



## Rhetorical analysis of IFI Interiors Declaration

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### Abstract

In 2011; after a series of workshops, round table discussions, think-tank sessions and meetings with hundreds of professionals from various fields, International Federation of Interior Architects/Designers (IFI) introduced a striking document coined “IFI Interiors Declaration” as a manifestation of the interiors discipline. This manifesto focuses on the interiors phenomenon through seven predetermined concepts as value, relevance, responsibility, culture, business, knowledge and identity. The IFI Interiors Declaration (IFI ID) is a consensus based vision/mission statement that is manifesting the discipline of interiors through its purpose and value. Rather than trying to come up with a detailed explanatory document like a constitution, it was aimed to provide a more general and brief document for interiors internationally. The study aims to reconsider this historical document through a rhetorical analysis which aims to examine and understand the discourse of the declaration through seven specific concepts in relation with several other discourses and theories. It is concluded that the IFI Interiors Declaration is open for interpretation in relation with cultural and regional means but as a common understanding it is specifically addressing the fact that interior architecture/design supports life and humanity by all its activities, functions and actions.

### Highlights

- IFI ID is a manifesto for interior architecture/design.
- IFI ID is based on seven predetermined concepts as value, relevance, responsibility, culture, business, knowledge and identity.
- IFI ID claims that interior architecture/design supports life and humanity.

### Keywords

Interior architecture; Interior design;  
IFI; Interiors declaration

### Article Information

Received:  
07.12.2022

Accepted:  
24.02.2023

Available Online:  
28.03.2023

### Article Category

Research Article

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## IFI Interiors deklarasyonunun retorik analizi

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### Öz

2011 yılında; Uluslararası İçmimarlar/Tasarımcılar Federasyonu (IFI), bir dizi çalıştay, yuvarlak masa tartışmaları, think-tank oturumları ve çeşitli alanlardan yüzlerce profesyonelle yapılan toplantıların ardından, iç mekan disiplininin bir tezahürü olarak ortaya atılan “İç Mekanlar Deklarasyonu” adlı çarpıcı bir belgeyi tanıttı. Bu manifesto; değer, ilinti, sorumluluk, kültür, iş dünyası, bilgi ve kimlik gibi önceden belirlenmiş yedi kavram aracılığıyla iç mekan olgusuna odaklanmaktadır. IFI İç Mekanlar Deklarasyonu (IFI ID), amacı ve değeri aracılığıyla iç mekan disiplini ortaya koyan fikir birliğine dayalı bir vizyon/misyon beyanıdır. Anayasa gibi detaylı açıklayıcı bir belge ortaya konulmaya çalışılmak yerine, içmimarlık üzerine uluslararası düzeyde daha genel ve kısa bir belge konulmaya çalışılmıştır. Çalışma, bu tarihsel belgeyi deklarasyonun söyleminin dayandığı yedi özel kavram üzerinden diğer birçok söylem ve kuramla bağlantılı olarak incelemeyi ve anlamayı amaçlayan retorik bir analizle yeniden ele almayı amaçlamaktadır. IFI İç Mekanlar Deklarasyonu'nun kültürel ve bölgesel anlamda yoruma açık olduğu ancak ortak bir anlayış olarak iç mimarinin tüm faaliyet, işlev ve eylemleriyle yaşamı ve insanlığı desteklediği gerçeğini özel olarak ele aldığı sonucuna varılmıştır.

### Öne Çıkanlar

- IFI ID bir içmimarlık manifestosudur
- IFI ID değer, ilinti, sorumluluk, kültür, iş dünyası, bilgi ve kimlik gibi önceden belirlenmiş yedi kavrama dayanmaktadır
- IFI ID içmimarinin yaşamı ve insanlığı desteklediğini ifade etmektedir

### Anahtar Sözcükler

İçmimari; İç mekan tasarımı; IFI; İç mekanlar deklarasyonu

### Makale Bilgileri

Alındı:

07.12.2022

Kabul Edildi:

24.02.2023

Erişilebilir:

28.03.2023

### Makale Kategorisi

Araştırma Makalesi

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## INTRODUCTION

Beginning with the first humans living in the caves for sheltering reasons and intervening in the environment by drawing figures on the cave walls either for communication, documentation or just decoration, there has always been an intention of changing the environment. This action was taken basically for transforming and adapting the environment into a desirable living environment. Though it may not be in its definition as an intention and action, this is the origins of the interior design practice (Demirbaş, 2001). In many definitions, interior architecture/design is explained as the art and science of transforming the close environment of the user – generally an interior space – into a desirable, functional, safe and comfortable living environment (Décor Aid Team, 2021). Although from ancient times to modern interiors, it is possible to consider an interior phenomenon, it is the beginning of the 1900s that interior decoration has turned into a more defined discipline in definition (Pottgiesser, 2011). Since then, there has been a great effort by the professionals to come up with a proper definition.

