HACETTEPE UNIVERSITY

INSTITUTE OF FINE ARTS

Department of Interior Architecture and Environmental Design

THE CHANGING MEANS, ROLE AND IDENTITY OF THE INTERIOR ARCHITECT THROUGHOUT HISTORY

Nevzat Ruhi ERYILMAZ

Master's Thesis

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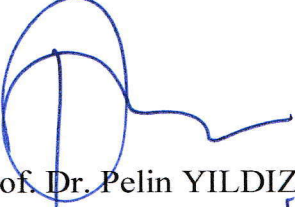INTERIOR ARCHITECT THROUGHOUT HISTORY

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Kabul ve Onay

Nevzat Ruhi ERYILMAZ tarafından hazırlanan "The Changing Means, Role and Identity of the Interior Architect throughout History" başlıklı bu çalışma, jürimiz tarafından İç Mimarlık ve Çevre Tasarımı Anabilim Dalı'nda Yüksek Lisans Tezi olarak kabul edilmiştir.
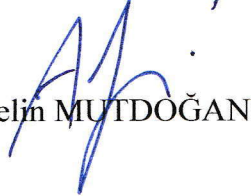
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Bu çalışma, Hacettepe Üniversitesi Lisansüstü Eğitim-Öğretim ve Sınav Yönetmeliği'nin ilgili maddeleri uyarınca yukarıdaki jüri tarafından uygun bulunmuştur.

Prof. Dr. Pelin YILDIZ

Güzel Sanatlar Enstitüsü Müdürü

THE CHANGING MEANS, ROLE AND IDENTITY OF THE
INTERIOR ARCHITECT THROUGHOUT HISTORY

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ABSTRACT

The profession of interior architecture has changed throughout history. These changes vary from how they altered the identity, role and means of production of the profession of interior architecture. While in the Middle Ages and the Renaissance period the interior architect was an identity merged with other professions such as artist, craftsman or architect, today interior architecture is an unique profession that focuses on several design issues and produces with computer aided drawing programs.

The profession of interior architecture started to become a unique profession with the technological and sociological changes the Industrial Revolutions brought. Throughout the 20th century it cemented its professional identity. Through this period the role, identity and means of production of the interior architect changed in relation with its importance and scope. While design issues such as decoration and circulation were the basis of the profession, after the 20th century societal issues such as sustainability and adaptive reuse have become new mantles the interior architect took on.

This research aims to show the changes that happened throughout history and predict how new changes might occur in the future.

The research shows examples from the historical perspective in the first chapter. In the next chapter, face-to-face interviews with professional interior architects that are divided according to their professional work years are conducted. The findings from these interviews are then showed in the next chapter and in the final chapter the conclusions are given.

Keywords: Interior Architect, Role, Identity, Tools, Instruments, History, Change.

TARİHSEL SÜREÇTE İÇMİMARIN DEĞİŞEN ROLÜ, KİMLİĞİ VE ARAÇLARI

Danışman: Doç. Dr. Gülçin Cankız ELİBOL
Yazar: Nevzat Ruhi ERYILMAZ

ÖZ

İçmimarlık mesleği, geçmişten günümüze dönem dönem değişimler yaşamıştır. Bu değişimler mesleğin kimliği, mesleğin rolü ve mesleğin kullandığı ve yönettiği araçlar olarak çeşitlilik göstermektedir. Orta Çağ ve Rönesans döneminde içmimar kimliği sanatçı, zanaatkar ya da mimar gibi başka kimlikler ile beraber kullanılan bir meslek iken günümüzde kendine özgü bir meslek olmakla beraber çeşitli tasarım konularına değinen ve bilgisayar destekli çizim programları ile üreten bir mesleğe dönüşmüştür.

İçmimarlık mesleği; Sanayi devrimlerinin yarattığı ekonomik ve sosyolojik değişimler sonucunda diğer tasarım alanlarından ayrı bir meslek olarak doğmaya başlamış ve 20. Yüzyıl boyunca mesleki kimliğini perçinlemiştir. Bu süreçte içmimarın toplumda ve üretilen işlerde rolü, kimliği ve kullandığı araçlar; sahip oldukları önem ve kapsadıkları boyut açısından büyümektedir. Dekorasyon ve sirkülasyon gibi tasarım sorunları mesleğin özünü oluştururken, 20. Yüzyıldan sonra sürdürebilirlik ve yeniden işlevlendirme gibi yeni ve etki alanları iç mekandan toplumsal boyutlara varan yeni sorunları üstlenmiştir.

Bu çalışma; Tarihsel süreçte yaşanan bu değişimleri ortaya koymak ve bu değişimlerin gelecekte nasıl şekilleneceği hakkında öngörüde bulunmak amacını taşımaktadır.

Çalışma, ilk bölümde bu üç tarihsel dönemden örnekler sunarak içmimarlık mesleğinin durumunu sunmuştur. Sonraki bölümde içmimarlık mesleğini icra etmekte olan kişiler, çalışma yıllarına göre sınıflandırılmış ve yüzyüze görüşmeler yapılmıştır. Bu görüşmelerde sorular sorular ile içmimarların günümüzde kimlikleri, rolleri ve kullandıkları araçlar ile ilgili bulgular edinmiştir. Sonraki bölümde bu bulgular incelenmiş ve son bölümde sonuçlar sunulmuştur.

Anahtar sözcükler: Içmimar, Rol, Kimlik, Araç, Tarih, Değişim.

ACKNOWLEDGEMENTS

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INTRODUCTION

Humans establish a sense of existence and a feeling of belonging through different identities they create for themselves. These identities have various roles in how they are perceived in society and in human interactions and relations. This, in turn, gives them a place in said society and defines them through various lenses. A profession is such a lens; and has many ties to other parts of an identity and how they define an individual. A profession can be defined by the role it plays in its field, the means and tools it uses to create and work, and by the identity it forms through its broader intellectual ideas.

Countless professions exist today, and some have been in human society since civilization began. However, not all professions that exist in today's society have been alive through humanity's civilization story. Some came and went; others were part of bigger, more valuable professions and detached themselves later on.

'Architecture is a science arising out of many other sciences, and adorned with much and varied learning; by the help of which a judgment is formed of those works which are the result of other arts' (Vitruvius). Considered one of the first architects, the Roman Vitruvius was also a military engineer and an artilleryman. Thus the profession of architecture, while present in the Roman Empire, was a profession performed under or with other professions offering more to the society in which they existed. As stated by Conway and Roenisch, '*The word architect derives from the Greek archos meaning 'chief' and tekton meaning 'builder'*' (Conway and Roenisch, 2005, p. 13). The etymology of the word in itself contains another profession, that of the builder.

Human civilizations did not progress everywhere in the same manner, but both technological and social progressions gave birth to other professions and some became more detailed and harder to grasp. According to Conway and Roenisch, architecture is '*(...) at the same time an art, a technology, an industry and an investment. It provides the physical framework for our lives, so it has a public role, but it is also where we live, work and play, so it has a private role*' (Conway and Roenisch, 2005, p. 8). Architecture not only developed as a profession, it also became complex, intricate and nuanced as it created more connections and links with other professions.

At the turn of the 20th century, as architecture solidified itself into a proper profession with a unique identity and role in society, the way it was defined changed accordingly. As LeCorbusier states, '*Architecture is the masterly, correct and magnificent play of masses seen in light*'. Words such as 'light' and 'masses' are important here, as these concepts were used as architectural terms, and were now defined as pieces of the profession. This new approach and look to architecture gave it a defining distinction from engineering: Architecture was seen first as art. Conway and Roenisch argue that '*(...) architecture is defined as the art or science of building, or as one of the fine arts. That is to say, it is concerned with the aesthetic arts. [A]rchitecture is seen as 'art', whereas building and engineering are seen as utilitarian*' (Conway and Roenisch, 2005, p. 9).

The 20th century is a turning point for many professions as it harbors the second Industrial Revolution. The second Industrial Revolution not only created new professions, it was also the reason for many new technological advances that allowed existing professions to become more detailed and complex. This complexity and the rising needs of new societal classes resulted in the branching and splintering of new professions from existing ones.

Interior architecture is one such profession. While decoration and space planning had always been a part of human need, using concepts such as space, light, forms and circulation were done by architects. Interior architecture also focuses on living spaces and how those spaces are lived in. In other words, as Whitney states, '(...) *interior design utilizes the theory of behavior to design spaces in a micro-environment that function at a safe and efficient level for every end user and are aesthetically pleasing*' (Whitney, 2008, p. 4).

Interior architecture is a relatively new, unique and purposeful profession that has been defined with different roles in society. What are these roles? What about the role it plays in the working field? What are the broader ideas, ambitions and motivations that drive the profession? What are the instruments it uses to further the profession? How are these tools affecting the attitude and outlook the profession has? Where did they come from, and how were they changed with time?

As the 20th century progressed, the third and fourth industrial revolutions happened. Computers started to play an increasingly important role in human life. Many analogue professions started to switch to digital, and the field of design was no exception. The means

of creation and production of the designer, his tools and instruments started to shift towards the digital. The conversion from analogue to digital not only created new architectural styles, it also started to create different professional occupations. One interior architect could now simply be concerned with the initial, the core design, while another would work on two dimensional drafting and planning. Another one would only visualize it in the third dimension, while another interior architect would only do the fieldwork.

The growing scope and scale of projects also meant many more people working together under design ateliers, and interdisciplinarity started to play a major role in many projects.

This research aims to create links by examining buildings and complexes built throughout history and to define interior architecture through those findings. This in turn will allow us to define how interior architecture discovered its role, its identity, and the tools it used to become a unique distinct profession. With this knowledge, one may form insights on how the future may shape the profession and what to expect and change accordingly. The 20th century will be taken as a turning point, and buildings and complexes will be analyzed as before the 20th century, during the 20th century, and after the 20th century.

To refine and drive forth the idea of the changing role, identity, and tools of interior architecture, interior architects with various years of field and work experience will be interviewed. The responses will result in different outlooks and perspectives about how the profession is seen both individually and generally, and where it is headed. They will also demonstrate the underlying attitudes the interior architect has, and help understand the progression it made throughout history.

The identity and role of a profession in society is a mirror for us to see which individuals that profession creates and how it shapes them. Just as architecture defined and distanced itself from engineering by becoming an art, so too did interior architecture find new definitions for itself while becoming a unique profession. As Conway and Roenisch put it succinctly, '(…) *studying the past can help us understand how we have arrived at today and give us insights into the production and use of built environments'* (Conway and Roenisch, 2005, p. 33). Interior architecture is at its core a profession that primarily deals with built environments. Hence today, we must study the past to gain insights into the future and help shape it with the profession by defining itself anew.

CHAPTER 1:

THEORETICAL AND HISTORICAL BACKGROUND

It would be important to note first and foremost that the limitless amount of architectural and interior architectural works could not all be touched upon in one single research. Instead, specific examples showing the role of interior architecture as a profession have been selected. There are many architectural styles and buildings not mentioned in this research, but the ones presented form a narrative of the history of interior architecture through specific periods and this narration shows how the profession was born, then later changed and evolved throughout history.

The first examples focus on how the profession manifested itself through other professions, while after the 20th century the examples focus on which attitudes and forms of approach the profession took as a mantle. The final examples focus on the change in the means of creation and production for the interior architect.

This literature review aims to present a broader look into the history of interior architecture through a general lens, and show when and where the profession came into existence. The intention is not to fully analyze buildings and structures, but to give the reader an understanding in what they meant for the profession of interior architecture.

1.1. The Profession of Interior Architecture before the 20th Century

What is a profession exactly? The Oxford dictionary defines the word profession as '*A paid occupation, especially one that involves prolonged training and a formal qualification*' (2010). We do know however, that before the 20th century, there was no prolonged training and formal qualifications regarding interior architecture. It was merged with other prominent professions that played significant roles to the society in which they existed.

Architecture was one such profession, but individuals oftentimes had several professions. Marcus Vitruvius Pollio, often regarded as one the first architect, also was a military engineer. The first written and surviving work on architecture, *De Architectura*, was written by his hand. In *De Architectura*, Vitruvius extensively analyzes the first iteration of the

Pantheon and provides textual evidence (Marder and Jones, 2015, p. 24). This literature review thus starts with an example of Roman architecture.

Roman architecture is most known for its use of round arches and domes. It also was a period where new technological advances were made, which allowed the construction of bigger domed structures (Coates, Stone and Brooker, 2011, p. 213).

The Pantheon, a temple dedicated to the pagan gods, is an example of Roman architecture. Marder and Jones perfectly explain the origin of the word: '*The name "Pantheon" probably derives from the Greek pantheion, a term that conveyed different but related meanings, whether a temple of all the gods, a temple of the 12 Olympian gods, or a temple in which the image of a ruler stood in the company of such divinities*' (Marder and Jones, 2015, p. 19). The temple weathered two disasters in the form of fire and lightning before being rebuilt by Apollodorus of Damascus, who was commissioned by the emperor Hadrian (Marder and Jones, 2015, p. 21).

The Pantheon was built with the deeply rooted idea that Earth was the center of all existence and everything revolved around it. This idea came from Ancient Greece and was accepted and assimilated by the Romans, who then produced one of the best examples of this philosophy by translating it into architecture in the form of the Pantheon (Tate and Smith, 1986, p. 80).

Marder and Jones explain the three elements of the Pantheon as: '*[A] circular rotunda, a rectangular portico, and a fabric that mediated between them (generally known in English as the transitional or intermediate block)*' (Marder and Jones, 2015, p. 20).

A portico can be explained as a structure supported with columns and topped with a roof that is usually found in classical buildings. The portico came into existence in Greek –Roman architecture, and has a function of creating an open, secure area that would cool the interior (Coates, Stone and Brooker, 2011, p. 202).

The intermediary block is explained by Marder and Jones as '*The link between the porch of the Pantheon and the rotunda is formed by the so-called intermediate or transitional block*' (Marder and Jones, 2015, p. 28).

A rotunda is a structure with a circular ground plan and a domed ceiling. The Pantheon is known for this dome and its granite columns. Marder and Jones describe how the main materials used in its construction were bricks and concrete (Marder and Jones, 2015, p. 29).

Figure 1: Exterior view of the Pantheon and its three structural elements, additional texts written by the author.
https://cdn.citywonders.com/media/16827/pantheon-rome.jpg

Marder and Jones state that, '*It is fair to say that most modern visitors find the expansive domed interior of the Pantheon to be its most impressive feature, and its crowning open oculus to be its most surprising. This gaping hole, 30 feet (about 9 meters) in diameter, admits light and air and even rain, but most importantly the ever changing illumination created by the motion of the sun*' (Marder and Jones, 2015, p. 29).

Here, Allen and Tate explain the idea behind the geometric interior by highlighting, '*The Pantheon's interior is representative of the ancient idea of the universe, in which everything revolves around one point. That one point is found on the unseen diameter of the section at the spring line of the dome. And if the circumference line of the dome were continued, completing the arc, the other half of the hemisphere would make a perfect sphere just tangent to the temple floor*' (Tate and Smith, 1986, p. 80).

