive materials like epoxies, carbon fibers, fiberglass, stain or dust free carpets, colorfast synthetic materials, polycarbonates, varieties of fabricated ceramics and many more new composites, lead more comprehensive and sophisticated design solutions
- **Developments in building systems**, HVAC systems, lighting, plastic piping, fire control systems, lifts, acoustics and noise control, other safety measures, lead technologically more safe and more comfortable interiors,
- **Scientific knowledge has developed** so much in physics especially color and lighting, which are the prime tools of interior designers while creating the interior atmosphere,
- **New manufacturing techniques** in producing textile elements, furniture and products offers wide opportunities for the designers to realize their dreams,
- **TV, CCTV, SCADA, and many other techniques and electronic systems** to control our interiors, and may inform and may provide control for users / clients about their interiors, depending on the designs,
- **Changes of speed of life** asks people to live in more comfortable environment comparing to the past,

- **Liberal economy**, new marketing policies lead the consumer societies' habits, with more earning the society may spend more,
- Freedom and search for new horizons, lead users to search **different definition of identity**, to fulfill self-actualization of Maslow's law. (1954)

Besides many others these changes reflect their effect on our life style, our expectancies, habits, and value systems and even our aesthetical values.

With this "high-rate-changing environment" interior design became a new specialization in architectural work and separated itself from architecture.

3.2.2. Education of IAE:

FIDER, a nonprofit organization recognized by the Council on Higher Education Accreditation, is considered the reliable authority on the quality of postsecondary interior design education in North America, states that, the traditional roots of interior design education are in the fine arts, home economics departments at the beginning of the 20th century (referred to as human ecology today), and today IA / ID Programs range from two years to as long as seven years. Students are satisfied with a two-year associate degree in interior design and move on to employment. Most of these graduates work in small interior design studios or retail stores. Graduates of four-year (or more) programs generally accept initial employment with larger-sized interior design firms or architectural firms in 1970.. "FIDER leads the interior design profession to excellence by setting standards and accrediting academic programs" (narrated from FIDER web site, 2000)

3.3. Situation And Understanding Of Interior Architecture In Turkey:

Even if the school of decoration (Interior Designer) had started almost 80 years ago, the profession is not commonly known. The survey made among participant of IA education system the above sentence and the following are concluded for understanding of IA in Turkey:

"This knowledge is verified by the survey made within the scope of this dissertation. 90 % of the laypersons questioned have no idea of the difference between architect, interior architect and decorator. The job definition of interior architect starts from alteration works, of interiors, alteration works of some of the exteriors, definitely the

exteriors of the shops and banks, including, change of the location of stairs, change in internal partitions and walls, additions of balconies, and similar more architectural works seem to be the contents of interior architects, besides, space planning, decorations and finishing, according to lay persons, and the professional architects. According to result of the survey made, the interior architects questioned told that even if they do not want, their clientele are asking such jobs from them.”

Besides interior architects, the architects mostly perform the jobs of interior design, which is due to the increasing demand for interior works and decreasing demand for architectural work due to economic crisis, and high increase of number of graduates of architecture, made architects to turn their area of work towards interior architectural works. Besides this fact there is no established tradition of interior architecture as well. The technological development is new for Turkish people and economical standard is recently increased, within the last 10-15 years. Besides, the “big “buildings are very recent in Turkey, for the last couple of decades, in contrast with the tradition of the west. Therefore the definition of interior architecture is not consensually accepted among layman and the professionals. (Further discussion will be made in the Chapter 7 of this study.)

3.3.1. History of Profession of Interior architecture-interior design in Turkey:

In Turkey interior design was an ordinary practice of last century house builders, as we can observe in traditional Turkish Houses (Küçükerman, 1994) These houses have finishes of every kind which were designed according to life style, need of the users and human requirements. Wall and ceiling decorations and all sorts of woodwork still show us their magnificent being in their times. Not only those, but interiors of religious buildings, as mosques and hospitality buildings, as caravanserais all have full of examples of thought interiors. These interiors were the result of various professional fields of “Ahi” organizations, the carpenters, the “nakkaş” /(the painter and surface decorator), the blacksmiths, and similar. The rug and carpet weaving, and the hand embroidery work were basically the jobs of housewives or unprofessional woman. The textile were either woven by women or chosen from the market according to the taste of the women. Therefore there is no such tradition of interior design works in the meaning of the western tradition, as in Renaissance buildings, though the works of interiors are no less in Topkapı Palace

for example. The work was conducted less professionally with its counterparts in Europe.