In 1963, the European interior architecture/design associations came together in Copenhagen, Denmark and founded the International Federation of Interior Architects/Designers (IFI) and decided that the development would be worldwide. In more than 50 years, national associations have joined IFI and today it is the biggest international organization for interior architecture/design associations of the world (IFI, 2022). IFI's three main missions are; providing fellowship through cooperation to build a global community, raise a global awareness of interiors discipline, and create a more defined disciplinary understanding of interior architecture/design by its history and theory (IFI, 2022). In this respect in 2011 after years of successive meetings and discussions, IFI assembled more than one hundred international professionals who were in the design business (designers, thinkers, scholars etc.) to write a manifesto that would serve as a means for global awareness and understanding for the profession of interiors (Waxman, 2017).

The IFI Interiors Declaration (IFI ID) was established and first presented at a global IFI meeting called “Design Frontiers: The Interiors Entity (DFIE) Global Symposium” in February 2011 in New York City, USA. In this event, delegates from thirty countries declared and signed the formal IFI ID that was a first in history for the profession of interior architecture/design (IFI, 2022). IFI ID is based on an international consensus of leading design authorities, leaders and thinkers and provides a generic understanding to the interiors profession through a mission/vision statement (Figure 1). IFI ID specifically underlines the purpose and value of interior architecture/design by

stating that “...by design, interiors optimally support humanity in all of its functions and activities...” (IFI, 2022). After a decade, to demonstrate a commitment and provide an improvement for better living environments by understanding and promoting the interiors that ease and support all human activities, 127 world cities and nations signed and adopted IFI ID (Figure 2). Rather than trying to end up with a solid constitution for the interiors profession, IFI ID offers a like-minded acceptance in order to demonstrate the foundations and advancement of interior architecture/design worldwide (IFI web page, 2022). IFI ID provides the brief objectives for the practitioners and scholars of the interiors discipline through seven predetermined concepts that are addressing the requirements for a better built environment in support of social, cultural, historical and humanitarian points of view. In this respect, this historical single-page document can be considered as a global abstraction which needs to be further understood through diverse interpretations that depend on cultural, regional, economical, and educational backgrounds.



## IFI INTERIORS DECLARATION

“ It is the nature of Humankind not only to use spaces, but to fill them with beauty and meaning.

Skilfully designed spaces can arouse in us a sense of purpose, or a sense of the profound.

In the spaces that are important to us, we experience not only a sense of place, but a sense of who we are, and of what we can be.

Thoughtfully designed spaces help us learn, reflect, imagine, discover and create.

Great spaces are indispensable for great creative cultures. They encourage connections between people, ideas and entire fields of thought.

As design professionals, our knowledge enables us to form spaces that respond to human needs. These human spaces are the domain of our competence, our passion and our work.

We use space responsibly. We practice our profession with highest regard for engaging the world's economic and natural resources in a sustainable manner. We design for health, safety, well-being and the needs of all.

It is, after all, for Humanity, our ultimate client, that we design. We shape the spaces that shape the human experience.

This is what we do, what we create, what we give. It is how we earn our place at the human table. It is why our work is important to our clients, to our societies and to ourselves.

It is the difference we make and why we choose this noble profession.

**VALUE**  
The profession provides leadership and utilizes an iterative and interactive process that includes discovery, translation and validation, producing measurable outcomes and improvements in interior spaces and in the lives of the people who use them.

This process delivers economic, functional, aesthetic and social advantage that helps clients understand the value of their decisions and enables better decisions that are beneficial to users and to society.

It is recommended that the profession become a trusted voice and develop multiple research models in the context of physical, emotional and behavioural patterns of users.

**RELEVANCE**  
The profession defines projects at their commencement, and champions human experience at all levels.

Interior designers and interior architects synthesize human and environmental ecologies and translate science to beauty addressing all the senses.

The practitioner listens, observes, analyzes, improves and creates original ideas, visions and spaces that have measurable value.

**RESPONSIBILITY**  
The responsibility of interior designers and interior architects is to define the practice and the required expertise, educate ourselves and the public, and to position ourselves in the public realm as experts in the built environment.

The responsibility of interior designers and interior architects is to advance the profession and advocate for social well-being.

**CULTURE**  
As a creative enterprise, interior design and interior architecture are a mode of cultural production. They are a place-maker that interprets, translates, and edits cultural capital.