Marder and Jones elaborate with, '*The paving of the interior consists of a pattern of circular disks and squares that reinforce the essential geometrical themes of the whole building. Framed within 10-foot squares and separated by 3-foot bands, these squares and circles alternate with each other on the cardinal axes, as they do in all rows parallel to the cardinals. As a result, sequences of either squares or circles run along diagonal rows with a line of disks traversing from one diagonal exedra to its opposing mate, and with a single roundel suitably locating the absolute center of the composition*' (Marder and Jones, 2015, p. 15).

Figure 2: The Rotunda with the opening at the top. The squares and circles form a total symmetry, and the oculus allows light to enter the building.
https://lonelyplanetwpnews.imgix.net/2019/01/shutterstockRF_87186394.jpg

The Pantheon is an important step in looking back to determine the origin of the profession. The effort in creating an impressive and perfect symmetrical dome can easily be seen, and the mathematical calculations show that great importance was put on them. The ventilation question is answered with the oculus on the ceiling and the portico at the entrance.

Marder and Jones highlights the importance of the structure here: '*Indeed, the Pantheon straddles the history of Western architecture like a colossus, its influence perhaps more pervasive than for any other single building in history*' (Marder and Jones, 2005, p. 8).
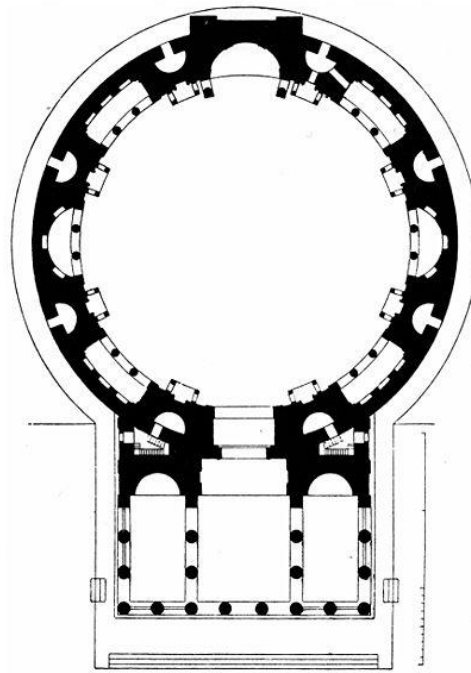
Figure 3: Plan of the Pantheon. The building was expected to be a temple to all of the pantheons and form a perfect symmetry.
https://historiadelartelaensenanza.blogspot.com/2017/08/?view=classic

Thus, the architect is seen here as having a strong role in ancient Roman society, as he was an intermediary between the transcendental and the mundane. Apollodorus was not only an architect, but also a sculptor and also an engineer like Vitruvius. The Pantheon had a clear, well-lit interior design and the perfect use of an architectural element in symmetry and rhythm. Marder and Jones explain how this interior design is also integral to supporting the structure of the building: '*On the outside, the rotunda reads as an almost solid cylindrical wall of brick. There are openings in it here and there, at various levels that give on to some of the many different chambers that honeycomb the rotunda structure, a honeycombing that is an integral part of a sophisticated engineering solution to the problem of supporting the huge dome'* (Marder and Jones, 2015, p. 126).

Interior architecture at this period was incorporated with architecture and engineering. Pile summarizes this well: '*The vast size of the Rotunda interior, its rich surface ornamentation, the dramatic effect of the beams of sunlight—which stream in through the oculus to be reflected from the polished marble floor—and the special acoustical quality generated in a round room make the Pantheon interior one of the most remarkable spaces surviving from ancient times* (Pile, 2009, p. 42).

The end of the Western Roman Empire saw changes in all aspects of life. Pile describes this as '*Certainly the period from about 476 to 1100 suffered from the absence of any centralized government or authority and from the disappearance of the organized systems of Roman law, roads and economy. In this anarchic period, what order there was came from the authority exercised by local strong men who were themselves a treat to order as they fought one another for territory and exploited the general population in any way they chose* (Pile, 2009, p. 55).

The important aspect of this era in Europe comes to us after 1100 as the Gothic style. While architectural styles had been formed during this period, the role of the designer did not change. Pile explains this era as '*From c. 1100 onward, as feudalism became more established and all aspects of life improved, (…). Knowledge of design, of interior spaces in particular, was greatly enhanced by the increasing use of pictorial illustration in manuscript books produced by artist monks and court illustrators*' (Pile, 2009, p. 101).Religion and religious figures played an important role in this period. Every aspect of human life was in effect affected by it, including professions. Conway and Roenisch have an interesting take on this, as they state, '*In the past some writers argued that the monks as builders and as patrons designed these cathedrals. Others stressed the role of the master masons and emphasised the mechanics of construction, particularly of large and complicated churches, so that the architect was seen in effect as a practising engineer*' (Conway and Roenisch, 2005, p. 12). The cathedrals mentioned here reference to the cathedrals built between the 12th and 14th century.

Hodge points out that the term gothic was first used as an insult in the Renaissance era, as it was used to define the works and styles of the Visigoths, who had sacked Rome and damaged many classical works. However, when it first came into existence, the Gothic style was accepted as magnificent and noble. The style was later accepted as having spread Christian teachings in a new and effective way with original ideas (Hodge, 2011, p. 24). Weston gives a more specific date to when the word was used as a pegorative, claiming it was used in 1530 by Giorgio Vasari (Weston, 2011, p. 86).

Another key aspect to consider in this period is how turning inward and closing in was accepted as the main way of life. The Middle Ages, the word used to describe this time period, was the time where walls were a crucial aspect of city life. Cities without walls were

vulnerable. This idea of fortification carried on in buildings as small windows and closed streets. Light seldom escaped outside of homes, and they had little light or comfort (Tate and Smith, 1986, p. 82).

Tate and Smith then continue, '*The symbol of the Middle Ages is the Gothic cathedral. (...) Rather than moving forward, Gothic cathedral interiors always seem to be striving upward, an expression of the medieval preoccupation with entering heaven'* (Tate and Smith, 1986, p. 82).
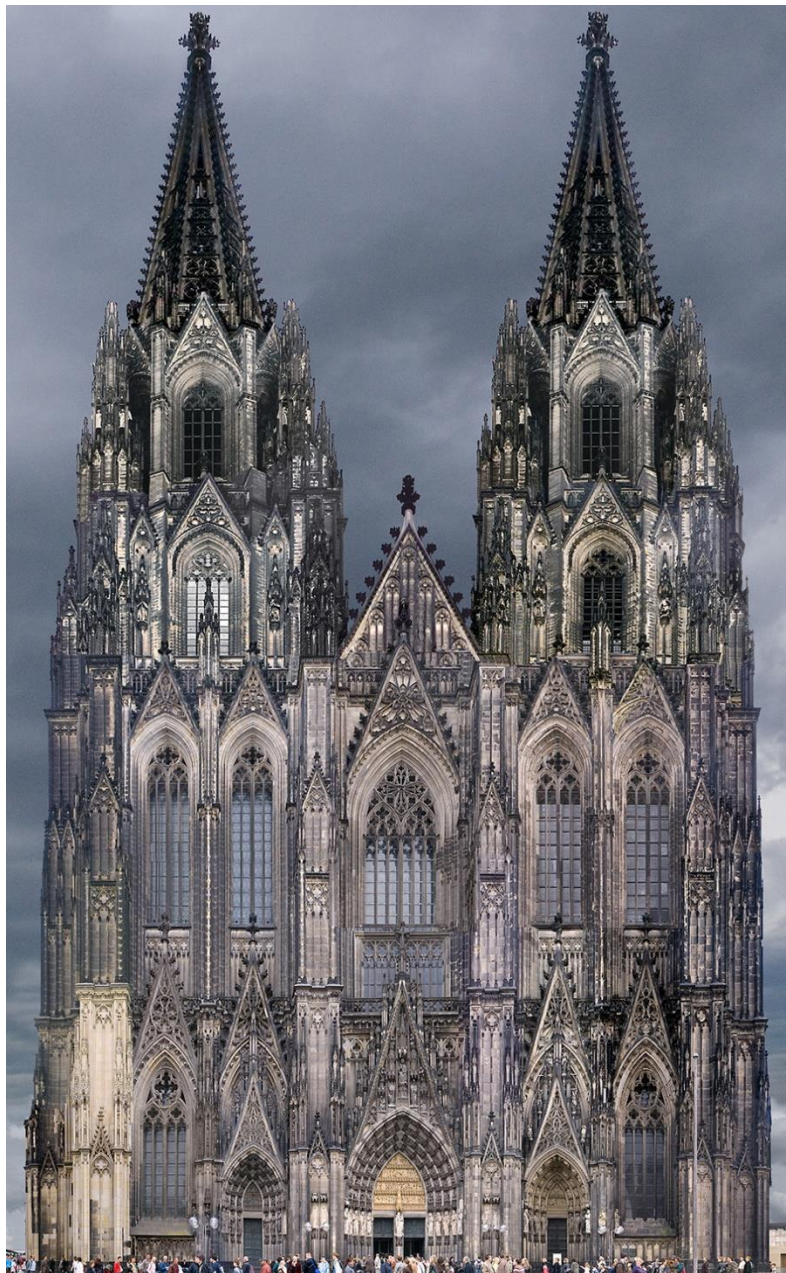
Figure 4: Front view of the Cathedral Church of Saint Peter, also known as Cologne Cathedral, Germany. The pointed arches and roofs give a strong emphasis on verticality.
https://img-lumas-avensogmbh1.netdna-ssl.com/showimg_lyu133_full.jpg

The picture of this era thus comes as somber buildings that have the paramount idea of reaching upwards. Tate and Smith presents the picture of Gothic architecture as, '*The pointed arch, the flying buttress, and the vault combine technically with the glorious colored glass to set these inert masses trembling with mysterious spatial emotion*' (Tate and Smith, 1986, p. 84). All of the architectural components have at their core, to make the structure as vertical as possible.

These elements are important in that they form the interior visual space of Gothic architecture. This visual space gives the perception of height.

Pointed arches are, as explained by Cragoe, openings that are formed by two segments of a circle joined together that result in curved sides and a point at the top. The angle of this point is adjustable, which never compromises the height of the opening while making it narrow or wide. The pointed top makes them more durable and stable (Cragoe, 2008, p. 88-91-94).

Cragoe then explains vaults as arches projected forward to form a curved covering over an interior space. Pointed arches allowed for more elaborate vaults to be constructed, and were mostly used in churches and cathedrals. Many types of vaults exist, but rib vaults were mostly used in Gothic architecture to give the impression of the ceiling being a stretched canopy (Cragoe, 2008, p. 120).

Cragoe finally states, '*Vaults exert a great deal of pressure on the walls below them, and as a consequence require additional support in the form of buttresses. (...) Flying buttresses, which utilize additional freestanding arches to reinforce the most vulnerable points of the vault developed in the Gothic period and became a highly decorative part of the exterior Gothic cathedrals*' (Cragoe, 2008, p. 128).

As for stained glass, Cragoe explains it as small pieces of different coloured glass that are held together by strips of lead. They depict miracle stories figures of saints or geometric patterns (Cragoe, 2008, p. 183). However, Tate and Smith also state that, '*[T]he large windows in the cathedrals and their expanses of stained glass were developed to lighten the walls, to reduce actual weight-not to bring light into the interior or to connect it with a surrounding view*' *(Tate and Smith, 1986, p. 84).*

Figure 5: Interior view of the Cologne Cathedral. The pointed arches, the rib vault, and the stained glass can be seen. Additional texts written by the author.
https://i.imgur.com/5PVSdjVh.jpg
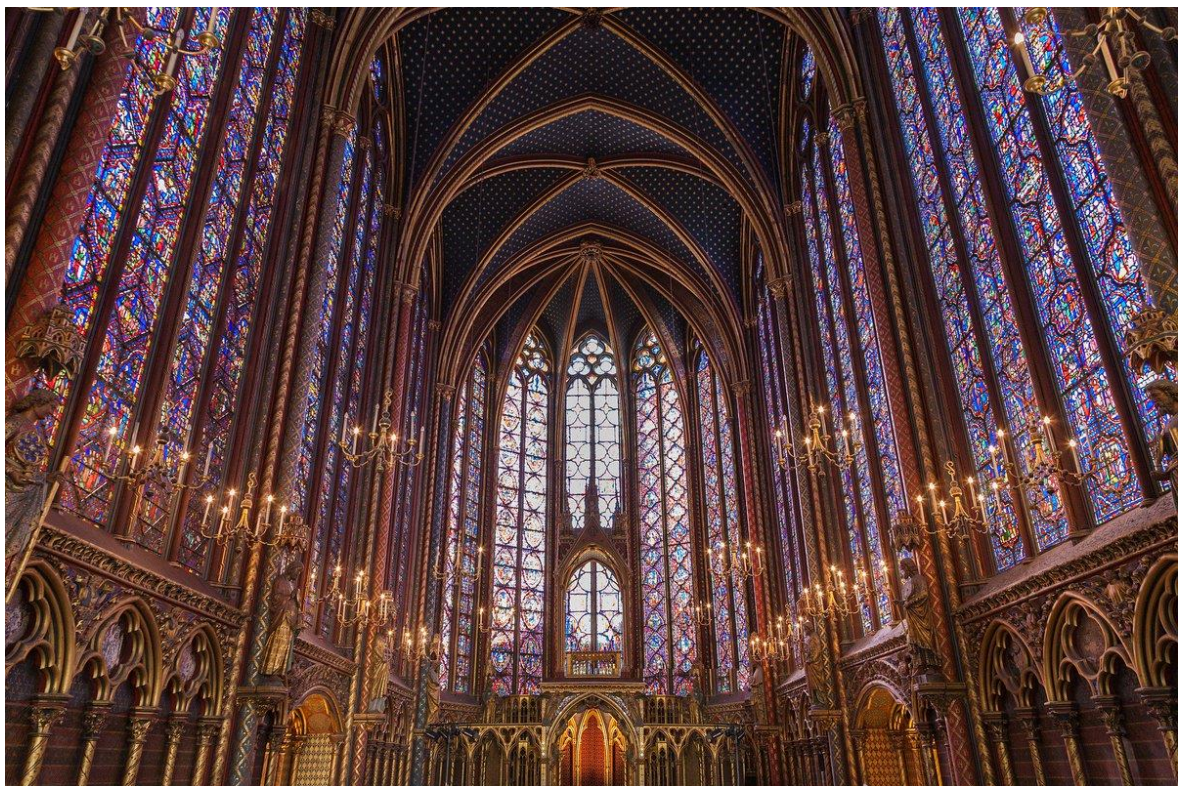
Figure 6: La Sainte-Chapelle, France. Here, walls have been reduced as much as possible to depict scenes from the Bible on the glass.
https://pbs.twimg.com/media/D5bRgNqWkAA6iZ4.jpg
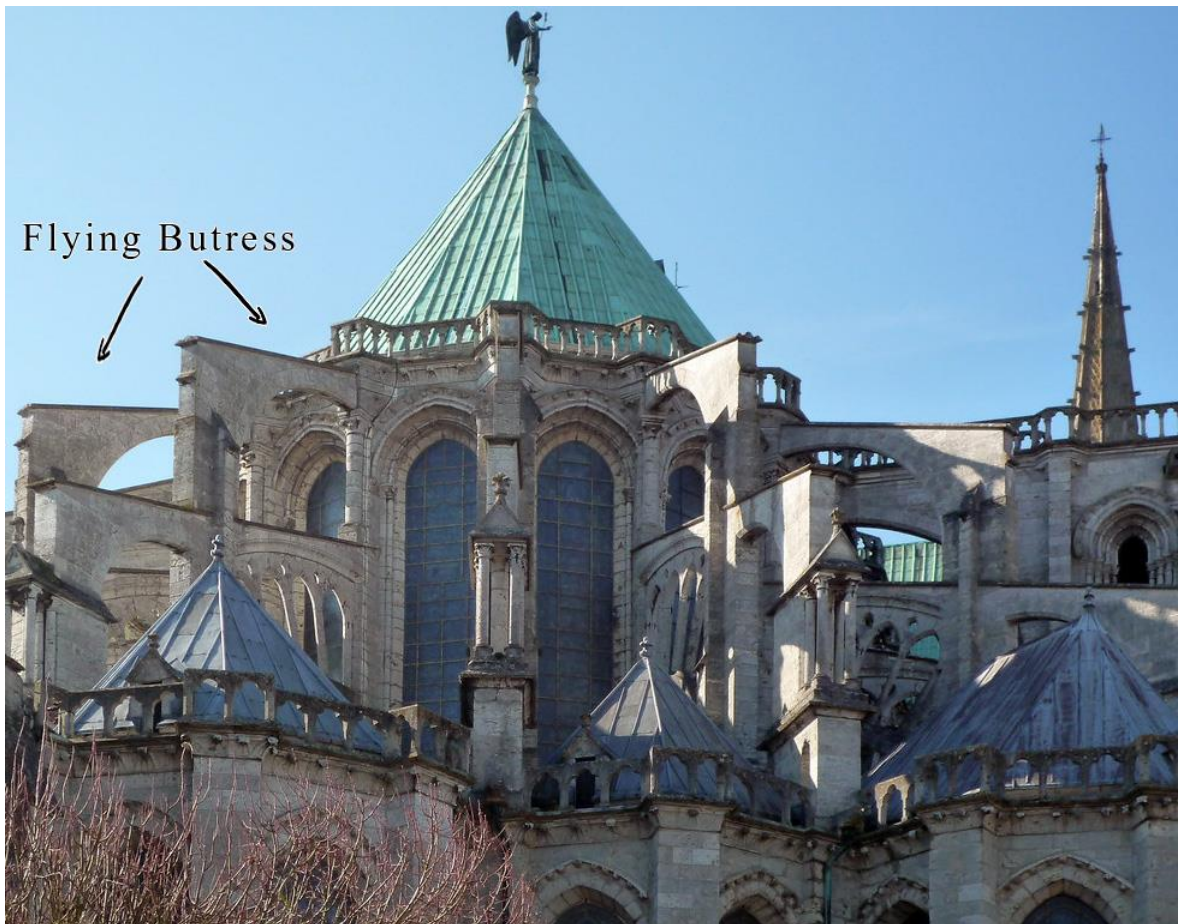
Figure 7: Chartres Cathedral, France. Flying buttresses can be seen here, supporting the walls and relieving pressure. Additional text by the author.
https://live.staticflickr.com/5100/5582126016_f623cd872b_b.jpg