Even today, the professionals from the project department of Ministry of Construction do not know exactly the scope of the interior work, and how the interior designs must be drawn and performed according to internationally accepted rules, although, ministry frequently goes for bidding for interior architecture works. Even, they do not accept interior architects for the qualification stage of the tender but they accept architects. (Gokhan, 2001)

3.3.2. Interior architecture education in Turkey:

In Turkey from the very beginning, the term” interior designer” has not been used. French word “decorator” has been used since from the very beginning until 1980’s.

Mangtay, (1995) in her study explains before 1920’s the graduates of the Muhendis Mektebi were practicing decoration works, but their curriculum was not appropriate for decorations, thus decorators from abroad were in practice. The professional education of “decorators” first has started officially in 1925, as “Nefise-i Şahane”, later changed its name as “Güzel Sanatlar Akademisi” (Fine Arts Academy of Istanbul) and in early 1980’s today’s Mimar Sinan University has established, with its department of interior architecture, former “decoration” department. (Mimar Sinan University web site)

The second decorators’ school was established in 1955 and has started education in 1957. The name of the technical-vocational academy was “Tatbiki Güzel Sanatlar Mektebi (School of applied fine arts In each country definition of) they were graduating “decorators as well. But after the unification of universities under the control of YÖK, (Council for Higher Education) this school continued its education in Marmara University. And graduates has been titled interior architects since then.

Hacettepe University has started in 1983 and has an interior architecture department in Fine Arts Faculty. After that Interior architecture departments have flourished. At the moment there are 18 interior architecture departments in Turkey.

3.3.3. General Distribution Of IA Schools And Varieties Of IA Curriculum (Groups)

There are 18 departments of Interior Architecture of the universities in Turkey, which are accepting students from government exams plus aptitude tests, and there are only 4 interior architecture departments where the students can enter the programs through YÖK (government) allocation. 4 are from Cyprus. Cyprus universities are included within the research study, since most of their students are Turkish, thus practice their profession in Turkey. All of the departments' graduates degreed as Bachelor of Interior Architects, all of the schools program lasts for four years. Thus the total IA departments are 22.

In USA the FIDER accredited programs of IA are 129 in number, at November 2003. The degrees given for graduates varies, from B.A., B.A in ID; B.Arch.; B.S. in ID. The schools have minimum 4 years education, to be accredited by FIDER (Foundation of Interior Design Education and Research). There are some schools which require a foundation year before starting the program and five years undergraduate studies as in Kansas State University, University of North Carolina at Greensboro, which sums up 6 years after high school education.

Other ID and IA programs through out the world mostly give degrees as ID. Only in Germany and in some European countries, they give degrees as IA. The schools lasts from 2 years as in Italy, to 3 to 4 years as undergraduate. In Europe most of them are three years but the graduates are not licensed unless they complete their masters of minimum two years. From this perspective we can assume that the European IA schools are mostly give degrees in 5 years. Academy of Fine Arts in Cracow, Poland, directly requires 5 years education before masters study.

3.3.4. Organization of Interior architects

In Turkey according to law of chambers and associations Chamber of interior architecture has been established in 1992 and acting as a member Chamber of Turkish Engineers and Architects Union.

3.3.5. Socrates, Bologna and Graz declaration:

Socrates program is the Community action program, in The European Union action program for cooperation in the field of education. The aim is reaching a total quality of education through out Europe. Erasmus is one of the sub programs of Socrates for university education. It is stated that by the program that "It sets out how Europe's

universities see their role in the future, identifies priorities for action and stipulates what action we expect from governments and what universities need to do”.

In Bologna some action paths and measures had decided in 1999. Bologna declaration at the Web site of Socrates-EU, is stated the following objectives:

“Objectives

- Agreement: To reform higher education systems to facilitate overall convergence at the European level
- Respect autonomy and diversity of systems
- Seeks to find common answers to common European higher education challenges

Core Objectives

- Mobility of degrees
- Employability in European labor market
- International competitiveness/attractiveness

Current Work Underway

- Transnational education
- Credit system
- Accreditation
- Quality assurance

Potential Legislative Reforms

- Shorter university study
- Tiering (grading, leveling) of national structures and associated quality
- Credit systems
- Program assessment and evaluation
- Autonomy
- Accountability”

As it is seen above the objectives and programmed study depicts that **the EU decisions would affect curriculum directly, in terms of courses, programs and length of the study.**

The members gathered again in Graz and decided the following and continue on the decisions taken in Bologna. In Graz 2001 the members of the program had a meeting and decided on the following objectives:

- “maintaining universities as a public responsibility,
- consolidating research as an integral part of higher education,
- improving academic quality by building strong institutions,
- furthering mobility and the social dimension,
- supporting the development of a policy framework for Europe in quality assurance, and, of course,
- pushing forward the Bologna Process.”

These objectives are decided basing on the mission :”To ensure that the European Higher education system acquires a worldwide degree of attractiveness”.