In a global world, interior design and interior architecture must play a role in facilitating the retention of cultural diversity.

**BUSINESS**  
The profession of interior design and interior architecture provides value to the stakeholders.

It improves well-being as a factor of economic development.

It provides strategic thought leadership resulting in multifaceted return on investment.

Interior designers and interior architects advocate education for the ongoing benefit and awareness of the profession.

**KNOWLEDGE**  
Theoretical, applied, and innate knowledge are fundamental to the practice of interior design and interior architecture.

The confluence of environmental psychology and the science of anthropometrics are critical to the quantitative and qualitative knowledge that form the practice of interior design and interior architecture.

**IDENTITY**  
Interior designers and interior architects determine the relationship of people to spaces based on psychological and physical parameters, to improve the quality of life.

Figure 1. International Federation of Interior Architects/Designers Interiors Declaration (IFI ID), [https://ifiworld.org/wp-content/uploads/2020/09/IFI-Interiors-Declaration\\_ENGLISH\\_rev-seal-2020.pdf](https://ifiworld.org/wp-content/uploads/2020/09/IFI-Interiors-Declaration_ENGLISH_rev-seal-2020.pdf)

The aim of this paper is not to discuss what the Declaration is but to offer both an ontological and phenomenological point of view to interior architecture/design through the seven concepts of the declaration. Although the issues and problems of interior architecture/design seem to be common in the world, the initial aim of the Declaration is not to propose a common generic definition but rather to enable local interpretations by the professionals with diverse cultural, lingual and geographical dynamics. In this context, the aspiration of this article is to consider and understand the Declaration in detail by considering the common problems of the Interiors discipline. IFI ID is a rhetorical document structured on seven predetermined concepts as value, relevance, responsibility, culture, business, knowledge and identity in a sequence. Till its launch a decade ago, there have been very few studies in the literature that consider IFI ID and most of these studies either introduce the declaration or use it as a tool for the purpose of the papers (Keuler-Venter, 2011; König, 2015; Kucko, 2016; Özdamar & Bilge, 2017; Portillo, 2015; Pottgiesser, 2011). For this reason, in order to understand the discourse of the Declaration through an ontological and phenomenological point of view, a rhetorical analysis has been conducted by considering the relevant discussions and theories in the literature.



Figure 2. IFI ID Adoption Ceremony, İzmir Metropolitan Municipality 2016.

## ANALYSIS OF IFI ID

As mentioned above, IFI ID is not a detailed descriptive document for interior architecture/design but rather a consensus-based professional manifesto in which the interiors discipline is defined through seven concepts in a brief and generic way. In this way, IFI ID is not aiming to address a direct and absolute definition for interiors but rather an abstract discussion that signifies and identifies the profession and its practitioner through a rhetorical text. In this respect, it is critical to understand the discourse in detail. The aim of the study is to conduct a qualitative analysis by

delving into the concepts respectively through social and design theory. In any discourse, expressions and sentences rarely stand by themselves; rather, the link between them conveys the crucial information that enables the discourse to express a meaning as a whole. The coherence within the structure of any discourse is to be uncovered through rhetorical analysis. In contrast to a synopsis, a rhetorical analysis requires more than just restating the main points of the analyzed discourse; the rhetorical devices/measures that are used to influence the audience behavior and/or thinking should also be identified. Rhetorical moves can be used to manipulate the audience, however if it is possible to spot them correctly, the information will be considered in a more critical way rather than just accept, what is served (Gagich & Zickel, 2017; Joty, Carenini & Ng, 2015; Zachry, 2009;). In this respect, rhetorical analysis has been adopted as the method of the study.

IFI ID starts by referring to the stance of the interiors discipline by proclaiming "...for Humanity, our ultimate client, that we design. We shape the spaces that shape the human experience" (IFI ID, 2011). In this context, in order to provide a detailed rhetorical analysis that will provide a more substantial understanding of what interior architecture/design is, all seven predefined concepts are considered and discussed separately in the paper.

## Value

Among various meanings of the word value, the most relevant in the context of IFI's Interiors Declaration is "Principles or standards of behavior; one's judgement of what is important in life" (Oxford Dictionary, 2015). However, it also refers to the importance, worth and/or usefulness of something.

In the IFI ID, value is defined as an outcome of an iterative and interactive process of designing the interiors, which includes discovery, translation and validation for a better interior experience for the user. It states that the profession of interiors produces measurable outcomes and improvements not just for the interiors but also for the lives of the people who occupy these spaces. This is not only a process of shaping the interiors but also an added-value that delivers economic, functional and social advantages for both the individual user and the society. In this respect, although value has been considered as the first concept of the declaration, it covers the rest of the following six concepts.