Gothic architecture was prevalent in most of Europe. However, there were differences in style depending on the location. Pile states, '*Although it is possible to describe a 'typical' Gothic cathedral, there is actually great variety' (Pile, 2009,* p. *105).*

Pile further explains this period of architecture by highlighting, '*We have little in information about the architecture of the Middle Ages because they lived and worked in an era where the role of the individual creative person had not come to be recognized and recorded'(Pile, 2009,* p. *104).*

However, what is revealed in terms of interior architecture is the usage of a dominant theme. By using a single element (that being height) as the main focal point of design, it can be seen that interior architecture, incorporated into engineering and architecture, was present. There was one main theme in height, but it was present and displayed to its maximum capacity.

Pile notes, '*Major medieval buildings were carefully planned and their construction and decoration was directed by experts who would now be called skilled professionals*' (Pile, 2009, p. 104). This perhaps echoes the sentiment presented before that Conway and Roenisch have expressed, stating that monks and abbots were mostly designing the structrues while masons were the chief engineers. Indeed, Pile asserts, '*Medieval guilds provided training to the master masons who might become expert in the esoteric art of stereotomy, the technique of developing the geometry that governs stone-cutting so that many individual stones could fit together to form the complex shapes of ribs and vaults*' (Pile, 2009, p. 104). Conway and Roenisch also add, '*Another interpretation was to see the creation of cathedrals as the achievement of collevtives of craftsmen contributing their individual skills and working cooperatively' (*Conway and Roenisch, 2005, p. 12). In the same manner, interior architecture in this period was a collective contribution resulting in an invisible field of work that only took shape later on.

Another important aspect to consider is which tools the profession used. Pile interjects, '*This was still, however, a time when detailed drawings and specifications were not used and when written communication was quite minimal. There were no manuals or handbooks documenting design and engineering techniques*' (Pile, 2009, p. 104). The tools used by the designer, architect and mason were thus based on experience, although some form of education was provided. Pile further expresses this view, stating, '*The medieval architect worked on the basis of trial and error, aided by accumulated experience, rule-of-triumph practice, and intuition*' (Pile, 2009, p. 104).Pile summarizes the conclusion of this era succinctly, stating, ' *In ancient Greece and Rome, literature, philosophy, and a probing curiosity about nature and human nature were current, even if in a form that now seems truly ancient. (…) In the Middle Ages, these classical traditions gave way to another worldview in which faith and mysticism struggled, with gradually increasing success, against the forces of anarchy and chaos*' (Pile, 2009, p. 121). Pile then continues, '*After the latter part of the 14th Century, a new worldview began to surface in which human thought and human effort came to be seen as worthy means to improvement in the human condition* (Pile, 2009, p. 121).

The Antiquity and the remnants of the Roman Empire have been major sources of inspiration for many of the styles that followed it. The classic style is an architectural style basing its main design elements on load bearing systems such as columns and beams seen in ancient Roman and Greek structures. The Renaissance was heavily inspired by Roman and Greek Classical styles, and the term Classicism has been used since the Renaissance era. The artists and designers of that historical time were heavily inspired by ancient Greece and Rome, and many of their architectural ideas saw a resurgence starting in the 14th century. Pile explains the Renaissance as, '*[A] cluster of developments that gradually pushed medieval ways of thinking aside and made way for changes in human experience as great as those that came with the founding of the first recorded civilizations around 5000 B.C.E. (...) [I]deas that brought about changes in art, architecture, interior design, and many other aspects of human life*' (Pile, 2009, p. 126). Hodge discusses how the artist had now stopped being an intermediary to the divine and was now taking commissions and had patrons other than god. This different perspective on design resulted in famous artisans and architects with new, distinct and authentic styles (Hodge, 2011, p. 29). McCorquodale points out, '*The Renaissance, with its increased emphasis on secular display, rapidly altered the medieval pattern of creating the principal works of art for ecclesiastical settings. While most Italian artists continued to work extensively for the Catholic Church, a greatly strengthened system of private patronage resulted in a vastly increased number of secular commissions for domestic interiors*' (McCorquodale, 1988, p. 55).

One such architect and artist was Giorgio Vasari, who also was a painter and writer. He was the one to use the word Gothic as an insult in 1530 as stated before by Weston (Weston, 2011, p. 86).

As Michelangelo's friend, his approach towards painting and architecture was perspective, rhythm, balance and unity. He was influenced by Roman architecture, and the influence of the architectural elements and principles used in the Pantheon can be seen in Uffizi.

Commissioned by the Medici family between 1560 and 1574 to design and build an administrative complex dedicated to the magistrate offices (hence the name 'Uffizi', which mean 'palace of offices' in Italian) (Giedion, 1959, p. 58), Vasari used a connecting street in Florence as an architectural unit. By designing the complex as a courtyard, and giving that courtyard a narrow and long u-shape, he emphasized the perspective length of the street. The

street, now encapsulated by the building, was named The Piazza degli Uffizi and is now accepted as the first streetscape ever designed.

Giedion describes how Uffizi was designed with this idea of uniformity in mind, and this can be seen in the continuous horizontal lines used throughout the structure. These lines are created with the projecting roof, the three cornices seen on the façade, and the three steps on the ground. This strong depth effect on the perspective is considered a masterpiece (Giedion, 1959, p. 59).

Figure 8: Aerial view of the Uffizi Gallery, in relation to Florence and the river Arno. Additional text added by the author.
https://www.airpano.ru/files/Florence-Italy/images/image07.jpg
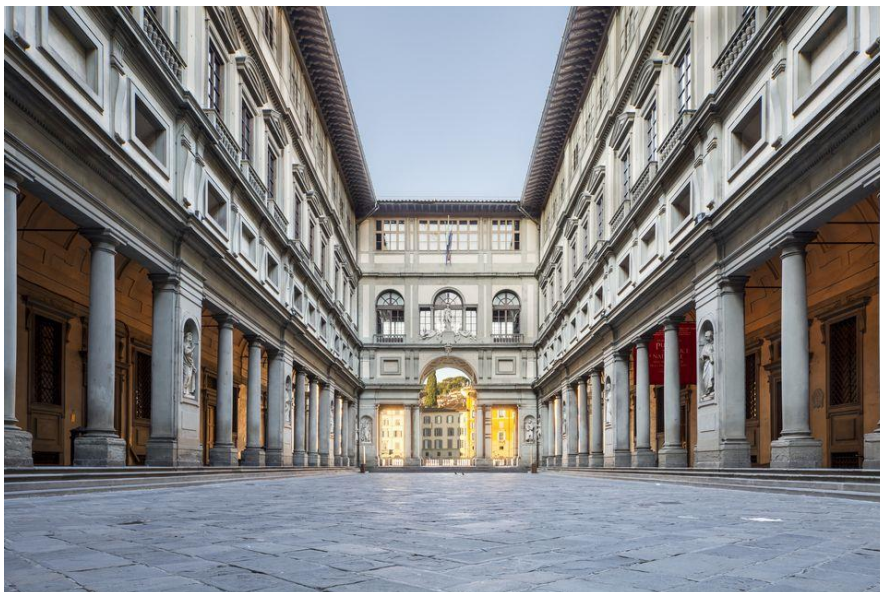
Figure 9: The Uffizi Courtyard, looking towards the Arno River. The horizontal lines can be seen here as the roof, the cornices and the ground steps. This horizontality emphasizes the effect of perspective.
https://www.tripsavvy.com/what-to-see-at-the-uffizi-gallery-1547387

Fricelli explains this rhythm seen on the façade as: '*At the Uffizi, ambiguity of forms produces an ambiguity of impressions, causing the viewer constantly to read and re-read the architectural elements in an attempt to make sense of, and to differentiate between, the load bearing members of the façade*' (Fricelli, 1984, p. 271).

Fricelli continues to explain: '*Vasari was simply following a long tradition which went back to Vitruvius. That ancient Roman had written: "Architecture depends on Order, Arrangement, Eurhythmy, Symmetry, Propriety and Economy."*' (Fricelli, 1984, p. 264).

Figure 10: The interior façade and the rhythm of the Uffizi, divided into three parts.
https://www.uffizi.it/en/the-uffizi

A rhythm can also be seen on the façade alongside the perspective of depth. This rhythm is created with symmetry and the division of the façade with the horizontal lines and architectural elements such as piers and pairs of columns.

Giedion interjects here, stating, '*At the zenith of the Renaissance, however, about 1500, we find windows ranged upon windows, each treated as a separate feature and accentuated by a pediment, pilasters, or columns, yet rhythmically articulated to one another*'(Giedion, 1959, p. 56).

Thereafter Fossi states, '*in a unique urban relationship, the Vasari Corridor unites the nerve centers of the city: the river, the oldest bridge and the seats of power, along a spectacular elevated walkway, used at the time exclusively by the court*' (Fossi, 1999, p. 8).

Figure 11: The Uffizi Street. The street was designed and created with the structure, implemented into the whole design. Pink lines show continuous architectural elements emphasizing the horizontality, made by author.
https://www.flickr.com/photos/ehrenhard/3502516422

Figure 12: Outside view of The Uffizi from the Arno River.
https://www.italyguides.it/en/tuscany/florence/pictures-of-florence/pictures-of-ponte-vecchio

The top floors of the Uffizi were made into an art gallery in 1570, and the same ideas that shaped the exterior building were used as interior elements. Symmetry and rhythm can be seen in the interior galleries, whether it is on the ground finish, the dado rails, the decorative wood panels, the frescoes, the cornices or the domed ceilings. The rhythmic windows light the interior, and they are accompanied by columns. The gold finish is present in ceilings, cornices and wall decorations.

Figure 13: Interior Gallery of Uffizi.
https://it.depositphotos.com/140066620/stock-photo-interiors-and-details-of-the.html

An attention to circulation, light, line, pattern has been given into the interior. However, as stated before, Vasari was not an interior architect. Yet with his unique view towards architecture through his painter background, he was the first to use a street as an architectural piece of the overall building design, emphasizing perspective and giving a unique identity to the administrative complex in the city of Florence.

This is an important aspect to consider when looking for a profession that did not yet exist in history. Specialization was one of the key components of the second Industrial Revolution, and played an important role in defining new professions. Thus, when looking back at the periods prior to this breaking point, we can see architects such as Vasari that had no formal education in interior architecture design interiors using the design elements they learned

from other professions such as architecture painture, or sculpture. Architects in this sense were also seen as artists, and their role and identity derived from these other professions as well.

Figure 14: Interior Gallery of Uffizi. The rhythm seen outside can also be seen here, with the ceiling and rhythmic partitions.
http://www.theflorentine.net/news/2016/08/uffizi-gallery-goes-social/

Vasari's role in shaping a part of the city and giving it an identity is undeniable, and he succeeded in this with his design. The innovation of accepting and using the street as an architectural element gave the profession of architecture a new layer of design, that of the street. The interior here is an extension of that role and identity, just as the interior decoration of the Uffizi is an extension of the exterior building.

Fricelli states, '*The forms he selected were chosen for their symbolic meaning. In designing the Uffizi, Vasari was called upon to give physical expression through architectural form to the political and social aims of the Medicean regime*' (Fricelli, 1984, p. 298).

In 1765, Uffizi was turned into an art gallery, and became one of the first modern museums. New types of buildings were emerging now; a museum meant circulation, proper lighting and proper ventilation. Emphases previously unthought were now starting to be considered.