Turkey has signed both declarations, which means in the near future the existing system will change in Turkey. However the program and decisions encourages different type of curricula, and different character of the universities, yet comparable and similar for student and faculty exchange.

3.4.Summary Of Chapter 3:

Although the practice is old, the profession of ID/IA is new, which has started at the beginning of the 20th Century., and almost immediately followed with the schools of interior designers. The jobs of decorators of the old house was developed and today the job definition of ID/IA and become more **sophisticated and technical**, depending on the functions of the buildings, such as, **residential units, commercial spaces, offices, educational buildings, hospitals, airports, concert halls, TV sets, hotels and restaurants**. Because of this variety of highly specialized buildings at various sizes, their job cover **from space planning, to lighting, acoustic, and environmental control systems design according to the requirements of the peoples who will use the spaces. The interior designer must also decide on textiles, their usage, the furniture and the color scheme of the interior environment depending on the personality of the user.**

In Turkey, the profession is comparatively more recent, and although there is a demand for interior architects, neither the job definition, nor the practice is consensually accepted. The more detailed definition is discussed in later chapters.

Through out the world there are many IA and ID schools, the most of them are in USA. The education period differs from 2-6 years after high school education, however most of them are for 4 years.

The recent changes are introduced by European Union Socrates Program and due to decisions taken in Bologna and Graz the autonomy of the universities encouraged but student and faculty exchange is expected from the members. And also shorter education period is the objective as well. How these will affect is not conspicuous yet.

4. STATE OF CURRICULUM DESIGN, CURRICULUM DEVELOPMENT AND OTHER METHODS

Definition of the profession would not be enough to design and develop a curriculum. It is a priori that the curriculum belonging to different cultures, different economic setting, students, etc. must affect the design in order to obtain more suitable knowledge. Therefore there are several methods for curriculum/ education design / programming to solve the problematic areas of education. In this chapter these current several methods, not for IA though, will be briefly browsed.

After deciding on the description on the profession, problem of designing and developing a curriculum for the profession of Interior Architecture (IA) becomes the main issue of this dissertation study. In the following, the method of educationist will be discussed in the first section and in the second one the management methods, and in the third section within this chapter the systems analysis and cybernetic design of complex systems will be analyzed. Furthermore in detail whether any one or any part of anyone can be applicable to interior architecture curriculum will be discussed. In the previous chapter, some of the aspects of existing education of IA and subjects related to IA was briefly analyzed. The following study bases on this knowledge prior to conclude an appropriate curriculum design model for IAE.

The information in sections 4.1, 4.2. and 4.3 are gathered from curriculum scientists', management and system scientists' studies respectively. Hermeneutic method is used while evaluating this knowledge basing on the information gathered within the scope of this study, thus the sentences in Italics are the interpretation of the author of this study in order to be differentiated, if the assessment is biased.

4.1. Educationists' Approach Of Curriculum Design And Significance Of Curriculum

Ornstein and Hunkins (1988) discuss domain of curriculum as theoretical and practical principles of curriculum and they further argue the role of the learner,

teacher, and curriculum specialist in planning process of the curriculum. Demirel (2000) explains the curriculum approaches can be grouped as , Subject centered, Learner centered, and problem centered curriculum designs. Demirel also quotes from the research made by Ozgen and Gonenturk (1988) that the **main elements of the program are goals - aims, content, teaching-learning processes and evaluation**. According to this study, the content is perceived as a range from learning process to behavioral aspects. The experts in this study agreed on a matrix which would show the relations of the subjects of teaching, to the goals – aims decided, is a must for a curriculum development. This study also showed that almost all of the experts agreed on the **center of teaching-learning process is the student**. Since the curriculum is for teaching students and training and educating them to the purpose of the school, curriculum is the bases and primary tool for programming, coordination and management of the knowledge instructed besides other activities.

4.1.1. Definition Of Curriculum

There very similar understanding of curriculum though the scope may change. IA as a university department an acceptance of the study, needs the definition of university, which may lead the boundaries of the curriculum.

University described by WordWeb as:

- “Establishment where a seat of higher learning is housed, including administrative and living quarters as well as facilities for research and teaching,
- A large and diverse institution of higher learning created to educate for life and for a profession and to grant degrees.”

This definition emphasizes the importance of research as well as education and education oriented for profession.

“ The aggregate of courses of study given in a school, college”(Random House Websters)

“ A plan for action, or a written document, which includes strategies for achieving desired goals or ends” (Ornstein and Hunkins, 1988) p.6

“Deals with experiences of the learner.” defines Dewey, which covers all the activities of the learner in school even outside the school. Campbell’s view in 1930’s

“ all the experiences children have under the guidance of teachers.” (Ornstein and Hunkins, 1988). Ornstein and Hunkins quoted from Doll that every school has a planned; formal, acknowledged curriculum but it also has an unplanned and informal hidden one. The hidden one is the socio-psychological relations of the students teachers interaction, their attitudes, especially their feelings and behavior. We can call this a synergy created within the school.