Bhradjaw (2005) claims that one of the most explicit problems that the individuals and societies encounter in this money-oriented globalized world is the erosion of values. He claims that the most important factors to fix the problem are awareness and consciousness. In this sense, one of the major goals of the declaration is to develop an awareness and consciousness for the profession. Ulusoy and Dinçman (2015) emphasize the role of values for shaping and identifying the individual's attitudes and actions. According to them, values are one of the primary factors that help the intellectual development of the individuals. As a shared concept between various disciplines such as philosophy, sociology, psychology, anthropology, economy, and theology, value has a variety of definitions (Aşıcı, 2009). Nevertheless, although the term refers to different meanings according to the field of study, from a general point of view, it can be defined as the sum of all specific meanings of objects, knowledge, emotions, doctrines and faith for individuals because of their position comparing with the others of the same kind (Kuçuradi, 1998).

Value has a privileged position in design. Free from its content and scale, design as an action or the product creates the value in many meanings. Above all, design that is for the betterment of life, is creating a value for the quality of life, but at the same time it creates a financial value as a meta object. According to Niiniluoto (2014) the scientific aspect of design through the concept of value, is considered as the conditional propositions to act rather than a criterion for models or theories targeted by the design research. In this respect, design research is both value-neutral and full of values at the same time (Niiniluoto, 2014). The goal for producing good solutions for a desirable, appropriate and unique interior to its specific user according to functional, structural, ergonomic, safety, comfort and aesthetic requirements, interior architecture/design aims to add new values in life. The adding value of interior architecture/design can be categorized under three main contexts;

- a vital value by producing the right and healthy space for the specific user;
- a cultural value in terms of preservation of the history in a professional context and in this way learning from the past, documenting the history etc.;
- an economic value by producing well-designed, impressive and contemporary spaces.

Interior architecture/design can reveal its own value as a profession. For further elaboration it is important to understand how this is claimed in the declaration. It is emphasized that interior architecture/design discipline doesn't only adopt a practical attitude to the design problem but goes through a scientific process, which is experimental, innovative, skeptical, and research/evidence based. While the interiors phenomenon is the value of the discipline, the attitude of going through a scientific process is the value of its stakeholders. The declaration underlines that interior architects/designers have to be in a direct and constant interaction with the society they live in, design not only for a specific user but for all. At this point, the practice of interior architecture/design is responsible for creating values within the scope of the economic, functional, aesthetic, and social advantage of not only the individuals but for everyone. As mentioned in the declaration, well designed spaces are essential for the development and sustainability of a great culture and through these spaces we learn, reflect, imagine, discover, and create - in other words - we gain our value and we put in value to life. Waxman (2017) emphasizes that the declaration of the principal value of interior architecture/design in establishing a sense of place through great spaces is not only for well-being but also for societies and its individuals to learn, reflect, imagine, discover, and create to value life.

## **Relevance**

*Relevance* is the quality or state of being closely connected or appropriate. On one hand it is described as the relation to any matter at hand and on the other it is the practicality or social applicability (Merriam Webster Dictionary,). As Waxman (2017) points out, the importance of sense of place in the means of place-making and place attachment for well-being, the relationship between the user and his/her immediate environment is crucial in the means of interior architecture/design. In this respect, IFI ID states that interior architecture/design champions human experience in all levels. The Declaration reveals that the user and features of the environment are synthesized and the science of interior architecture/design is transformed into

beauty so that the design could address all the senses. In short, it addresses a continuous and strong bond between the designer and the user but there is also the emphasis of measurable values which address the appropriateness and applicability of the profession. Relevance refers to the connection between people and space, space and equipment, equipment and people, and last but not least between people. In fact, when we consider the concept of interiors from a professional stance, the concept of place requires special attention. In particular, the concepts of space and place in architectural and sociological theory and their relationship are very important. For interior architecture/design, place is undoubtedly the most basic identity of interior architecture/design. Gieryn (2000) discusses the concept through the question of “what is not a place” and says that place is a defined space filled with people, actions, objects and representations. Place is defined by the unique combination of objects, meanings and values (Waxman, 2017; Hervey, 1996; Lefebvre, 1991). In our context, this concise definition should be carefully considered; Brooker and Stone (2012a) describe interior architecture/design as an interdisciplinary practice in which interiors that suppose and expectedly create identity and atmosphere, are created through the manipulation of the space. In fact, even this definition emerges through relevance. Coles and House (2012) especially focus on the concept of reconciliation while defining place. What is meant by reconciliation is the relationship and compatibility of the natural environment and the built environment, the built environment and the user, the user and the equipment, the design and the function, the function and the meaning. IFI ID expresses the first action of interiors profession with the definition of the problem and the awareness of experience. For this reason, the interior architect/designers need to know life very well and implement their professional practice by knowing, learning, synthesizing and reinterpreting the relationships of the beings of life with each other. Becoming more dominant and defined as a separate discipline by the end of the 19th century and beginning of the 20th century; interior architecture/design reveals a professional definition based on science and research, which will create meaning and memory instead of just creating lofty and impressive living spaces filled with furnishings and decorations (Demirbaş, 2010; Kaptan, 1998; Tate and Smith, 1986).