Summarizing the profession of interior architecture before the 20th century with only three architectural styles is not possible, but the professions real emergence started in the 20th century, along with new, powerful ideas. These three architectural styles and historical timelines were given as example to show the general role of interior architecture inside other professions and how design was viewed in general. The turn of the 18th century, however, led to immense changes in all aspects of human life.

Whitney paraphrases Tate and Smith, noting '*From 1700s to the 1900s, the built environment drastically altered in both commercial and residential buildings. Prior to the Industrial Revolution, commercial buildings designed by architects consisted mainly of ecclesiastical and civic buildings, as well as, a few domestic structures for the very wealthy. In addition, other structures designed by the owner or a master builder for specific commercial uses were offices, retail stores, theaters or hotels, as well as, new residences that fulfilled the needs of the burgeoning middle class* (Tate and Smith, p. 1986)' (Whitney, 2008, p. 44).

The Industrial Revolution, thus, was a period where major changes happened in the means of production, which led to an upheaval of classes.

It is therefore critical to first define the first and second wave of the Industrial Revolution, and then present the necessary information to continue to the profession of interior architecture during the 20th century.

Pile gives a broad explanation, noting, '*The term Industrial Revolution is used to describe the complex developments that transformed Britain, then other Western European nations and the United States, into modern industrial nations*' (Pile, 2009, p. 243).

Giedion's explanation is more detailed and as he claims, '*The Industrial Revolution, the abrupt increase in production brought about during the 18th century by the introduction of the factory system and the machine, changed the appearance of the world, far more so than the social revolution in France. Its effect upon thought and feeling was so profound that (…) [T]he Industrial Revolution was not a political upheaval, necessarily limited in its consequences. Rather, it took possession of the whole man and his whole world*' (Giedion, 1959, p. 163).

Pile also points out how all of the work before the Industrial Revolution was hand work, with simple tools and handmade equipment. No machinery or assembly line was present. The power sources were human, horse, water and wind (Pile, 2009, p. 243).

Allen and Smith describe how the Industrial Revolution was the result of scientific, medical and agricultural advances alongside better trade communications and a change in moral outlook toward money resulting in an increase in population and intellectual and scientific revolutions (Tate and Smith, 1986, p. 221).

The first Industrial Revolution started on the 18th century. By the 19th century, the second Industrial Revolution was taking place and culminated into the Great Exhibition of the Works of All Nations in 1851. Decorative and artistic achievements produced by industries were first seen here, as was the usage of metal (iron/ steel) and glass as architectural materials in the form of the Crystal Palace. For interior architecture, it was the first time furnishings and interior design materials were produced by industries (Tate and Smith, 1986, p. 219).

Figure 15: The Crystal Palace in Hyde Park by Joseph Paxton, a glass/ metal construction built in 1851 to house the Great Exhibition of the Works of All Nations (Pile, 2009, p.246).
https://www.britannica.com/topic/Crystal-Palace-building-London

This is an important aspect to keep in mind, as this meant the momentum was now on mass production instead of handcraft. This new idea of machinery and industry led to new progresses in the field of interior architecture.

Pile notes, '*The impact of the early phases of the Industrial Revolution on interior design was more technical than aesthetic. First steps toward modern plumbing, lighting, and heating appeared, making some important elements of earlier interiors obsolescent* (Pile, 2009, p. 244).

Tate and Smith also emphasize the changes in interior design: *[N]ew buildings included the hospital and asylum, which were developed in the 18th century. In the 19th century came public libraries and museums; railway stations; university and school buildings; banks and departments stores; hotels and more elaborate hospitals; large theaters and concert halls; and offices for government, municipal, and private or corporate use. (...) [T]his was the beginning of functional interior planning*' (Tate and Smith, 1986, p. 227).

Tate and Smith then clarify how interiors were perceived, noting, '*[A]n interior space composed of walls- in plan either in rectangular, circular, elliptical, triangular, or some irregular shape- with a floor and a ceiling as well as windows and doors*' (Tate and Smith, 1986, p. 231).

Tate and Smith then continue by explaining that the 18th century augmented this view with specialized rooms, privacy, heating and modern comfort. This was then augmented again with sanitation, plumbing, ventilation and electrical lighting (Tate and Smith, 1986, p. 231).

A final, crucial detail to note here is the Zeitgeist, meaning the spirit of the time. Frederick explains it succinctly, stating, '*The zeitgeist is the prevailing ethos or sensibility of an era, the general mood of its people, the tenor of public discourse, the flavor of daily life, the intellectual inclinations and biases that underlie human endeavor*' (Frederick, 2007, p. 83).

Ending the 19th century and entering the 20th century, the zeitgeist of the time in architecture was of revivalist styles such as Gothic revival. These architectural styles were dubbed Victorian. Pile summarizes how the Industrial Revolutions led to an increase of the middle class and how the power of the aristocratic elite diminished while the middle class gained

power and wealth. Since the Industrial Revolution gave way to cheap, mass-produced decorative objects such as draperies and rugs, they were affordable by a large group of social class. This in turn resulted in the decorative and ornamental to be the dominant theme of all design (Pile, 2009, p. 251).

Pile further explains how woodworks of the Victorian style were full of carvings and turnings, and how the wood used had dark tones. The rooms, like the furnitures, were crowded with ornamentation and elements that took space. The upholsteries were dark and decorative. Many furnitures did not have any function except that of being ornamental (Pile, 2009, p. 258).

Figure 16: Blakely Hall House, New York, 1986. The dark woodwork, upholstery, and the crowded furnitures in the room are an example of the Victorian style (Pile, 2009, p. 258).
https://i.pinimg.com/originals/69/d2/42/69d242d202a8916b99370e9c8cc11194.jpg

It is important to digest this idea before moving on, as it is from this excess and opulence that a major design strife emerged and grew into a movement. It is also against this style that the first real, professional examples of interior architecture and design came into existence.

The second Industrial Revolution, or the Technological Revolution, carried on until the First World War, or the first 14 years of the 20th century. The Zeitgeist of the time was also of excess ornamentation and the display of it. Interior architecture, which had been gestating inside other professions, was in the process of birth now thanks to all of these changes and advancements, and it is with this preliminary information that the next chapter commences.

1.2. The Profession of Interior Architecture during the 20th Century

Constantin Brâncuși states that '*Architecture is inhabited sculpture'*. Looking at it through this lens, interior architecture is the second layer of sculpting. This was made possible with the advent of the first and second Industrial revolution, which lead to mass production and new materials for designers to use.

Allen, Jones and Stimpson express, '*In the 1850's, authors became deeply interested in how human comfort was affected by sound principles of design. At the time, the Industrial Revolution was producing a variety of poor-quality household goods. Many individuals condemned the use of the machine to create inferior products and designs*' (Allen, Jones and Stimpson, 2004, p. 8).

Thus, Industrial Revolutions also led to a counter movement against the dominant design theme of the time, the Victorian style. This movement was called the Arts and Crafts movement. Tate and Smith describes the movement as, '*A reform movement against the excesses and disadvantages of the Industrial Revolution was spearheaded in England. (…) [T]hese reformers railed against these excesses- the evils of the machine and the morally 'dishonest' ornamentation it produced when used to imitate handcraft*' (Tate and Smith, 1986, p. 257).

Pile emphasizes this definition, stating, 'This combination of a desire for honesty in terms of expression of function, material and techniques of production, combined with a conviction that only hand craft can achieve such honesty, is the central doctrince of the movement' (Pile, 2009, p. 271).

Sharon further elaborates this point with, '*The Arts and Crafts movement developed in the mid-1800s in reaction to the cheap, machine produced furnishings and architectural materials and methods introduced through the industrial revolution*' (Sharon, 1992, p. 51).

The Arts and Crafts movement was tremendously influential in subsequent artistic and architectural styles, and many of its ideas were cannibalized by them, most notably the simplicity and it expressed and its push towards the utilitarian rather than the ornamental. The movement also spread in different ways throughout the Western world.

Pile concludes this idea by stating, '(…) *[M]akes it the starting point for all studies of modernism*' (Pile, 2009, p. 279).

The ideas of Arts and Crafts movement can be observed in the styles of designers such as Charles Rennie Mackintosh, who saw architectural design as a whole design of both the interior and the exterior. He was an interior architect while also being an architect, and could see from both perspectives. However, his design style veered from the Arts and Crafts movement to other styles with time, notably Art Nouveau.

Sharon paraphrases Lapugnani, citing: '*Lapungnani (1986) in his book Encyclopedia of 20th- century Architecture suggested that the "Art Nouveau" movement that sprang from the Arts and Crafts movement was the first of several movements to place a new emphasis on the form of architecture and interiors and not just on techniques. It was during the Art Nouveau movement that a new concept of architectural design was introduced. The concept of building and designing from the inside of a structure, rather than from the outside in, was introduced by C. F. A. Voysey and C. R. Mackintosh (Lampugnani, 1986). This concept adopted a new, free ordering of Interior Architecture that spaces be designed to meet specific functional requirements*' (Sharon, 16, p. 1992).

Figure 17: The Hill House, designed from the inside out. The Japanese influence is visible.
https://www.dezeen.com/2018/06/04/charles-rennie-mackintosh-hill-house-helensburgh-architecture/

Hodge explains that this style was influenced by Japanese and Celtic arts, and rejected the Victorian style dominant at the time. Many Art Nouveau artists believed that decorative arts should be elevated to the status of fine arts and steer away from the old ideas to create and form a new style. (Hodge, 2011, p. 92)

McCorquodale adds, '*An important part of the Aesthetic Movement and later of Art Nouveau was the taste for all things Japanese* (…)' (McCorquodale, 1988, p. 186).

 Mackintosh was not only interested in the structure. His view of design as a whole meant that he would also design the furnitures, the lighting elements and all of the components that formed a living space including decorative pieces. Pile adds, '[*M*]*ackintosh developed furniture designs that most often used simple, geometric forms, but then introduced exaggerated proportions, extreme high chair backs, and white or black pain tfinished with decorative details in violet, silver, or gold*' (Pile, 2009, p. 279).

Figure 18: The Hill House chair, with an exaggerated back, by Rennie Mackintosh.
https://i.pinimg.com/originals/9f/ae/6b/9fae6bb3c8bb0c778f5e7f128315b17a.jpg

Vint Cerf states, '*It's the Industrial Revolution and the growth of the urban concentrations that led to a sense of anonymity*'.

The Art Nouveau movement was thus a rejection of the first Industrial Revolution and the historical perspective it leaned on (mainly the Victorian style), and had at its core the desire of individuality to be seen. It was a denouncement of the anonymity that came with mass production, and Art Nouveau veered itself first into curved and organic forms, and then later adopted geometric forms as seen with Mackintosh.

This style was also opposed by the Arts and Crafts movement, as Tate and Smith explain, '*The Arts and Crafts reform movement was in direct opposition to design approaches that focused on surface finish, visual effects, and ornamentation, (...) however antihistorical the aims of that late 19th century movement*' (Tate and Smith, 1986, p. 262).

However, we can observe that it was short lived as it became too intricate to produce.

Sharon states, '*its short life was largely due to its extravagance in attempting to pursue "a style for its own sake" that appealed to a small circle of wealthy patrons. This was contradictory to the philosophy behind Art Nouveau, originally initiated as a socio-political reform for all of society*' (Sharon, 1992, p. 54-55)

Sharon continues with '*The by-product of Art Nouveau in furnishings became elaborately endowed with foliage reliefs and asymmetrical design forms to the point that they could not be reproduced without extensive quality craftsmanship*' (Sharon, 1992, p. 55).

The architect here still had many professions as it was seen in the 19th century. Mackintosh was also a painter and designed chairs and furniture, and the embraced the total art style method of designing.

However, it can be seen that the architect was also searching for new meanings, as Art Nouveau was not affordable to all of the social classes. (Sharon, 1992, p. 55) New movements were being searched, ones that focused on simplicity and functionality. At the same time, existing artistic movements were evolving into new ones, as this time period was of tumult and change.

A very important note has to be made in that it is also at this era that Elsie de Wolfe became the first interior designer, working as an interior designer in title and creating interior spaces. She adopted the neoclassical style, but in the same vein, her ideas were against the Industrial Revolution and the decorations that arose from it.

Tate and Smith explain, '*Elsie de Wolfe, in contrast to this tradition, did not practice as a craftsperson. She was a supervising designer and, consequently, called herself a professional. In so doing she gave an initial stance of independence and social standing to the 20th century activity of interior design*' (Tate and Smith, 1986, p. 236).

Tate and Smith continue, '*Her protest was part of a quest for 'light, air, and comfort*' (Tate and Smith, 1986, p. 240).

Her protest was thus against the dominant Victorian style. Tate and Smith explain this protest by first asserting the dominant theme, '[*T*]*he goal seemed to be to fill rooms with collections-paintings, sculptures, tapestries, manuscripts, and furnishings from the past. Dark, somber rooms were considered evocative of the Gothic age, the Greco-Roman classical inspiration, and the Italian Renaissance summation of both*' (Tate and Smith, 1986, p. 237). Then highlighting her style succinctly as, '*Else de Wolfe stripped away the many overlays of things that the Industrial Revolution had made possible by 1851*' (Tate and Smith, 1986, p. 240).

The same quest for light, air and comfort can be seen in later styles. Simplicity and functionality became the new design philosophies, albeit with different forms. The legacies of the anti-reform movements were accepted and integrated, and a new approach, modernism slowly came into existence.

This can be seen in the Netherlands, abstraction of the form and the simplicity and purity of it started to emerge as a new style called De Stjil also known as Neoplasticism. Pile explains how this style was seen in painting and sculpture as well as architecture, and how the style asserted the superiority of abstract values of form and color over any other subjective or naturalistic values in art (Pile, 2009, p. 333).

Tate and Smith point out, '*In espousing abstraction, rational rectangular construction, and machine production, the De Stijl group coalesced all the strains that had been leading*

toward the Modern movement, gave them focus and refinement, and fixed the path of design for the next decade' (Tate and Smith, 1986, p. 289).

In architecture, the best example of the De Stijl movement can be seen in the Schröder House, designed by Gerrit Rietveld in 1924.

Figure 19: Schröder House, Netherlands.
http://architecturalmoleskine.blogspot.com/2013/05/gerrit-rietveld-schroder-house.html

Pile notes, '*It is a rectilinear block made up of complex, interpenetrating planes of wall, roof, and projecting decks, with voids filled by glass in metal sash. The main living floor is divided by ansystem of sliding panels that permit rearrangement to achieve varying degrees of openness. (...) Only primary colours and black are introduced within the generally white and gray tones of most surfaces*' (Pile, 2009, p. 334).

The search for new identities and meanings was an ever changing, every evolving quest for

the designer. In the United States, Frank Lloyd Wright not only gave new meanings and identities for the architect, he also was the first to give interior architecture (not interior design) the first push towards its birth. He, like Rennie Mackintosh, viewed design as a whole. Tate and Smith explain this view, stating, '[A]*n ultimate concern for the integration of all these elements to achieve total design consistency*' (Tate and Smith, 1986, p. 235).

Tate and Smith then argue how Wright created the basis of interior architecture and enlightened the field with his view towards the core, the pan, and the basic forces of interior spaces (Tate and Smith, 1986, p. 245).