4.1.2. Aspects Of Curriculum Design

In this narrow understanding of curriculum the aspects to be analyzed and decided while designing a curriculum are components, sources, horizontal and vertical organizations and considerations of curriculum.

4.1.2.1. Components of curriculum

Curriculum design is concerned with the nature and arrangement of four basic curricular parts, which are named components as well. These components interact each other and decision made on one of the components is dependent on the decision of the others, which are:

- a) Objectives,
- b) Method and organization,
- c) Subject matter and,
- d) Evaluation.

4.1.2.2.Sources of curriculum design

Sources are society and the social and philosophical views of the society and they influence the curriculum design. These sources according to Ornstein and Hunkins (1988) are:

1. **Science as a source:** Science is the prime source of ideas, determines the truth. “ What are the sources of ideas for education?” *Science and technology are sources of IA.*
2. **Society as a source:** Since school is an agent of the society the school should draw its ideas from the analysis of the social situation. Thus IA curriculum must draw its ideas from society. *Here for the IA education*

society must be understood in broader sense with its all subsystems and organizations. Economics, politics, legislations are all considered subsystems of society.

3. **Eternal and divine sources:** Although education is society oriented and improves the society, educationist must also consider point of view of the society. *While designing IA curriculum, the opinion of the society and its expectancies are important.*
4. **Knowledge as a source.** Science as source does not cover all the fields of knowledge, thus knowledge is almost all the necessary sources of the curriculum according to Hunkins (1980). Disciplined knowledge has a particular structure and a particular method; undisciplined knowledge does not have unique content, but has content that is clustered according to the focus of investigation.

From this perspective architecture and interior architecture as a discipline, can be considered undisciplined knowledge, as science as an example of a disciplined knowledge. Therefore this clustered knowledge is an important source for a curriculum.

5. **Learner as a source.** Some educationists' believe that the learner is the primary source of the curriculum, what we know about the learner. In our case the students are the main source.

Above sources stated by Ornstein and Hunkins (1988) do not consider university education hence IA education therefore the following sources are added by the author depending on the study completed until this page of this study: Later these sources will be elaborated according to findings of the research. Thus the additional sources of IA are:

- *Faculty as a source since it is not oriented to university but elementary or high school education.*
- *Art is a source: (This addition is added by the author depending on the discussions made about the definition and scope of IA) Ethics, aesthetics are sources for IA as well.*
- *Technology is a source for IA*

- *Clients-users as a source for IA, although clients are part of society their habits, potential expectancies, and demand characteristics becomes a source of IA*

4.1.2.3. Horizontal and vertical organization

Conceptual framework described by Demirel, (2000) explains horizontal organization of the content means arranging contents from the subjects. That is the subjects to be taught can be organized under related topic heads, which is horizontal organization.

IA subjects can be classified under certain topics as subjects' heads, such as drawing courses, design courses, detail courses, where this is called horizontal organization. Vertical organization centers on the concepts of sequences and continuity. Then within each topic, the subjects are grouped, to be taught in one period of the education, that is a semester for a university, then these courses must be organized in sequences. History of Interior architecture may start from Stone Age to Byzantium period as one semester course, Hist.I and from Byzantium to 20th century as History course II.

4.1.2.4. Curriculum Design Considerations

Wiers et al (2002) describe 'curriculum design' is :

“The process starts with defining the purpose of the curriculum. General objectives are generated in a top-down fashion. The prior knowledge, skills and misconceptions of future students are considered. A preliminary schedule of the curriculum is developed, including sketches of unit blueprints. These are further elaborated. Unit sub-goals are related to planned educational activities. Only then, are the learning materials created, with problem writing as the most important aspect. In developing a problem-based curriculum, assessment deserves special attention, because of its influence on the learning process. Finally, educational organization, curriculum management and evaluation procedures are considered.”

This view emphasizes on the knowledge and skills conveyed, cover almost all issues related to the curriculum from course programming to administrative issues, that is IA department as a whole. However Demirel (2000) states that a curriculum must be designed considering several dimensions, a narrower point of view of curriculum, which considers only subjects organization, thus designing a course.

1. Scope: Breadth and depth of the subject of a course is scope of the course. Content, activities, extent and arrangement of these make up the scope of the course. Syllabus of the courses give us some information about the scope of the course., but rarely it covers all the activities and give information how they are organized. Scope of the curriculum includes all sorts of activities including lectures, site visits, laboratories etc.