IFI ID particularly emphasizes the connection between the human and his/her environment. The mutual relation between these two phenomena is one of the foundations of the discipline and should be carefully considered. This mutual relationship should be carefully observed and synthesized in order to produce desired design solutions.

Until now, the relevance concept has been considered through the professional action of interior architecture/design through all of its inputs, assets, objects, etc. This may reveal the perception of a higher being or an outsider for the role of the designer, however it is just the contrary, the interior architect/designer is an indisputable part of the whole process. Therefore, the interior architect/designer should be in direct contact with every input of meaningful place-making. In this manner, the declaration recommends that the interior architect/designer should be a good listener, observer, analyst and developer. However, it is also important that all these skills should be translated into action, so transforming the data collected through all these activities and interaction into an original design idea is the complementary part of the discussion of relevance.

Relevance is not just about the relationship, but pertinence is also an important dimension of this conceptual approach. The discourse of interior architecture/design can only be valid through its



pertinence to function, scope, needs, requirements and time. The designed space as a defined place with an identity, should be pertinent to its user as a first step. Interior architecture/design practice needs to be interdisciplinary in all means, interior architect/designer should be in close relation with other designers and specialists from both social and applied sciences. In the context of relevance, the interior architect/designer should be aware of his/her position in interacting with other actors effectively through the right communication channels and ensuring the necessary coordination both as a researcher and as a practitioner.

## **Responsibility**

Responsibility is an important concept and an indisputable phenomenon in our daily life. According to the dictionary, responsibility is defined as the individual's own behavior and/or undertaking the consequences of any event under his/her authority (TDK), it is also the state or fact of being accountable or to be blamed for something. Responsibility is all of the obligations that an individual must fulfill towards himself and others. At the same time, it is the duty to fulfill these obligations accurately and on time. Sociologically, responsibility is one of the most important factors in character formation. It is a phenomenon that is acquired naturally by the individual in his/her natural environment and then developed by education. The responsible person is one who takes the initiative and acts, while the irresponsible person is the person who is motivated by others. Therefore, it is a critical phenomenon in personal development. The concept of Responsibility is often encountered as a noun phrase in daily life as social responsibility, legal responsibility, media responsibility, professional responsibility, moral responsibility etc. IFI ID mostly considers the term from the professional side.

Morgan (2014) defined professional responsibility as the entire understanding regarding the relations and functions between individuals and groups in the social and moral system that they belong and are responsible towards. Based on this definition, the responsible person is an individual who adapts him/herself to the environment and society that s/he lives in, has ideals and goals, uses his/her abilities for these ideals and goals, tries to eliminate the mistakes and deficiencies s/he sees, has a high belief in life, has initiative and directly intervenes in life. In other words, a responsible person is the opposite of Lermontov's (1840 cited in Gavin, 1987, p. 258) definition of "superfluous man/hero". In the declaration this professional responsibility is defined from three key points;

- the responsibility to define the practice and required expertise,
- to educate himself/herself and the public,
- position himself/herself as one of the essential experts of built-environment in the public realm.

It is also mentioned that the interior architect/designer is responsible towards the profession to advance it since s/he is also responsible for advocating social well-being.

Within the scope of IFI ID, the two main responsibilities are 'responsibility to the profession' and 'responsibility to the society'. These two are not distinct from each other, on the contrary, they offer a recipe that supports and complements each other. As stated by Aktan (2007), within the

scope of responsibility is to act 'ethically' and 'obligated' towards all stakeholders, both internal and external, and to act with decisions in this direction. The interior architect/designer is primarily responsible towards the colleagues for defining, developing and advancing the profession and ensuring the public awareness. It is one of the most important duties of the interior architect/designer not only to perform the profession, but also to glorify it with responsibility. As Proto (2014) stated in her interview article about Marmara University Department of Interior Architecture and Environmental Design, that an interior architect/designer is a socially responsible designer who knows the past but is aware of the era and is able to produce creative and innovative solutions. Two important components of the responsibility towards the profession are to advocate the position and prestige of the profession in public awareness through correct practices as a practitioner, and to gain responsible colleagues by teaching the profession correctly as an educator.