Tate and Smith then add, '*In all his work, space as a single flowing entity was the primary goal on which all materials, technologies, and ornamentation were focused*' (Tate and Smith, 1986, p. 245).

Giedion notes, '*Of al present-day architects whose span of work reaches back into 19th century, Frank Lloyd Wright is without doubt the most farsighted, a genius of inexplicably rich and continuing vitality*'(Giedion, 1959, p. 394)

Giedion then adds, '*From the outset wright devoted himself to the problem which was to be his life interest- the house as shelter*' (Giedion, 1959, p. 396).

It was then this that Wright added to the profession. Consistency and integration through the querying of a single question.

Tate and Smith point this out concisely, '*The designs of Frank Lloyd Wright are integrated at every level. His planning relates to his sitting; his spatial geometry reflects his structural invention; his fenestration and lighting reinforce his spaces; his furnishings reiterate his linear schemes and his construction materials; and his every ornamental detail is integrated with his larger concerns*' (Tate and Smith, 1986, p. 245-246).

Giedion then supplements this idea with, '*In his houses wright takes the traditional flat surfaces and dissects them in strip horizontally organized and in a juxtaposed play with solid volumes, his vertical chimneys penetrating the roof in opposition to the horizontal planes of the cantilevered porches and overhanging eaves, thus giving the exterior of the American house an expression synonymous with its plan*' (Giedion, 1959, p. 411).

Figure 20: The Robie House interior, 1909, United States. All of the furnitures were designed by Wright.
https://www.chicagotribune.com/resizer/Rrcv-Jra6yJqIpDbaq7Ow-tz7Kw=/1400x0/top/www.trbimg.com/img-5c991759/turbine/ct-1553536853-25zpli9im1-snap-image

It was around this time also that the First World War came to be. This event in history marks a distinct line, as the human race collectively suffered a trauma never before seen.

Tate and Smith explains this shift of view in the world by noting, '*World War 1 was a dividing line between the old world and the new- between the old world of aristocracy and handcraft and the new world of democracy and the machine*' (Tate and Smith, 1986, p. 288).

Sharon bridges the new, revolutionary views of the pioneers of design, their struggle with the effect of the war and their design ideas by explaining '*By 1917 the influences of Wright in the United States, Mondrian in the Netherlands, and Mackintosh in Glasgow and Vienna, had promoted a design theory in which simple geometric forms, rectilinear grids, and intersecting planes, were part of a shared style. This new style seemed to have universal application from painting to typography to sculpture to furniture design to interior design to the total architectural structure. This design theory was further synthesized through philosophical schools of thought in Germany, the country where the truest form of Modernism emerged*' (Sharon, 1992, p. 283).

Giedion adds to this, '*At the Bauhaus under Gropius the effort was made to unite art and industry, art and daily life, using architecture as the intermediary. Now that it is possible to see the whole Bauhaus institution in its historical relationships, we recognize what an important outlet it was for the German gift of teaching and organizing. The principles of contemporary art were there for the first time translated into the field of education. Dispersed tendencies were brought together and concentrated*' (Giedion, 1959, p. 485).

Hodge echoes this idea, explaining how unique the Bauhaus movement was in that the movement had accepted the mechanization and mass production that had come with the Industrial revolution unlike Art Nouveau. Furthermore, the Bauhaus school was the first to combine fine arts with design and create a formal education. (Hodge, 2011, p. 132).

Figure 21: Walter Gropius' Office interior, Germany. Abstraction and geometric forms and patterns can be seen easily.
https://www.flickr.com/photos/98803345@N06/9507617978

The Bauhaus school had unique characteristics its time. The main idea and driving point in its design philosophy, the term 'form follows function' coined by American architect Louis Sullivan became the cornerstone of the Bauhaus. The main focus of the design should be first and foremost its function, not its aesthetic appeal (Schipper, 2018).

Following this idea of fucntion, the materials used in any design area, whether it be architecture or industrial design, were to be as honest and close to their nature as possible. This meant that the idea of hiding construction elements were rejected, as they were part of the design as well. (Schipper, 2018).

The style also carried on the idea of minimalism, and Mies van Der Rohe later coined the term 'Less is more', carrying the same principles later on in the International Style. Lines, shapes, colours were important while curvatures and floral shapes were avoided. (Schipper, 2018).

The Bauhaus movement is quintessential in that in not only created the minimalist style, a style later seen in interior architecture extensively, but it also created a new identity for the architect and by extension, the interior architect. Functionality and simplicity were key ideas to reach now, and this philosophy showed itself in a new way to look at life.

These ideas and this look later led to the International Style, where open plan floors were dominantly used. The International Style used Le Corbusier's 'five points of architecture', and light was the primary focus. A sense of unity with nature was aimed to be achieved, and perhaps of the most iconic phrases in architecture came from one of its most prolific and known architects, Mies van der Rohe in '*Less is more*'.

The idea behind this phrase was first to create a steel frame bearer, resulting in a skeletal, minimal frame to construct the building on, and to leave behind ornaments and decorations in favor of augmenting the properties of the materials with lighting (Weston, 2011, p. 154).

Jones interjects, [I]*ts proponents sought to propel the style to the forefront of design by making grand statements such as cantilevered structures and almost transparent buildings*' (Jones, 2016, p. 36).

This minimalist attitude also reflects on the interior of the building, as any interior element that could cause a disruption in the design such as heaters and electrical outlets or wall finishes such as moldings were seen removed as much as possible (Weston, 2011, p. 155).

Figure 22: Farnsworth House. The bathroom, kitchen and bedroom are all grouped into a single area, resulting in an open living area.
https://uk.phaidon.com/agenda/food/articles/2019/march/26/was-farnsworth-house-a-little-too-perfect-for-its-owner/

Zimmerman notes, '[*T*]*he Farnsworth House stands out as one of Mies's most remarkable buildings for its combined simplicity, conceptual elegance, and beauty*' (Zimmerman, 2006, p. 63).

Le Corbusier himself stated, '*Architecture is the masterly, correct and magnificent play of masses seen in light*'.

Conway and Roenisch explain that '*Le Corbusier felt that geometric forms were appropriate to the modern world because they reflected the forms of so many contemporary, mass-produced products, such as bottles and aeroplanes. In this sense he believed his buildings were not only beautiful, but also expressive of the age in which he lived*' (Conway and Roenisch, 2005, p. 165).

Le Corbousier was an architect who knew his role and identity in the time period he lived in. As the profession progressed, so did the professionals. The same thing happened in interior architecture, albeit in a different manner. This was partly because of the changing world, society and demographics. The International Style still saw architects designing the interiors, but the scales of building were now changing in manners not yet changed before.

Whitney discusses, '*According to ASID's White Paper, this transformation took place during the building boom after World War II (ASID, 1989).36. Prior to World War II, an interior decorator's concern was the aesthetic nature of the interior of a building. It involved the selection of material for floors, walls and ceilings and the selection and placement of furniture*' (Whitney, 2008, p. 42).

The main shift and a real sense of professional identity was now starting to form.

The International Style had an enourmous impact on architecture both as a continuation of the Bauhaus movement and as answers to many global issues that the world was experiencing. It also shaped inteiror archirecture immensely, as it was at this point that a real profession separation started to happen.

Figure 23: Villa Savoye, Le Corbusier.
https://dearchiworld.wordpress.com/2014/07/21/villa-savoye-le-corbusier/

Tate and Smith explain that the technological advances resulting from the Second World War led to technological advances in interior architecture as well. Notably, the suspended ceiling, and important architectural element to be used, came to fruition in the 1950's. Mechanical systems and lighting systems were now integrated into finished ceiling surface. (Tate and Smith, 1986, p. 422).

The Second World War had a colossal effect on the world. Tate and Smith explain how the victory of the Second World War resulted in population growth, building boom and a general prosperity (Tate and Smith, 1986, p. 392).

McCorquodale notes, '*During the 1930s, there had been radical changes in the way in which decorator/designers saw their profession. Previously, they had been content to work with pre-existing architectural shells, but the new technologies and materials made them conscious of the need to think structurally as much as decoratively*' (McCorquodale, 1988, p. 217).

It was during this time that organizations representing interior architects came to exist. The profession was now being licensed in the United States. Today, the most known organization is perhaps IFI, the International Federation of Interior Architects, founded in 1963. Kaptan explains that this organization encompasses all of the other organizations, and that every country can have a representative (Kaptan, 1998, p. 79). IFI notably also gives a definition to the profession of interior architect/designer, defining that the interior architect must identify and creatively solve problems, perform services relating to interior spaces, and prepare schematics and drawing relating to interior space (https://ifiworld.org/about/, 2019).

Tate and Smith add, '*The separation early in the 1900's of the architect-designer, who traditionally orchestrated a team of artists and artisans, from the decorator-designer, who served as art-and-object consultant and orchestrator of the assembly of those objects, set the two professions on divergent paths. Then in the 1960's, when many interior designers began to adopt the Modern idiom, the paths seem to converge*' (Tate and Smith, 1896, p. 559).

In Turkey, it can easily be seen that the required importance to this profession was given, as the first interior architecture department was found in 1928, and in 1950 was accepted as a design discipline.

Moving on from the 20th century, the interior architect, now with a unique role and identity, found itself in the technological and digital world. New ideas were coming forward now, new identities to accept. Organizations were formed, and the profession now had a place in the design world with a unique identity and role in the field.

1.3. The Profession of Interior Architecture after the 20th Century

The latter decades show us problems of scale not imaginable before, with consequences not foreseen yet. These decades also gave us technological progresses not seen before, resulting in forms and shapes unattainable before, and possibilities not available in the past.

Conway and Roenisch note that '*Environments change, cities develop, roads are built and areas change character. As a result the surroundings to buildings may alter radically and buildings may change their use or become redundant*' (Conway and Roenisch, 2005, p. 7).

This redundancy has been especially visible on industrial buildings that have stopped operating due to becoming obsolete (coal factories shutting down), resulting in empty buildings devoid of use and life.

An aspect of modern design regarding the identity of the architect and the interior architect is adaptive reuse. Adaptive reuse is a process that allows those buildings to be used again for different functions. The Vienna gasometers are a good example here, as they are a successful adaptive reuse project that resulted in a revitalized area.

Figure 24: Southside view of the Vienna gasometers.
https://assets.atlasobscura.com/article_images/800x/13744/image.jpg

Former gas storage tanks, the gasometers are cylindrical structures with a volume of 90.000 cubic meters. They had ceased to be used in 1984 following the shift from goal gas to natural gas. In 1995, 4 different architecture firms worked on designing the 4 different gasometers, and their work was completed in 2001. This work resulted in over 70 commercial shops, a cinema, an event hall and residential areas. (Twistedsifter website, 2019).

Of what use was there to place this example out of all the examples? Adaptive reuse is a process of renewal, of reforging.

Conway and Roenisch point out this renewal and reforging, noting, '*Indeed, as gasholders have become redundant they have found a range of new uses such as dwellings, art centres and scuba-diving centres. Stylistic analysis and the search for the principles of beauty are still with us and we all want to improve our environments, but we no longer seek to do this in isolation or just in terms of individual buildings, but in terms of the built environment as a whole*' (Conway and Roenisch, 2005, p. 31).

Conway and Roenisch explain that '*Some architects design their buildings from the outside in, others design from the inside out, or place great emphasis on the circulation route*' (Conway and Roenisch, 2005, p. 9).

Adaptive reuse differs from this in that the outer shell is already present. It now is a challenge to form something new out of the existing and to give it new meaning.

This is a good parallel to observe, as this is exactly what an interior architect does as a profession. Some interior architects place importance on circulation and emptiness while others focus on wall decorations, lighting and sense of scale. The four different approaches to the gasometers reflect this, as the building number A has been turned into residential areas where building number C has become a cafe and mall.

Figure 25: Interior of gasometer A, residential buildings designed by Jean Nouvel.
https://www.descopera.ro/dnews/6479299-cartierul-rezervoarelor-din-viena-foto

Here, a sharp contrast of the exterior shell to the interior shell can be seen, as the outside shell of the gasometers are of brick, while inside a new, almost ephemeral feeling can be felt. The light coming from the open dome shines on the glass windows, creating a shell within a shell.

Figure 26: Interior of gasometer B, cafe and mall designed by Manfred Wehdorn.
(Dirkverwoerd, 2019,20)
http://www.architectural-photographer.eu/wordpress/?media-tags=vienna&paged=2

Adaptive reuse was not the only new identity and role the designer could take on, however. Other issues arose with the raise of consumption.

Sustainable architecture is the concept of trying to reduce the energy consumption of buildings. This has led to new advancements in passive design, a design style that take advantage of the climate to reduce heating or cooling expenses, thus the carbon footprint of the building (Weston, 2011, p. 196).

Weston continues his idea by emphasizing that sustainability is a very important topic in structure design. Buildings consume half of the total energy consumedin the world, and this results in carbon emissions leading to global warming (Weston, 2011, p. 196).

This is not only an identity the architect can take, but also the interior architect. Many of the energy consumptions can be solved and reduced from an inteiror standpoint.

Figure 27: California Academy of Sciences, the green roof houses local plants and solar panels to reduce the energy consumption and prevent heat absorption. (Weston, 2011, 196)
https://s3.amazonaws.com/swacdn/wp-content/uploads/2015/09/18074214/73fb0cbc_californiaacademyofsciences-7031_1100x1100-1100x619.jpg

Pile notes, ' *As resources have become strained by increasing demand, it becomes logical to look toward design that is oriented to conservation rather than consumption'* (Pile, 2009, p. 449).
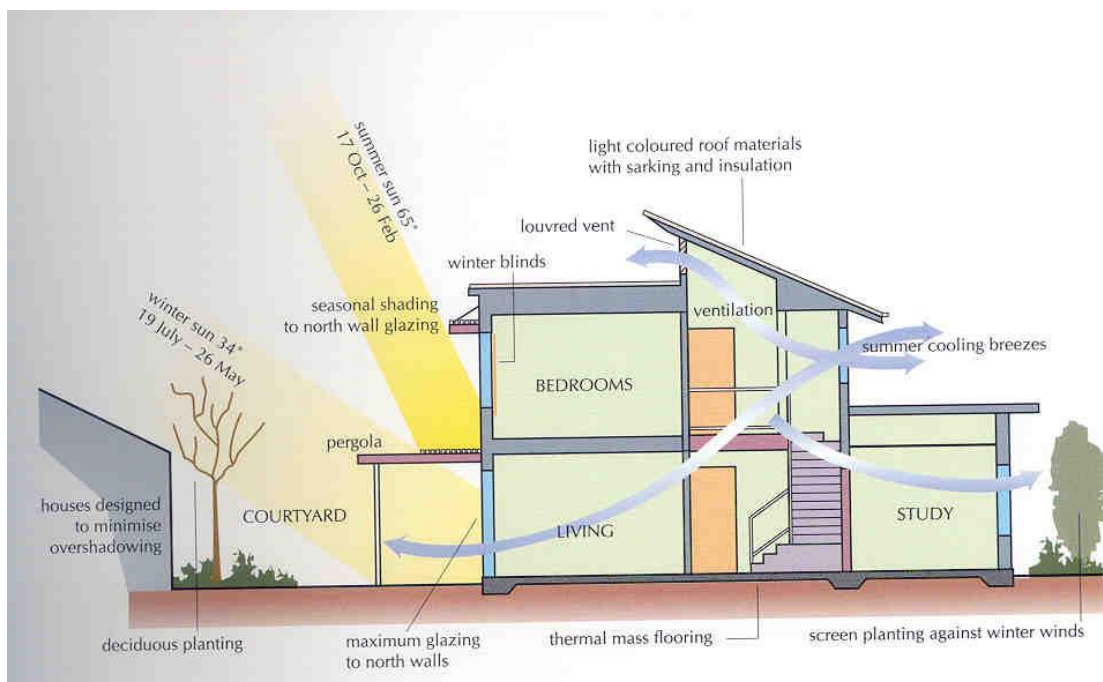

Figure 28: Example of passive design and how it can be used in interior architecture.

https://greenhome.osu.edu/passive-design

Perhaps the biggest technological effect on the design field in regards to creation has been computer aided programs. They not only created a new means of production and creation for the interior architect, they also allowed the designer to create previously impossible forms. This system also applied to blob architecture, creating undulating and curved shapes that would not be possible without mathematical calculations made by computers. This new style of architecture is called Parametric Design, or Parametricism.