The scope of a history course may cover museum visits, historical site visits, and research report and research presentation.

2. Integration: Integration emphasizes horizontal integration of various content topics and themes. Integration can be achieved in several ways; show content cuts across subject matter.

Design courses must also provide integration of various subjects taught in other courses. Therefore integration of the courses must be considered while designing a curriculum. Stating prerequisites also creates integration of the courses. Such as prerequisite of design 2 may be drawing 1, which means design 2 year student must pass from drawing 1.

3. Sequence: Curriculum must foster continuous and cumulative learning. Cumulative development of intellectual and effective processes must be considered, as those skills are requisites for dealing with sequence.

Design courses must be sequential, as mathematics courses.

4. Continuity: The skills and knowledge must be repeated in order to sustain that knowledge and skill. Tyler states that, it is necessary to see that there is recurring and continuing opportunity for these skills to be practiced and developed. This means that over time the same kind of skills will be brought into continuing operation. Tyler (1949) also confirms the idea.

If the aim is to teach basic drawing ability, this teaching must be repeated over period of several times. This statement emphasizes the teaching method as well.

5. Articulation and balance: Articulation refers to the interrelatedness of various aspects of the curriculum. Vertical articulation depicts the relationship of certain aspects in the curriculum sequence to lessons, topics,

or courses appearing later in the program's sequence. According to the need of the subject grouping some sequential courses may be offered later. . According to the authors, it is difficult to achieve articulation all the time. A balanced curriculum is an idealized one which ways the subjects according to their importance, in which students have opportunities to master knowledge and to internalize and utilize it in ways that are appropriate for their personal, social, and intellectual goals. However regardless of the design, components must be balanced.

For example, drawing and visual presentation ability is on group of sequential courses. But some highly developed presentation and drawing skills may wait till the students reach to a certain level to understand it. This is called vertical articulation. All the components of curriculum must be balanced.

4.1.3. Curriculum design methods

There are several curriculum design methods named after the characteristic of the focal point of the education program.

4.1.3.1. Subject centered design:

This is the most popular one since the content and subjects are integral parts of the curriculum.

1. Subject design: This is the oldest one and best known by the educationist and lay people. "This design is based on the belief that what makes humans unique is their intellect, the searching for and the attainment of the knowledge are the natural fulfillment of that intellect." Ornstein and Hunkins, 1988, 172)

This argument may be true for the psychology of human being but university students, as a social being may have effected by social milieu they belong to, therefore the statement may not necessarily be valid.) In the subject-centered design, the curriculum is organized according to how knowledge has been developed in the various subject areas. Knowledge becomes cumulatively huge, thus ends in specialization of different areas. Dewey cautioned that the

specialization might end up with compartmentalization of knowledge subjects become isolated. (Dewey, and Jackson,1991, p.18)

IAE must include design subjects related to building interiors, furniture, restoration-renovation, urban interiors, and product design. Thus a curriculum which has a separate design courses for each, may have a difficulty in unifying the problematic area, that the separation of the courses may be so distinctive that student lost its essence of the unity of the space and its character.

2. Discipline design: Content for the school curriculum is determined in part by identifying or creating a discipline's structure and using this foundation as guide for selecting the school content and organizing for learning.

IAE is a discipline and these method advices to follow up the knowledge of the discipline and design the curriculum according to the content of the discipline.

Students are encouraged to see the basic logic or structure of each discipline to understand the discipline's modes of inquiry, the syntactical structure. Jerome Bruner (1999) meant by structure is that the student is able to transfer what he has learned to new problem situation. " ..he (student) is in the position to recognize where in new problems to be solved are not new at all, but variants on a familiar theme already learned." p. 8

This occurs when the student learns the key ideas and fundamental principals of the discipline and notes the interrelationship of these ideas also the applicability to many situations, by this the learner will broaden and make more sophistication to his knowledge. In effect he-she will have learned how to learn. Applicability of this designing method lies to find out the structure, the fundamental principals of the profession and their applicability to various situations.

The philosophy of interior design, built environment and architecture, besides the technical solutions to the inherent problems of the profession/discipline must be adequately described and positioned. Interdisciplinary character of the profession is the difficulty lies before the solution.

3. Broad fields design: This approach tries to correct the fragmentation and compartmentalization caused by the subject design. The method allows students to see the boundaries dissolved and provides teachers to prepare more flexible contents. This approach first applied in college level and recently it finds its application in secondary schools, as combination of physics, biology and chemistry into one course of science. At the moment apart from design other lecture courses have no intention of combining disciplines rather the aim is economizing the limited period of time provided for the education.

In IA and other design schools, design courses are such courses that must cover most of the information.

4. Correlation design: This approach is less radical than broad fields design. For example the teachers may ask the related field teacher to have some common problems for students to solve while the courses remain in their original boundaries.