The social responsibility expressed in the declaration as "...advocate for social well-being" addresses the proficiency of the interior architect/designer in the practices for which s/he is responsible, and the protection of the safety, health and well-being of the society (Thompson, 1992, p. 24). The only way to do this is to develop professional competence and self-development. A responsible interior architect/designer should be innovative, research-oriented and continue learning all through his/her professional life. Keeping his/her knowledge up to date, s/he should be aware of new applications, materials and technologies and be able to refresh him/herself constantly. As a member of the society, the interior architect/designer should be able to identify the problems and figure out the correct solutions conforming to the needs of the society. Although many authorities consider that interior architecture/design has been developed under decorative arts, today it is an indispensable design field to create more objective, ongoing, appropriate, transformable, healthy and visually pleasing environments in life (Havenhand, 2004). In other words, for the built environment, interior architecture/design is a necessity today not a luxury. This notion of necessity increases the importance of the concept of responsibility for providing appropriate, livable, energy efficient, environment friendly and contemporary living environments. On the other hand, it is also an inevitable necessity for interior architects/designers to be responsible professionals in social, economic, political and cultural activities that coincide with the values and goals of the society, as Bowen (1953) suggested specifically for businessmen. The interior architecture/discipline plays an important part in maintaining and developing culture with its field of study. It also has a crucial role in the sustainability of the economy with its practice and the job opportunities that it provides.

## **Culture**

IFI ID considers interior architecture/design as a mode of cultural production whereas it also addresses the important role of the profession as a facilitator for the retention of cultural diversity. In this sense, while defining the concept of culture, the declaration also visits the previous concept of responsibility. In order to better interpret the concept of culture and relatedly the responsibility of the interior architects/designers, it is useful to address both the dictionary meaning of the word and the conceptual approach. The dictionary meaning of the word culture addresses two main definitions (Merriam-Webster Dictionary, 2022):

- the way of life, especially the general customs and beliefs, of a particular group of people at a particular time,
- the attitudes, behavior, opinions, etc. of a particular group of people within the society.

The etymology of the word shows that culture comes from the Latin 'cultura', but it is also derived from 'colere', which means to build, to decorate, to work. In Roman times, the expression *agri cultura* was used for the cultivation of agricultural areas. Apart from the denotative meaning of the word, Culture as a concept directly relates to the human. From a very general point of view, culture can be defined as the whole system of importance and meaning created in history. Parekh (2002) describes culture as a system of customs and beliefs that human groups use to understand, regulate and structure their individual and collective life processes. Therefore, culture is the human heritage that surrounds us and we learn from each other. With 20th century thinking, culture began to emerge as a central concept in anthropology. According to this, culture is a fact that covers the human phenomenon widely and cannot be associated with a genetic heritage alone. Dalmasio (2010) describes culture as a conspiracy between human life and identity. Culture enables us to interpret the environment and the world in various ways by connecting with other people. Hoebel (1966) defines culture as an integrated system of learned behavioral patterns that are characteristic of the members of a community/society.

According to Report (2011), culture encompasses all acquisitions such as complex lifestyles, value systems, traditions, belief systems, habits, knowledge, manners, and morals acquired and structured in the society. All this conceptual set reveals cultural objects; these cultural objects emerge as cultural values and representations of the shared systematic experience of a society. There is much to be said about the concept of culture and the meaning of the word, but it would be better not to elaborate and lose focus but rather to consider the concept within the context of the declaration. IFI ID describes the professional practice as "...a form of cultural production...". At this point, it is important to understand what cultural production is and to do this, it is necessary to examine the apprehension of the concept in the 20th century. Apart from the anthropological approach, sociologically culture is the way of thinking, acting and the material objects that shape human life (Levine, 1971; Macionis, J. & Gerber, L., 2010). This definition meets the idea to be conveyed succinctly in the declaration quite well. It emphasizes that the interior architect/designer should create a professional culture with his/her way of thinking, acting, the production process and the artefact they produce. In the declaration, the expression "... a place-maker that interprets, translates, and edits cultural capital..." aims to underline the ability to correctly evaluate, interpret and reconstruct the values that one has in creating a professional culture. Yazıcıoğlu (2014) mentions the unlimited data that the interior architect/designer collects from the environment from the beginning of any design process till the end in order to evaluate, interpret and reconstruct if necessary, in his special emphasis on the important role of the interior architect/designer in creating functional and aesthetic living environments. It is these unlimited data that are referred to as 'cultural capital' in the IFI ID. The accurate collection, evaluation, analysis and reviving of these data with new expansions depends on the interior architect's/designer's skills and his/her professional culture.