Jones explains, '*Architects wishing to push boundaries in the design field use technology to help explore possibilities, the extremes of materials and structural form*' (Jones, 2016, p. 62).

'*The ground of parametric design is the generation of geometry from the definition of a family of initial parameters and the design of the formal relations they keep with each other. It is about the use of variables and algorithms to generate a hierarchy of mathematical and geometric relations that allow you to generate a certain design, but to explore the whole range of possible solutions that the variability of the initial parameters may allow*' ('What is Parametric Design?', 2019)

Pile talk about this new freedom and sense of perspective, stating, '*The 21th century is moving design away from the limitations and problems that have defined design for one or twho thousand years into a new world of possibilities that is only now beginning to open up*' (Pile, 2009, p. 455).

Frederick notes, '*The shapes and qualities of architectural spaces greatly influence human experience and behavior, for we inhabit the spaces of our built environment and not the solid walls, roofs, and columns that shape it*' (Frederick, 2007, p. 6). Parametric Design, in this sense, allows such liberties and such different and original shapes that many of these buildings deliver a new experience.

Figure 29: Maxxi Museum. Ruggero Arena, 2019
https://www.ruggeroarena.com/sony-dsc-89/

Figure 30: Kunsthaus Graz, Vienna.
https://www.museum-joanneum.at/fileadmin/user_upload/Kunsthaus/Content-Bilder/Gebaeude/abstract_light_animation_.jpg

The interior architect now has a different means of production and a sense of scale not seen before. In light of this literature review, where does the interior architect stand today?

CHAPTER 2:
FIELD STUDY

2.1. Method

As this study aims to investigate the diversification of the means/instruments/tools, and the changes in the role and identity of the interior architect in time, face-to-face interviews were conducted with professionals besides the researches made through in depth literature reviews. The professionals were selected by using a non-probability sampling method: purposive sampling.

The purposive sampling technique, also called judgment sampling, is the deliberate choice of a participant due to the qualities the participant possesses. It is a nonrandom/non-probability technique that does not need underlying theories or a set number of participants. Simply, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience (Bernard, 2002, Etikan et al., 2016:2). It is typically used in qualitative researches to identify and select the information-rich cases for the most proper utilization of available resources (Patton, 2002, Etikan et al., 2016:2). This involves identification and selection of individuals or groups of individuals that are proficient and well informed with a phenomenon of interest (Etikan et al., 2016:2). With this aim, the universe was taken as the professionals performing in interior architecture discipline; in other words, interior architects. As this research has been conducted in Turkey, the professionals were selected among interior architects working in Turkey, but may also be performing in either national or international projects. Another consideration was the occupational experience. The universe was segmented in three subgroups; the first group consisted of professionals having more than 50 years of experience in the field, the second group consisted of professionals having 20 to 50 years of experience, and finally the third group consisted of interior architects having less than 20 years of experience in the field of interior architecture. In addition, being involved in a considerable number of projects and having experienced them was another criterion for selecting the participants.

Thus, two interior architects from each group (six participants in total) were subjected to face-to-face interviews, of which the questions were as follows:

1) How do you define the profession of interior architecture?

2) How do you define the identity of the interior architect?

3) Which means and tools do you use while executing your profession?

4) Considering the historical process, do you see changes in the role of the interior architect? If yes, then how?

5) To which way and how do you believe the identity, role and means of the interior architect will change in the future?

The interviews were made in Turkish and transcribed verbatim (word by word). Voice record was made during the interviews with the approval of each participant. The transcriptions were then translated into the English language for the purposes of this study. The quotes of the participants, at the start, were planned to be given anonymously; however, due to their wills and kind permissions, the names of the participants were then decided to be given openly (Esen, O. – more than 50 years of experience; Kuzu, A. and Ertek, H. – 20 to 50 years of experience; Ergin, A. and Şahin, M. – less than 20 years of experience in the field), and it was stated so throughout the study. These texts were subjected to content analyses, and the answers were analyzed concurrently under each question. The findings are given under the next title.

2.2. Findings

The findings were analyzed with respect to the questions asked during the interviews. They are to be given under the following sub-titles.

2.2.1. The Definition of the Profession of Interior Architecture

All three study groups had similar ideas on how to define the profession. The answers to the first question showed that the definition of interior architecture could not be made without keywords such as space, functionality and aesthetics.

Secondly, interior architecture primarily has a customer, a user or a patron, and there is a dialogue and relation with the user.

Lastly, interior architecture is often linked to other professions such as orchestra conductors and guides, professions that take organizational or leadership positions.

One other key point every interviewee commented on was the user. Ertek, M. H. cited a crucial difference between design and art. According to Ertek, the separation between the designer and artist comes mainly from the fact that there is always a customer, a demand in design.

Ertek, M. H. approached this question first by trying to give a concise and short answer. '*An effort the create spaces*' (Ertek, 2019). A similar concise definition was given by Ergin, A., who stated that interior architecture is a spatial atmosphere designing process. Şahin, M. commented similarly, noting that interior architecture is about designing living spaces. The same ideas were echoed by Esen, O., as he described the profession as organizing living spaces. Finally, Kuzu, A. stated that interior architecture is often seen as the process of designing the interior of a structure, but that there is much more depth to it.

Kuzu, A. elaborated his point by noting that interior architecture includes many other disciplines and requires technical, aesthetical, painting, textile and electronic knowledge. This sentiment was echoed by Ertek, M. H., who deepened the definition and stated '*Interior architecture is a discipline that designs and implements a space by making functional, aesthetic, structural, technological and contemporary choices and making these choices*

correctly in accordance to the demand it faces' (Ertek, 2019). A similar sentiment was echoed by Ergin, A., who created a parallel with stage design, stating that it presents an experience to its user by fulfilling functions, stirring some feelings and creating living models. Şahin, M. commented on how there are unseen lines and rules at play in every design, and that these lines and rules make us feel comfortable. He then compared the interior architect to a guide, saying that interior architects show these unseen lines and rules to the user and designs in accordance to them. Kuzu, A. expressed the idea that the interior architect was an orchestra conductor. Ergin, A. echoed this sentiment, saying that interior architecture is about a conversation with the customer.

2.2.2. The Identity of the Interior Architect

Ertek, M. H. linked the second question to the first by noting that the identity of the interior architect was to implement the answers given in the first question. To him, the functionality of the design seemed exceptionally important. He then noted that '*Although we interior architects may not receive what we expect from the customer in regards to mood, a much more efficient and satisfactory outcome is achieved by the interior architect when he forms one himself and present alternatives*' (Ertek, 2019).

From this point, he elaborated that interior architecture is a profession that recreates and reforms structures and spaces. He pressed that the profession was by its nature very dynamic, because it dealt with a constant recreation, hence a constant change. To him, and interior architect is required to be current and have knowledge of the contemporary, but he also needs to be knowledgeable of the past and link it with the present in order to be able to predict the future.

In the same vein, Ergin, A. noted that interior architecture was more of a lifestyle rather than a profession. He iterated his point defining the interior architect as a space designer. He elaborated his point by noting that the designer must define and understand its user, and guide him with the space designed accordingly.

Şahin, M. added to this point by saying that interior architecture was one part designer and other part craftsman. He elaborated his point in explaining that the interior architect had responsibilities such as creating an aesthetic, yet functional and easy to use design at the

same time. Esen, O. commented similarly, noting that the interior architect has to be able to think three dimensionally and he must give priority to aesthetic and functionality rather than the fancy. '*It should not be forgotten that architecture is the basis of life. The interior architect contributes by designing livable spaces'* (Esen, 2019).

Kuzu, A. remarked whether the question of the current definition of the interior architect was sufficient should be asked. He elaborated by referencing his first answer in that the interior architect was an orchestra conductor, had the responsibility of designing not only interiors, but also details such as geometric floor coverings or furnitures. He expressed the idea that the interior architect should see designs as a whole, and noted, '*If architecture is the exterior hull, then interior architecture is the interior hull and should be seen as a whole'* (Kuzu, 2019). He expressed his belief that the interior architect thought of several moving parts at the same time, and how leading them was a dynamic process and required everything to be done supplementarily.

This question showed different results in regards to the answers given, as the 20-50 year group showed a better grasp and more interest in the core identity of the interior architect. Keywords such as dynamic and contemporary were used, and a general query in regards to the identity of the profession was observed.

The 20- group linked the identity of the profession to that of a craftsman and guide.

The 50+ group was more concerned in the ability of the interior architect and how he approached problems.

All three groups again made connections to the user or customer, and all three groups emphasized the importance of functionality.

2.2.3. Means and Tools Used While Executing the Profession

All three study groups explained that sketches were the primary means and tools of creation and production for the interior architect, but the 20- group seemed to place less importance on them. Conversely, the 20-50 group explained that sketches were the origin, the core of any design, and that they were the basis where all other foundations were formed. The 20-50 group and the 50+group did not receive any computer-aided education, but rather they

gained proficiency on them later on in their professional career. They placed crucial importance in the hand and brain relation, and how that allowed imagination to come forth easily.

'*I believe the relationship the hand has with the emotional part of the brain can be transferred to paper almost instinctively with a pen. There is something much more intimate and real when one uses a pen* (Ertek, 2019).

The first sketches are much rawer. Afterwards other sketches, drawn with rulers, miters and other drawing tools come along. These are much more appetizing both to the designer and to whom you share it' (Ertek, 2019).

'*I don't draw with a mouse; I draw with rulers and miters*' (Kuzu, 2019).

'*A tidy work table, a set of rulers, pens and erasers and infinite imagination*' (Esen, 2019).

Here Engin, A. explained that he would first do a comprehensive research, and then link them with an innovative perspective and technical knowledge. Şahin, M. noted that he would use computers more than sketches. The 20- group placed more importance on what was communicated rather than choosing to use conventional methods of drawing.

Ertek, M. H. also commented on scale models and how they were easier and quicker to produce thanks to technological progresses.

2.2.4. Changes in the Role of the Interior Architect

The entire study group showed disagreement towards a possible change in the role of the interior architect. They rather labeled it as progress, and commented on how a slow progress was happening. The 20-50 group was in agreement regarding how the profession was viewed in that Kuzu, A. echoed his sentiments from the second question and how the definition of the interior architect seemed to be insufficient nowadays, while Ertek, M. H. commented on the division between interior designer and interior architect. He elaborated his point by explaining that interior design is more concerned with accessories, wallpapers, paintings and some interior installations while interior design deals more with structural solutions and is thus more structural and formalist since it respects the architectural character of the building.

This distinction is seen neither professionally nor in education in Turkey, and the interior architect encompasses both of these professions into one.

The 20- group showed a different approach to the question but ultimately, gave a similar response. Iterating that interior architecture was a means rather than a purpose and had been always present in the form of space formation, Ergin, A. noted that interior architecture was a means that bonded humans with space and shaped both humans and the space. The designer of this process was always present even if his the title of interior architect was not given (Ergin, 2019). He finished by commenting how changes happening to the needs and expectations led to changes in spaces and interiors.

Şahin, M. notes, '*People are starting to notice that interior architecture is not a luxury, but a common need. The role of the interior architect has thus started to grow*' (Şahin, 2019).

Like the 20-50 group, the 20- group focused on the word progress rather than change, and iterated the same points accordingly. The 50+ group also commented on the progress, but rather than giving examples on spaces and interiors, they gave examples in industrial manufacturing materials. This progress on materials led to wider choices and possibilities in designing, and how some unattainable goals became attainable. The 50+ group seemed much more focused on smaller details such as furniture joints, adhesive techniques or finishing elements.

Esen, O. then argued that '*While works of art were spread out over long periods of time before, the technology of today has shortened that time and serialized it. This has become extremely important. However, art works require time to be spend on them. In our modern world, we have a new type of material coming out every day. To be able to evaluate these is crucial for an interior architect. An interior architect should be able to create a sense of unity and harmony between the materials in the best way possible. If we think of the design as an orchestra composition, then interior architecture is the conductor that blocks disharmonic voices*' (Esen, 2019). The comparison to the orchestra conductor can be seen here again, and the emphasis on harmony and unity can be observed.

2.2.5. Predictions of the Participants Regarding the Profession

All of the study groups agreed that the role, identity and means of the interior architect would progress moving towards the future. The 20-50 group gave the most examples and predictions, but all of the study groups agreed that technological progress would eventually result in the progress of the means of creation and production for the interior architect.

Ertek, M. H. commented that more realistic and palpable holograms would dominate the future and improve the interior architects' means of production and creation, while Kuzu, A. remarked how an artificial intelligence that understood the relation between the hand and brain would be possible in the future. He elaborated this idea by pointing out that if such a thing occurred, the role of the interior architect might change to that of a commander rather than producer, but the creative part would still belong to humans. However, the group was adamant in the idea that the profession would be more sought after and prolific in the future. Ertek, M. H. stated that instead of building new structures, existing interior spaces will be redefined for new functions and uses.

The 20- group elaborated the points made in question 4. Ergin, A. emphasized again how the main change that happened was the user and expectations, and that led to changes in interiors and spaces. To him, the important criterion was the expectations placed. Defining this expectation correctly was the crucial part of the process, not the tools used to do it. He iterated by noting, '*The tools used to design are a dialogue between the user, the designer and the manufacturer. This dialogue, this language can change. What matters is what is been said*' (Ergin, 2019).

Şahin, M. also iterated his point in that interior architecture was not a luxury, but rather a common need, and explained that as this awareness would spread, so would the demand for interior architects increase.

The 50+ group looked at the question from a wider angle and explained that the current time period was one of transition towards the space age. He commented on how designs would change, becoming austere, and how manufacturing materials would be mass-produced even further considering the scale of space.