As an example, history teacher might ask to consider history knowledge within design courses. This is sort of difficult to apply.

4.1.3.2. Learner centered design.

As it has been stated above almost all curriculumists agree on the value of the students. (Demirel (2001), Hunkins (1988), Jenkins (1998-Yenersoy)

1. Child centered design: This advocates that the curriculum must support the needs, interests and preferences of the students and their capability. This idea bases on the Rousseau's version of education. Rousseau claims a school with not an anarchy but "well regulated liberty". (Ornstein and Hunkins, 1988) p.177

IA students must be given some liberty within the scope of the education. British modules, and elective courses, non technical courses provide students such liberty. However other more free approaches may be created.

2. Experience centered design: In this type of design, growth and learning were considered to be completely dependent on the active participation of children in activities that were congruent with their needs. Subjects were only

furnished to help children solve problems of their own choice. The curriculum cannot be prepared rather planned on the spot by the teacher according to the need of the student.

This issue is not fully applicable to IA education. The total curriculum cannot depend on the need of the students except some courses or some portions of the courses can depend on students' choice or need.

3. Romantic (radical) designs: Contemporary romantics argue that there are no curriculum before the students arrive the school. They also argue that the child has innate capacity to know what is good for him.

This issue is not applicable to IA education either.

These radical opinions may be applicable to children of the secondary schools but hardly to the students of the university. But it is understandable that the students must have some freedom to choose their way among possibilities within the curriculum according to their ability and preferences. Then they can flourish and improve more towards their most talented and desired stream.

4. Humanistic designs: This new approach of curriculum design is the latest method gain prominence after 60-70's. This curriculum design approach is called affective education, open education, and existential education. Abraham Maslow's (1954) "self actualization" furnishes the theoretical concept of this approach. Demirel quotes from Carl Roger's work were another groundwork. Individuals given such environment develop into fully functioning person, and also having knowledge relevant to the problems these persons are critical learners and thinkers. Individuals are able to take responsibility of their self-initiated actions and capable of intelligent choice and self-direction. And they are able to work in problem situations with flexibility and intelligence and to work cooperatively. This approach gains a major form in 70's and brings a notion of "confluence".

Those who support this approach do not design curriculum, in fact they give a certain freedom to achieve a blend the subjective or intuitive with the objective. Confluent education stresses participation, power sharing, negotiations, and joint responsibility and essentially non-authoritarian.

Through out the curriculum, students are confronted with situations that make them realize the development o self is a legitimate objective of learning. (ibid., 182)(Demirel, 2000)

This is a very controversial argument, that, students who are new beginners would not know the meaning of the profession, and thus what must they know. Therefore, it is very difficult for them to provide utmost freedom of choice of curriculum, or selection of courses according to their wish. However recent trends suggests that professional courses should not be more than one third of the total, and students must be free to select courses from various other fields according to their inclination. (NAAB)

4.1.3.3. Problem centered curriculum design

In this method, subjects are advised being organized from the real life situations.

1. Problem centered designs: (Ornstein and Hunkins, 1988) This third current of design method concentrates on problems of living, individual and social. Problem centered design is prepared before the student's arrival, but they also take care of the individual expectations. Therefore it has a dual essence.

For an IA curriculum, student's expectancies, and the subject requirements depending on life and social problems can be considered as subjects according to the design group.

2. Life situation designs: This is the most well known type of problem-centered design. This approach was proposed by Florence Stratemeyer after 2nd World War, and based on the studies of "transfer of learning". Stratemeyer created a list of persistent life situations in order to educationists to follow:

A. "Situations calling for growth in individual capacities

- Health
- Intellectual power
- Responsibility
- Aesthetic expression and appreciation

Apart from health growth, all would apply in IAE.

B. Situations calling for growth in social participation

- Person to person relationship
- Group membership
- Inter-group relationships

These aspects are very important issues of IA students since their professional life is within the social context all the time, relations from clients to workers to colleagues

C. Situations calling for growth in ability to deal with environmental factors and forces

- Natural phenomena
- Technological phenomena
- Economic-social-political structures and forces.”

(Ornstein and Hunkins explain basing on the study of Stratemeyer and al. Developing A Curriculum For Modern Living,) (Ibid. 184)

Students of IA must cope with these forces and learn how to control them in their designs and professional life. Living, and working in a natural, built and socio-economic and political environment, they must indeed learn how to deal with these forces, besides natural phenomena, as sunlight, heat-cold, sound, lighting, gravity, and technological aspects.