The Declaration also emphasizes the important role of the designers in preserving cultural diversity. There is no doubt that one of the most important elements in fulfilling all these responsibilities is the creation of a professional culture. A new expansion of the concept of culture emerges from this proposal. Interior architecture/design is still a young discipline. As a professional practice, it has always existed within the scope of the built environment, but its formal awareness as a discipline in the public has emerged at the end of the 19th century. Various connotations arising from its name and its sharing with other design disciplines bring along many different views and attitudes on the formation of the professional identity of interior architecture/design. Commenting on the outcomes of the 2007 Interior Forum Scotland, Caan (2007) declares that the history of interior architecture and/or interior design is open to discussion and shows a makeshift situation. Unfortunately, its theoretical basis has not been sufficiently explored compared to other design disciplines. However, interest in the discipline has grown exponentially all over the world in the late 20th century and the first two decades of the 21st century. However, due to the deficiencies expressed by Caan (2007) in response to this interest, the formation of professional culture has been tried to be structured for a long time by the method of recruiting from other disciplines with which the discipline is somehow related. In order to talk about an interior architecture/design culture, it is necessary to understand what interior architecture/design is in the first place. Like many other design disciplines in interior architecture/design, the space and its user are integral and inseparable, so the space to be designed should be for the users themselves, and it should be shaped by the consideration of the users. From a very generic sense, interior architecture/design is a professional intervention that is directly related to the well-being of its user, supports all kinds of user behavior and activity, meets the basic needs of accommodation, provides physical and psychological comfort, is satisfying and is related to place-making. Practical and educational moves structured with this understanding and awareness are inevitable requirements for the creation of a solid, understandable and sustainable culture of the discipline. In order for this process to be implemented and ensure its continuity, the discipline's own theoretical, historical and intellectual infrastructure must be structured in a solid and scientific manner. Another important factor in this context is unity; Kaptan (2013) underlines the importance of professional organization in order to fulfill and ensure the requirements that are very important in creating the culture of the discipline, such as professional representation, communication, education and professional competences. This is an issue that should not be forgotten in this discussion and should definitely be evaluated, because culture actually brings with it a sense of institutionalism in itself.

## **Business**

IFI ID covers the concept of business under four main topics as interior architecture/design

- provides value for its stakeholders,
- improves well-being as a factor of economic development,
- provides strategic leadership for a multifaceted return on investment,
- advocates education for a sustainable benefit and awareness of the profession.

The Declaration basically discusses the issue under four sub-items. In the first place, the concept of providing value for its stakeholders is emphasized. It is necessary to figure out who those stakeholders are. In order for an interior architect/designer to produce a successful product and for his/her professional practice, s/he must be able to correctly reveal the links of the space to be designed with the context and environment (Brooker and Stone, 2012b). For this reason, it is very important for the designer to be aware of whom the design is for and for what purpose it has been created. The professional practice of interior architecture/design can be considered as a spatial “haute couture”, by its very nature, it should offer a design that is specific for its user and the situation. Therefore, one of the most important stakeholders is the user or in other words the employer him/herself. The Interior architect/designer should know, understand and analyze the person and/or people whom s/he designs for so that s/he can provide what is required and expected (Coles and House, 2007). The process can happen with a difficult to describe simultaneous relationship of closeness and distance between the parties. To be clear, an interior architect/designer should be close enough to her/his employer to get to know her/him very well, but still be able to keep the distance so that the relation between the two won't cause any discomfort. This is a skill that can only be acquired with experience in time, nonetheless it is an indispensable feature and skill that an interior architect/designer should have and develop. The stakeholder here under the concept of business is not just the user or the employer. An interior architect/designer needs many other professionals to bring his design idea to be realized. All of the actors of the process of design need to be able to communicate with each other. The Interior architect/designer is also responsible for ensuring that all stakeholders can work in a harmonious and organized manner. In the realization of the business, the interior architect/designer is responsible for conveying the correct and complete information to the employer/user who has expectations and finances the design, and to the contractors who do the implementation; responsible for planning and tracking the workflow, and knowing the necessary methods for all these (Coles and House, 2007). In other words, with a metaphorical and figurative analogy, the interior architect/designer must be both a composer and a conductor.