All study groups agreed that the profession would become highly sought after in the future.

Finally, Ertek, M. H. added that education was paramount for the interior architect He reiterated his point by saying that interior architecture is a cultural and intellectual effort and that intelligence and intellect requires philosophy and ideas. He disagreed with the idea that the interior architect was a decorator, and emphasized that his education should not be diminished or simplified. He states, '*This profession directly affects people's lives*' (Ertek, 2019).

Ertek, M. H. finally gave an example about how interior spaces can change the mood of the people spending time in it, how they can affect our mood, improving or souring our relations with other people. He concluded by noting, '*The power of space is undeniable, humans have an intrinsic desire to be above, under, inside and outside of spaces*' (Ertek, 2019)

CHAPTER 3:
GENERAL EVALUATION

In light of this research and these interviews, it can be seen that while the words used to define the profession differ, the same ideas and thought processes can be seen throughout the interviews. Notably, the profession is primarily defined by having a *customer*, a *patron*. This dynamic has been seen throughout this research as buildings throughout history were analyzed, and it has been observed that the patron changed with time. In the construction of the Pantheon, the aim was to create a temple for all the gods. The patron was, thus, deities. The commissioner was an emperor, yes, but the aim was to create a divine building. The architect's role in society was to bridge a gap between the humane and the transcendental. This trend continued in Europe with Gothic architecture. It should also be noted that the Pantheon was later converted to a church, again being recreated, reused as another divine building.

On the other end of the spectrum, as it can be seen in the Uffizi, the patron there was the illustrious Medici family. However, this patronage soon transformed to being a legacy, and the architect found himself designing and creating for an enduring imprint on the city rather than just a royal family. Perhaps this was one of the reasons why he chose to design the first streetscape ever, incorporating the road into the design of the building. Fricelli explains this as '*In designing the Uffizi, Vasari was called upon to give physical expression through architectural form, to the political and social aims of the Medicean regime*' (Fricelli, 1984, p. 298).

This changing of patronage, of the customer continued throughout history. As it could be seen in late Renaissance onwards, architects, painters, and sculptors were now designing palaces and government complexes. As societies changed, so did the role of the designers. Painters like Charles LeBrun dominated the art field, and their ideas shaped how art was accepted and made.

Tate and Smith state that '*Before the twentieth century, the range of interiors made considerably simpler demands on designers in terms of functional planning. The technologies and processes of each activity and profession were less categorized and specialized. Around the turn of the century, countless elaborations of procedure- in hospital*

and laboratory spaces for the practice of medicine, in courts and prisons for the practice of law, in department stores for retail trade, and in offices for corporate administration-brought greater and greater needs for more specific and knowledgeable planning and provision of interior equipment. The twentieth-century interior designer, therefore arose to focus on these constantly developing sub procedures and subcategories of activity. Throughout the twentieth century the practice of interior design has itself witnessed a steady development of specialization. (Tate and Smith, p. 18)

This is an important piece of information to keep in mind, as until now, the examples given were about architects, painters, and other professions interior architecture was merged into. However, the second industrial revolution allowed urbanization to increase, which led to the formation of big housing projects.

The patron now had become the individual, and this is where we can see the birth of interior architecture. Elsie de Wolfe is accepted as having the identity of being the first interior designer, a title she gained in 1905. The profession did exist before, but it was the advent of the Second Industrial revolution, mass production, urbanization and shifts in society that kickstarted its birth. Rennie Mackintosh and Frank Lloyd Wright gave it form, consistency and purpose with their view, and it was the post-war period, with its building and population boom, that legitimized it.

The twentieth century saw thus the birth of the profession. The twentieth century also saw the start of globalization, and this led to architectural and interior architectural styles accepted worldwide. The international style especially or brutalism can be given as examples here. As architectural problems started to become global, new answers to new solutions also started to become global. The customer, the patron was still the individual, but cities and municipalities also became customers. Subjects such as adaptive reuse and sustainability became questions the designer could answer, as it became apparent in Vienna gasometers. Large, old industrial buildings could be recreated, reformed to serve new functions. The designer and thus the interior architect took and merged new identities for itself, that of recreation, that of reforging, that of preserving.

Additionally, as it was observed by answers given, the idea of leading and organizing was prominent, and the profession is often compared to an orchestra conductor, a guide, or a

tailor. These professions differ in that they manage and lead many different parts together, and form a cohesive, harmonic whole. This idea is also echoed today in large architectural firms that are comprised of different professions, and how interdisciplinarity has become more prevalent.

Before the turn of the 20th century, the designer had multiple professions as it can be seen from Giorgio Vasari or Apollodorus. The industrial revolution brought many ideas and previously unattainable possibilities in design, and due to the social shifts in society, the architect became the sole leader in design. The profession existed, but the architect was widely accepted as the design leader. Architects such as Alvar Aalto and Mies van der Rohe approached design as a whole, often designing the interior and furnitures themselves.

Today, examples such as Harpa Concert Hall show that there now are collaborations between different professions instead of one single profession doing all of the design work. In other cases, the computer makes complex calculations that are otherwise incalculable to create marginal forms. The Sage Gateshead in an example of how an architectural firm, host to many different design professions worked with engineers and computer aided drawing programs to create a building in the blob architectural style.

It should be noted that it was observed the definitions of the interior architect were also linked to a craftsman and the approach to interior architecture was first structural and functional. The influence of the Bauhaus and International Style movements was seen in the answers given, as the structure was respected immensely and the idea of unity and harmony was given the highest priority while defining the profession. But what about the role the interior architect played?

The second question asked deals with this idea, and the answers largely point out how the existing definitions are largely insufficient, as an interior architect uses many disciplines and coordinates them. The term '*orchestra conductor*' is used accordingly, and the idea of designing spaces, not interiors only, can be observed.

Whitney starts her discussion by paraphrasing Tate and Smith, '*Before the 1750s, the owner, architect, upholsterer or person who constructed the building, selected the look of the interior. In addition, furniture and interior products were one-of-a-kind pieces made by a craftsperson or by the homeowner. Furniture inherited from one generation to another*

became heirlooms of great personal value to be listed in probate records of the deceased. After the Industrial Revolution, affordable furniture and interior products were made in factories and readily available to the masses' (Whitney, 2008, p. 45)

This idea is enforced firstly by how Le Brun had designed the majority of the Versailles interior, up to its finest details. He had control over many aspects of design. Similarly, many architectural styles and architects continued this idea in order to create their distinct identities. However, new technological advances resulted in new types of buildings that Whitney explains as '*It was the building boom after the war that initiated the growth of large, open plan commercial buildings. These buildings provided a market for trained people to design the spaces in buildings that were already constructed. The education of interior decorators altered from aesthetics and a study of period furniture to space planning. (...) This change in direction with its emphasis on space planning and design transformed interior decoration into interior design, taking on some of the attributes of architecture*' (Whitney, 2008, p. 49-50).

This is how the identity of the profession came to be so heavy and full and it should be noted that during this period, the International Style was sitll very much in favour and gave design answers to space planning. This might be why the study group of 20-50 and 50+ years was so heavily influenced by the Bauhaus movement and the International Style, and why they define themselves as craftsmen and give functionality and structurality the highest priority. The interior architect had as a job to plan the space and control emptiness, and in Turkey, the 1950's were the time period where the profession was accepted as a design discipline.

While the influence of the International Style was observed in the 20-50 and 50+ group, the 20- group showed less affiliation towards any design style. This averseness of the 20- group might be caused by the influence of the digital medium and the independence it brings. The digital medium and the digital styles, by nature, have less dependence and affiliation to previous styles except for the fundamentals and thus are less influenced by them.

Whitney reveals that '*Steel structures designed by architects offered large open plan spaces in the interior with acres of undeveloped space to be leased by new tenants at some future time*' (Whitney, 2008, p. 230)

Steel structures with large open plan spaces were characteristics of the International style, and the profession emerged as a new sytem of building emerged. No longer were interiors designed with the buildings, open plan spaces meant that interioars could take different identities or morph according to needs. This also led to a profession changing its definiton. Again, the 20-50 and 50+ group showed a close relation to this style through their answer and its characteristics, and this was perhaps because of the zeitgeist.

It can also be seen that it was the industrial, the functional that was accepted as the style to follow in lieu of the artistic and decorative.

Tate and Smith reveal, '*Today, the consideration of design morality relates not to the handmade versus the machine-made object. That battle was won long ago. Rather it concens the original/individual item versus the mass-produced reproduction*' (Tate and Smith, 1986, p. 560).

The new question now is how to be an individual, original designer while also following the design principles and morals. An interior designer here has an endless amount of inspiration to draw from, as each customer is unique. The choice of creating for that user instead of choosing from a list is up to him.

Kuzu, A. explains his view, noting '*Everything should be done supplementary. You can place a nice buffet along with a nice painting in front of a dining table, and finish it off with a nice ceiling light, and that would not resonate with my definition of interior architecture* (Kuzu, 2019).

This idea resonates with Esen, O., who states '*He must give priority to aesthetic and functionality rather than the fancy* (Esen, 2019).

To continue the search of identity, we can turn to Conway and Roenisch again who states, '*We experience buildings in terms of their form, their structure, their aesthetics and our use of them. This constitutes the reality of our physical experience, but buildings exist not only in reality but also metaphorically'* (Conway and Roenisch, 2005, p. 25).

Interior architects can draw their identity through these; how they shape circulation, light and emptiness. Which styles they use, which use they give to the interiors, which materials

colours and patterns they prefer and how they use the building they are given. This is what the answers to the second question try to give; these are the elements that create the mood, that give feeling, that give a place an identity and thus shape how the interior architect is perceived as. As Charles Eames states, '*Eventually everything connects - people, ideas, objects. The quality of the connections is the key to quality per se.*' the interior architect is the one that makes these connections between the user and the interior. This sentiment was heavily echoed in the answers, and how connections were of paramount importance in order to create a widely accepted design. This connection can be seen even in the Harpa Concert Hall, as the exterior façade is designed to reflect light that bounces off the sea. The façade was a joint collaboration between the architectural firm, an engineering firm and an artist.

Looking at it through another lens, sustainability is another way for interior architect to guide the customer towards a better energy consumption. Responsibility must be taken in how we consume energy and produce waste, and this aspect can be taught to the user by the interior architect.

Weston argues here that ecological sustainability should be taken hand in hand with social and economic sustainability, however the faith placed in the open market and commercialization results in a rift, and this issue is taken into consideration and not discussed between nations enough (Weston, 2011, p. 197).

While the bigger changes have not been made yet, the interior architect has the power to make micro changes. In this context, it can be seen that the interior architect is also a teacher, albeit one with very specific areas to teach, to connect with both the whole design and the user or customer.

Nevertheless, how are these connections created? What are the tools used? Conway and Roenish point that '*Architectural drawings and models have one major function in common and that is communication. They are the means by which architects communicate with other people such as prospective clients and the public, or give detailed instructions to a builder*' (Conway and Roenisch 2005, p. 82).

The primary tool of the interior architect as well, drawings are how interior architects express their ideas and they are the language he uses. It allows them to create, show and develop their ideas.

 The third question dealt with this issue, and the answers given reflected that. It can be observed that all of the practicing interior architects still use sketches and do not believe that sketches will disappear. The instinctive relation the hand has with the brain is emphasized here, and a strong emphasis on how designing starts with research and thought is given. However, it is observed that younger generations seem to place less importance on hand drawn sketches and more importance on computer aided drawing programs. The education received seems to play an important role here, and the older study groups emphasized the importance of education to the interior architects. However, Ergin, A. emphasized the point that while the language would change, it was what was communicated that mattered (Ergin, 2019).

Indeed, as Allen, Jones and Stimpson points out '*Interior designers may work with architects, builders, decorators, landscape architects, mechanical, electrical, and structural engineers and product and graphic designers'*(Allen, Jones and Stimpson, 2004, p. 5). Thus the interior architect must not only communicate with the customer, he must also communicate the design ideas with other design professions, perhaps more than any of them.

Another emphasis is given on the importance of digital medium. The digital medium is seen almost as a different discipline in how it differs from the more manual style of drawing The reasons given are how instead of communicating with a pen, one communicates with a mouse. There are no line weights in the usage of mouse, there are no hatchings, there are only clicks. However, the benefits of computer aided drawing programs are undeniable, as Blob architecture could not have been born without these programs.

Weston discusses parametric design by stating how different properties of a design can be linked together to create parameters and these links allow easy changes to be made throughout the whole design (Weston, 2011, p. 205). This new and practical way of solving structural problems have led to an enormous increase in scope and scale both for constructed buildings and for an increase in the number of people working on the project. An increase in

building scale led to increased interior scales, resulting in more interior architects working in big design firms. Technological progress has thus resulted in a positive relation in regards to interdisciplinarity and production and creative means.

A special mention should be given to models here. As Fricelli discusses, '*Drawings were not, therefore, the chief means of communication between architect and builder. The final appearance of the building was suggested to the builder by a model — as was done by Michelangelo for the dome of St. Peter's, which is still on view in the Vatican. These models were quite expensive, as they required time, material and labor*' (Fricelli, 1984, p. 47-48).

Models were used as early as the 14th century, and they are still used today. The answers given to the third question point out how technological progress has resulted in more detailed models with quicker construction times. Still, more importantly, as Conway and Roenish note, *Design models are more than three-dimensional representations of plans and elevations. They provide a means of testing ideas about space, proportion, scale, massing and the relation between vertical and horizontal planes, and they can be used to test hypotheses about lighting, structure and rigidity.* (Conway and Roenisch, 2005, p. 104) Design elements such as lighting, structure, rigidity to an extent are vital in how an interior architect designs. But models can also show us other aspects such as materials, circulation, the vertical feeling, and the mood of the interior in general.

Today, the physical models are still in use, but the digital model has been on the rise. Conway and Roenisch argue that '*Today, many architects use computer modelling; indeed, without them buildings such as Gehry's Guggenheim Museum, Bilbao, would have been virtually impossible to build.*' (Conway and Roenisch, 2005, p. 105). The biggest example to this can be seen in blob architecture, where the mathematical equations cannot be done without the use of a computer. This style results in shapes and forms not seen in design and architecture before. In this way, physical models seem to be the biggest loss when it comes to the means of production of the profession. It is not that they are not used anymore, it is that younger generations seem to use it less and less, opting instead to use the digital model and skipping the physical one entirely.

One last aspect to look on would be that on the surface level, the instrument of the interior architect has changed. Consequently, on a deeper level, a change occurs in his identity,

attitude and the way he approaches the notion of design. Perhaps this was the reason why the younger generation seemed more open to computer aided drawing programs while the older generation saw the potential it had without engrossing themselves in it. The new profession of designer has thus also gained that of the digital craftsman or digital artisan.