This list covers most of the aspects, which might be applicable to IA education. However, the professional knowledge and practice and the possible problems confronted may not be found out in detail. This approach also does not cover the participants or whole actors of the IA education system and their expectancies. Such as: expectancies of teachers, families, board of directors and the clients’. Also it does not cover the effect of previous experiences of the department, and effect of other cultures. But still it gives quite a broad perspective, as extending growth of student’s individual capacity broad knowledge of all sorts of environmental forces.

3. Core design: It centers on general education and is based on problems arising out of common human activities.,

One of the areas of Living Core design is Social problems and reconstructionists’ Designs. Some educationists feel that the curriculum should address contemporary social problems and even social action projects aimed it reconstructing a society. The curriculum must engage students into

international issues, and make them to analyze critical issues of local society to the issues of the world.

This approach is an interesting one, especially in the perspective of IA education, however it is very difficult to apply. For example, environmental issues as recycling, material, energy efficient and sustainable environment might be covered, but it is somehow difficult to integrate international issues, within the scope of the design course, especially in the situation of Turkey. Some international aspects may not be relevant to Turkey's conditions.

4.1.4. Curriculum Development Methods

Curriculum development methods have rather more broad approaches, therefore more suitable to understanding of curriculum of this study, the study named after this approach.

4.1.4.1. Technical and scientific approach

It is a way of planning curricula to optimize students' learning and to allow them to increase their output, including their humanness. It "is basically a plan for structuring the environment to coordinate in an orderly manner the elements of time, space, materials, equipment, and personnel." (Ornstein and Hunkins,1988 ,p.192) There are several models:

1.Four basic Principles- Tyler Model: Tyler (1949) in his book Basic Principles of Curriculum and Instruction, proposes that those involved in curriculum improvement must try to define:

- Purposes of the school,
- Educational experiences related to the purposes,
- Organization of these experiences
- Evaluation of the purposes. The planners must gather their information from the subject matter, the learners, and the society. Tyler also suggests that organizing elements, such as ideas, concepts, values and skills should be woven as threads into the curriculum fabric.

Tyler's model covers the aim of the study, broad understanding of the curriculum. It is described that the school in other words department of IA must have purpose, a goal. The goal might be the IA department be the best practical school among other existing departments. To reach that goal all educational experiences starting from course structure to elaborated workshops would be suitable to the purpose. The purpose must be evaluated, according to above suggestions, thus students, society and the application of the subject matter. This model does not cover all the issues, such as curriculum designers' issues.

2. The Taba Model: In this approach the teaching staff must participate in developing the curriculum. They propose seven steps for teachers to participate:

- Diagnosis of needs of the students
- Formulation of objectives
- Selection of content: Content and the objectives should match, and validity and the significance of the content must be verified.
- Organization of content: Teachers must organize the contents according to students' maturity, academic achievement and their interests.
- Selection on learning experiences Instructional methods must be involved with the students and the content,
- Organization of learning activities, as content, learning must be sequenced and organized
- Evaluation and means of evaluation. Evaluation must be done by students and teachers

This method barely covers environmental effects, problems, and professional effects. Still emphasizing on the aim of the main curriculum must be decided beforehand.

3.Saylor and Alexander Model: "The goals objectives and domains selected evolve from careful consideration of external variables, among which are the views and demands of the community, the legal requirements of the state,

research findings and the philosophical views of the curriculum specialist.”
(Ibid.196)

Views and demands of the community, the legal requirements, research findings, are important for the subject listing of the curriculum design.

4. Goodlad Model. (1999) The aim of the curriculum developer must be to analyze the values of the existing culture.

5. Hunkin’s Development Model: Hunkin (1980) explains his model as having seven steps, which are curriculum conceptualization and legitimization, diagnosis, content selection, experience section, implementation (evaluation), and maintenance.

This method has parallel opinions with curriculum designers.

6. Miller and Seller Model: They propose at curriculum must emphasize facts, skills, and values to students.

4.1.4.2.Non-technical and non-scientific approach

The pro-claimers of this group emphasizes on subjectivity, personal, aesthetic, heuristic, and transactional. (Demirel, 2000)

1.Open Classroom Model. It starts in English elementary schools, to humanize them. Here children are learning by doing and they are allowed to walk around the classroom. It is accepted that children can almost create their own curriculum thus depends and trusts the children.

2. Weinstein and Fantini Model: Teachers can generate new contents and techniques. Demirel also adds basing on Weinstein that students must be given basic math skills besides they must also learn how to learn. Learning how to learn is also emphasized for architectural students by Vanlı (2001)

3. Roger’s Model: Interpersonal relations. He is modeling a group experiences in which members know each other more than may other human relations. Thus they can develop easily. Working with groups provides great facilities to communicate and teach more to the groups. According to Roger group must come together at least ten times a semester and a group must be

not more than fifteen members which remains same through out the study. This might be applicable to design studio easily.