The digital medium is a means of production and creation for the interior architect; at its base, it is simply a tool. However, it also brings a thorough change in the way of thinking, the way of creating and the way of having opportunities. Thus, it not only changes the tool the interior architect uses, but also the way he thinks and his inclination and relation towards other architectural styles. He has no bonds or affiliations towards other styles, because he might not feel a need to have them. His possibilities become endless, his design environment becomes alien and foreign compared to the conventional way of creating, and thus his affiliations change. Forms become independent, shapes become formless. Ephemerality presents itself. Limitations stop existing.

As Gothic architecture had its own stonemasons, and as Giedion put it, '[T]*he fruitful age of Gothic, with its own communal ethos* (…)' (Giedion, 1959, p. 55), so too does this era have them. Here however, he becomes the digital stonemason, the digital carpenter, the digital artisan. He works materials unto surfaces, just as an artisan or craftsman, the only difference being the medium in which he works.

The fourth and fifth question work parallel to each other and the answers reflect that. It can be seen that it is believed there is no change in the role of the interior architect, that he always was first and foremost a designer and still is. However, as Sharon discusses, '*The boundaries of Interior Architect/ Design are blurred and there is little correlation between the development of educational programs and the practicing profession. Diversified approaches to study and practice have resulted in fragmentation of the role and function of the Interior Architect/Designer.*' (Sharon, 1992, p. 291)

Sharon further argues that, '*one direction continued the age-old tradition of copying and combining previous styles by applying decorative ornamentation to interiors of existing buildings and another approach viewed interior design as an integral part of the architectural structure and landscape.*' (Sharon, 1992, p. 280-281)

This idea was enforced by the given answers, but it is believed that the need of a designer and the expectations placed on an interior architect did not change. One key profession that was given as an example to draw parallels from in almost all of the interviews was the orchestra conductor. Indeed, the interior architect as a profession is seen as a leader and a guide by its professionals. The interior architect must design according to the patron, but he must also design in such a way that the space must serve its function. Furthermore, he must also coordinate the implementations while creating unity and harmony between all of the design elements used. This is why the orchestra conductor is seen as an example of the work the interior architect produces. Even in architectural styles such as Deconstructivism, Parametric design or Blob architecture, the general harmony and unity of the materials and forms can be observed.

However, when turning out gaze towards the fifth questions and thus the future, the answers reflect the belief that the profession might change its means and tools again, but that the core of the profession that of designing, of creating, will be the same. '*The power of space is undeniable*' (Ertek, 2019) is a powerful phrase as it conveys our most basic instinct for protection and our attraction to be around a structure.

A newer identity that was taken on by the architect and the interior architect alike is adaptive reuse. Examples such as the Vienna gasometers reflect how it is possible to recreate, to reforge a structure or building into a new and vibrant living space. This idea is expressed by Conway and Roenish as '*Retaining and reusing buildings can be cheaper than razing them to the ground and building anew. It is also a sustainable use of existing materials and reinforces the sense of place and local distinctiveness that characterise an area*' (Conway and Roenish, 2005, p. 210). It seems obvious that this identity will stay with the interior architect moving towards the future, and as Ertek, M. H. explains, '*I believe the interior architect will become more prolific and important, as new structure won't be built anymore. Thus, we interior architect will redefine interior spaces again and again for new uses and functions*' (Ertek, 2019).

Humans create and identify themselves through others. By naming, labeling, and judging the existing world around us, we create our own identity. This also applies to interior architecture, as the desire for shelter and space, the need to create an interior that reflects our

character is as ingrained into us as the need to see the sun or the need to eat and drink. This is not something that can be removed from the human nature.

The given answers reflect this thought, as the belief that interior architecture will become even more important is prevalent.

According to Conway and Roenisch, *'The buildings that dominated a medieval city, the church and the castle, reflected the power structure of society at that time. The major buildings in Renaissance and Baroque cities similarly reflected the power of church, state and royalty. Today it is commerce and banking which predominate, and the commercial skyscrapers that dominate the skyline of major cities underline this.'* (Conway and Roenisch, 2005, p. 19)

In this context, blob architecture and parametricism are the pure representations of the power of technology and computer use, as it had no connection to any previous architectural styles, simply because many of the mathematical equations in order to make the building stable were unsolvable without a computer. Perhaps this is why even today it is seen as alien and marginal.

Giedion argues, *'Throughout history there persist two different trends- the one toward the rational and the geometrical, the other toward the irrational and the organic: two different ways of dealing with or mastering the environment'* (Giedion, 1959, p. 412)

Tate and Smith also remind how the profession is conveyed and produced, stating,*'Interior design, as we must constantly bear in mind, is an applied art, not a fine art. It has a program or requirements -requirements for physical function, requirements for psychological function- that are or should be part of the goal of a designer'* (Tate and Smith, 1986, p. 562).

The 21th century, however, is so limitless full of possibilities that these ways can now overlap, fuse and merge. Function has more meaning that ever, but it can also have none. So how will the future be shaped after this?

CHAPTER 4:
CONCLUSION

The French Revolution that started in 1789 was a breaking point in many ways for societies. New social groups and classes arose, and a new understanding of how humans should be governed was decided. The Industrial revolutions had the same effects, although without the physical violence, but rather the social violence. In the 21st century, however, it could be argued that a new breaking point has not yet come.

Perhaps the breaking point could be seen with the unsustainability of how human societies are consuming resources, the effects of late stage capitalism, shifting political stances and the looming global climate change may be the reason why the field of design is so concerned with sustainability and adaptive reuse. On the other hand, the prevalence of computer aided drawing programs and architectural styles such as blob architecture or parametric design is another point of contest. Perhaps the identity of the interior architect will shift towards a more technical one, as an artificial intelligence caretaker. Alternatively, perhaps it will find a new role and identity if an inevitable societal upheaval happens. This is the era of the digital craftsman, of the digital artisan.

The aim of this research was to see whether the means, the role and the identity of the interior architect had changed throughout history. The answer is nuanced, as they did not change, but rather progressed. By placing the second Industrial Revolution as a breaking point and looking at the time periods before, during and after it, this progress was observed in how interior architecture approached to planning and designing.

Tate and Smith note explain that '*The 20th century has seen the ultimate aesthetic expression of the Industrial Revolution in its celebration of the imagery of the machine. Our century has also seen the working out of the Futurist vision of speed and light, of dematerialization and the ephemeral*' (Tate and Smith, 1986, p. 560). Indeed, the different architectural styles showed exactly this, but the primary focus of this research was to see where in the field of design interior architecture placed itself. Today, interior architecture has a unique voice, but it seems that voice is not loud enough.

Giedion poses an interesting question in regards to architecture, noting '*Architecture has ceased to be the concern of passive and businesslike specialists who build precisely what their clients bargain for. Architecture has cast off this passivity; it has gained the courage to deal actively with life, to help mold it. It starts with intimately vital questions, inquiring into the needs of the child, the woman and the man. It asks 'What kind of life are you leading? Are we responsible for the conditions you have to put up with? How must we plan – not just in the case of houses, but clear through regional areas – so that you may have a life worthy of the name?*' (Giedion, 1959, p. 607)

This idea resonates more with interior architecture than any other profession, as while this question regarding architecture moves the scope of it on a macro scale, interior architecture does the opposite and moves it to a micro scale. The small details, the subtle designs, the unity and harmony between these elements that create a smooth, crease-free living style or interior experience, these are what the interior architect strives to solve and improve. This is part of the identity that was searched in the interviews, this is the perspective was sought after.

In regards to the new emerging identity of the interior architect in the digital world, Giedion states*, 'The work of the bauhaus can be grasped only when the conception behind modern painting has been understood. Without the an understanding of the feeling which has developed out of the new sense for space and the new interest in textures and plain surfaces, the studies of the Bauhaus fall to pieces'* (Giedion, 1959, p. 485).

Continuing in this same pattern of thought, without understanding the new sense of space and liberty computer aided drawing programs have given to the user, we cannot understand the new design paradigms. The designer has not gained a new dimension in terms of creativity, but he has gained complete freedom from the existing ones. He does not need to limit himself anymore, and this has become especially crucial in interior architecture. This is why the interior architect is an intermediary, as he must communicate these possibilities. He was and still stays a revolutionary, as he, along with the architect, can give the feeling of progression and seep his creativity and ideas into living spaces.

Pile talks about the effects of new and original ideas by giving the example of the pioneers of the modern movement, noting, '*The leaders of modernism were, in a sense,*

revolutionaries, although not directly connected with revolutionoary ideas in politics. In design, just as in music, literature, and art, new ideas were disturbing and frightening to major elements of society' (Pile, 2009, p. 329). Today, many new ideas and stylistic choices are disturbing and frightening, not because they are different, but because they are very real and they have been made as choices because of the consequences that might follow if they are not taken. This is why adaptive reuse and sustenability exist. Furthermore, this is why computer aided drawing programs have become more intricate and more complex. It is in this point that the designer is then a revolutionary, because he must champion these ideas to his customers.

Giedion states, '*History is not a compilation of facts, but an insight into a moving process of life.*' (Giedion, 1959, p. 6)

This research found that the history of interior architecture was not a compilation of facts, but rather an insight as to how the profession had grown and progressed. The Industrial revolutions were transition periods, while the world wars were dividers that shaped how societies of today exist and how the profession of interior architecture came to exist.

Giedion continues that '*We must not forget, however, that this particular transition period has laster a whole century. It has made itself felt in each country at the same rate and in the same proportion as the disorder which the process of industrialization produced everywhere.*' (Giedion, 1959, p. 8) This transitional period has not stopped, we still are in one. A clear answer as to where the profession of interior architecture cannot be given, but what can be said is that the flame of creativity and design will never be extinguished, and the profession of interior architect will always find a place in human society.

Tate and Smith ask an extremely important question in regards to the identity of the interior architect. They discuss, '*Why is there no aesthetic theory of interior design from interiors specialists? Why is it all from architects? Interior designers show no signs of having deep, overall philosophies about their work. They have generalized apporaches that are governed by strong individual points of view, and they have strong likes and dislikes. But those are not complete, developed philosophies. Interior designers seem not to develop complete systems of thought or ideology that stretch out to the intellectual frontiers of their work; they*

seem to have no cerebral methodologies that are all pervasive – from overall approach to the most minute detail' (Tate and Smith, 1986, p. 586).

One key aspect to take from the interviews would perhaps be that indeed, there are aesthetic theories of interior design. They have overall philosophies about their work. They care about who an interior architect is, how he presents himself, how he chooses to work. The nature of and scale of their work, however, means that interior architects need to be more flexible and dynamic that other design profession groups, and this was expressed extensively in their answers. Their awareness comes from the understanding that they can be flexible and adapt to the customer. They do not work *for* a customer, a user, a patron, rather they work *with* the customer, the user, the patron. This is perhaps the biggest strength and most distinctive feature of the profession. This means that function is the most distinctive feature of the profession, as it is with that function that the interior architect creates and produces his work.

This research has shown that the professionals in the field of design and interior architecture were aware of this distinction and the progress and the profession made, and they were aware of the impending changes that might happen in the future. Giedion notes that '*Cities have always, in every period, been essentially agglomerations of social, political and economic interest*s' (Giedion, 1959, p. 719). In the same vein, buildings have always been agglomerations of social, political and economic interests. The political agglomeration was seen easily in the Uffizi and the need to design a building of power, and Vienna gasometers showed a social and economic agglomeration in the idea of adaptive reuse and recycling an unused plot of land. The Bauhaus movement arose with the need to create new jobs for the German industry, and there the social and economic agglomerations can be seen in the soul of the Dessau School of Design.

Interior architecture and interior design also was born out of necessity more than anything else. As societies gained more insight into how and where they were living, the knowledge required to design such spaces exponentially rose, and this led to a need for specialization. This, in turn, allowed the profession to prosper.

Kaptan states how interior architecture is a discipline that left its mark on the 20th century its creation, and how it is poised to become the hallmark profession of the 21th century (Kaptan, 1998, p. 83).

Pile confidently notes, '*Design will continue to establish the settings for human civilization and exert influence on the character of life in the future, just as it has in the past* (Pile, 2009, p. 455).

In this vein, architecture as a profession is the orchestra conductor of the city, while the interior architect is the conductor of the inner space. '*An exterior shell within an interior shell* (Kuzu, 2019)*,* was one part of the answers given to question 4 in the interviews. The influence exerted on the character of life thus comes with a unique awareness, the awareness that communication and working together is what makes design work. The interior architect, working the most with the living space, should perhaps have this awareness the most. It is then, perhaps, this awareness that will lead the profession further higher, and it is this awareness that will result in the interior architect's role, means and identity to progress further, just as humanity is trying to reach ever upwards.

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Etik Komisyonu Onay Bildirimi

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Rektörlük

Sayı : 35853172-663.08
Konu : Nevzat Ruhi ERYILMAZ Hk.

GÜZEL SANATLAR ENSTİTÜSÜ MÜDÜRLÜĞÜNE

İlgi : 26.04.2019 tarihli ve 44513094-663.08/00000567979 sayılı yazı.

Enstitünüz İç Mimarlık ve Çevre Tasarımı Anabilim Dalı Yüksek Lisans Programı öğrencilerinden **Nevzat Ruhi ERYILMAZ**'ın, **Doç. Dr. Gülçin CANKIZ ELİBOL** danışmanlığında yürüttüğü **"Tarihsel Süreçte İçmimarın Değişen Araçları, Rolü ve Kimliği"** başlıklı tez çalışması Üniversitemiz Senatosu Etik Komisyonunun **30 Nisan 2019** tarihinde yapmış olduğu toplantıda incelenmiş olup, etik açıdan uygun bulunmuştur.

Bilgilerinizi ve gereğini saygılarımla rica ederim.

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Nevzat Ruhi ERYILMAZ

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Anasanat/Anabilim Dalı: İç Mimarlık ve Çevre Tasarımı
Program (işaretleyiniz): Yüksek Lisans

Yüksek Lisans	Sanatta Yeterlik	Doktora	Bütünleşik Doktora
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YAYIMLAMA VE FİKRÎ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kâğıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesi'ne verdiğimi bildiririm. Bu izinle Üniversite'ye verilen kullanım hakları dışındaki tüm fikrî mülkiyet haklarım bende kalacak, tezimin/raporumun tamamının ya da bir bölümünün gelecekteki çalışmalara (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

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Yükseköğretim Kurulu tarafından yayınlanan **Lisansüstü Tezlerin Elektronik Ortamda Toplanması Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge*** kapsamında tezim/sanat çalışması raporum aşağıda belirtilen haricinde YÖK Ulusal Tez Merkezi/ H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

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Nevzat Ruhi ERYILMAZ

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*Lisansüstü Tezlerin Elektronik Ortamda Toplanması Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge

(1) Madde 6.1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.

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(3) Madde 7.1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, tezin yapıldığı kurum tarafından verilir. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü teziere ilişkin gizlilik kararı ise, ilgili kurum ve kuruluşun önerisi ile enstitü veya fakültenin uygun görüşü üzerine üniversite yönetim kurulu tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.

Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir.

Tez Danışmanının önerisi ve enstitü anabilim dalının uygun görüşü üzerine enstitü veya fakülte yönetim kurulu tarafından karar verilir.