In general above approaches are for elementary schools as it can be understood. For design schools, apart from the method for design studio no other educational method stated above can be implemented. As emphasized by Vanlı's experiment. (Vanlı, 2001)

4.1.4.3. Model idealization method of curriculum development (Common sense method)

The basics of this method can be summarized in three items:

1. Analyzing several schools' curricula or adapting the well known curriculum is the method.
2. Setting comparison factors
3. Analysis and synthesis of the findings

This "Model idealization method of curriculum - common sense method" is a widely used method. This is the most utilized decision model both in Turkey and abroad, which is described in educationists' method as well. In this paragraph this method is examined more closely, and why it may not be so satisfying will be discussed. According to findings of the survey (Research chapter) Interior architecture departments of Cankaya University, Bilkent University and Hacettepe University have applied this method during their interior architecture curricula design. (See anecdote below)

An anecdote from Turkey for the application of model idealization method of the curriculum:

However in the last few years Bilkent University IA department forms a commission to re-evaluate the curriculum, which they are not satisfied after 12 years of application. They recently established a new approach and change their curricula according to their need. During all this period almost 9 cycles of students had graduated. The other example is from METU Industrial Design Department. In METU, wood was not included as a material to be studied neither in their material analysis classes nor in their design classes at the beginning 1980's. In early 1990's, where in fact the graduates mostly could find jobs in furniture factories-Siteler of Ankara, graduates confronted the lack of the knowledge of wood. Probably the preliminary idea was to educate students according to the main idea, the "exact meaning of industrial designer" of the west. But the Turkey's condition is different, and Ankara's condition is another fact.. After complaining of graduates, at the end they included wood as a material to work with, after some 15 years later. This type of curricula designing "common sense method" does not include the situation of the country and the other characteristics, such as the characteristics of the demand for the profession. Therefore to understand the problematic parts of the curriculum, at least couple of graduates must be observed and their problems confronted in the market must be evaluated.

4.1.5. Components to consider for developing a curriculum

All curricula have content. Content organization is an important task. In the following some aspects of content creation is discussed.

4.1.5.1. Conceptions of Content

Some educationist emphasizes the importance of the learning process of the content. Content must address all the cognitive, social, and psychological dimensions of the individual students.

From this vision we can conclude that the students' characteristics are very important: IA Students' abilities, their social relations, thus their families, and their psychological situation. But how far these matters must be considered can be argued.

4.1.5.2. Organization of Content:

Knowledge is organized according various knowledge theories. How knowledge is organized depends according to the philosophical views of the teacher.

And in our case depends on the profession of IA and the profession of teaching faculty.

4.1.5.3. Criteria for selecting Content:

The subjects are listed according to various approaches discussed above. Here how these subjects can be grouped under the headings of course names are stated.

- 1. Self sufficiency:** Maximum self sufficiency in most economical manner is the idea. Here it is meant that economy in terms of teaching effort, in educational resources, students' efforts, and economy of subject matter generalizability, and effectiveness.
- 2. Significance:** What knowledge must be transmitted to the students and their relevance gives significance of the subject.
- 3. Validity:** Knowledge must be valid at the time of teaching and must not be obsolete, must be technically correct, and it must be coincided with goals and objectives.

4. Interest: Content is important if it is or will be meaningful to his life, and students' interests are also very important in selecting the content, which may change in time.

5. Learnability: The level of difficulty sometimes makes the content learnable or not. Sequencing is very important from this perspective.

6. Feasibility: Curriculum planners to consider content in light of the time allowed, the resources available, the expertise of current staff, the nature of political climate, the existing legislation, and the amount of public monies available. Economic and political feasibility may be considered as constraints.

For the selection of content for each of the courses, self sufficiency of the totality of the content, in other words the borders must be considered. Significance, validity, and future use of in students life are important criteria. Learnability of the subject at this level of students is also important and must be considered. The resources are important to be considered. This is a very brief and to the point content selection method which can be applicable to IA curriculum. However it is only content and subject oriented, but does not show how the balance can be achieved within the department.

4.1.5.4. Curriculum Experiences:

There are several teaching methods and educational activities. Teaching methods such as inquiry strategies, lecture, discussion, and demonstration and educational activities such as viewing films, conducting experiments, viewing videos, interacting computer programs, taking field trips and listening to speakers are examples. Students must understand wholeness and continuity of the total knowledge given.

- Relationship of Content And Experiences: They always co-exist.
- Criteria for selecting experiences: Validity and congruence to objectives are important in selecting activities.

IA education shares the general teaching method approach, which is conducted in design courses. There are several method studies especially made for design and basic design courses, however the education mostly depends on the teachers' heuristic solutions and practices depending on their experiences. Apart from design