Secondly, there is the emphasis on increasing the level of well-being as the indicator of economic development. This might be considered to be a very ambitious statement, it actually confronts the interior architect/designer as a very reasonable and expected responsibility when contemporary professional practice is considered. The interior architect/designer is responsible for taking care of the benefit and welfare of the society. Although the previous emphasis above on customized design for a specific user might seem to be contradictory with this statement, by contrast it is a complementary concept. The main concern is to be able to propose a design for individual needs, while meeting the design standards. With this approach, important concepts such as "design for everyone" and "accessible design" emerged. The interior architect/designer should be able to design interiors for all with inclusive, participatory and democratic design principles (Sanoff, 2007). Adopting efficient, sustainable and energy-saving strategies, which have recently become increasingly important for interior architecture/design as well as in all design disciplines, and maintaining the design practices in this way is another important factor that is also emphasized through the social well-being and economic development (Karlı, 2013; Brooker and Stone, 2012b).

In the new economical dynamics of the twenty-first century, interior architect/designer should exhibit a stance with knowledge-centered and strategic planning skills for a sustainable and developing economical structure, specifically in the business world where there is great competition on a global scale. It can be claimed that current global economy is structured within the interactive cycle of three main driving forces; (a) a dynamic business environment full of opportunities and risks, (b) the need for an entrepreneurial and agile organizational structure, and (c) a strategic leadership trait that can manage and optimize the first two and uncover new opportunities (Hinterhuber and Friedrich, 2002). To meet these criteria the ability to be up-to-date, follow technological and economic developments, and adopt lifelong learning are crucial for interior architecture/design. The above-mentioned ability to organize and coordinate all the actors of the business can only manifest itself effectively when combined with a strong strategic leadership skill.

According to the final statement of the declaration for business as the mission of “advocacy of education”, it is important to consider the dynamics and needs of a contemporary interior architecture/design education that meets the criteria of educating well equipped professionals for the profession of interiors globally, which addresses universal goals with local dynamics. It is also necessary to emphasize the need for lifelong learning for the interior architect/designer to adapt to the ever-changing world.

### **Knowledge**

IFI ID classifies knowledge under three headings as theoretical knowledge, applied knowledge and innate knowledge that are essential for interior architecture/design practice. It is mentioned that the intersection and correlation of the qualitative and quantitative knowledge form the practice of interior architecture/design. Knowledge is defined as the fact or condition of knowing something or being aware of something; it is the acquaintance with or understanding of a science, art, or technique; it is also the range of an individual’s understanding or information; it is cognition; it is the sum of what is known; and also it is a branch of learning (Merriam-Webster Dictionary, 2022). In philosophy, knowledge is the basic thoughts that the mind grasps in general and in the case of first intuition. Knowledge pertains to the theoretical or applied understanding/intelligence of a subject. It is implicit, such as practical skills and expertise, or explicit, such as theoretical understanding of a subject; and it is often formal and systematic. Greek philosopher Plato defines the concept of knowledge as “justified real thought” (Heidegger, 2013). Thought is inevitable for knowledge to occur, however thought must be real in order to transform it into knowledge, and this real thought can become reality as long as it is related to life. Knowledge is directly related to the human experience, skills, understanding and familiarity. Feyerabend (Preston, ed., 1999) emphasizes that designed, thought and uncovered knowledge is not actually a process leading to an ideal view, but rather an ever-growing ocean of possibilities. These possibilities are interrelated and force each other into more comprehensive articulation, in other words, all of these interrelated and competing possibilities contribute to the development of mental ability for knowledge. Balay (2004) emphasizes the importance of sharing knowledge as well as creating it in his article titled “Globalization, Information Society and Education”. Accordingly, putting the acquired knowledge into the use of humanity increases the diversity and richness of knowledge.

In the declaration, it is underlined that for the practice of interior architecture/design; theoretical knowledge, practical knowledge and innate knowledge are the essential. These three types of knowledge are both necessary for the practice of the profession and they are indispensable for each other. The lack of one can cause the entire system to fail. Denying the practical nature of interior architecture can lead to a situation like denying the profession to a large extent. Interior architecture/design is mostly about creating living spaces. Therefore, it is almost impossible to be an interior architect/designer without any practical knowledge. The interior architect/designer should have the necessary practical knowledge that helps him/her to be able to transform the design ideas into reality. To do this, s/he needs to know how to build and with which material to build. To know how to build depends on acquiring information on all methods, rules, obligations, restrictions, regulations, standards etc. related to construction and the built environment, which addresses the necessity of theoretical knowledge. In order to gain all this practical knowledge, the theoretical background must also be acquired as required knowledge.

All processes of design, from thinking to expression, from expression to action are formal combinations of the above-mentioned theoretical and practical knowledge. How a design idea can be portrayed and how the image can turn into a product can only be possible with a very comprehensive articulation of knowledge. In addition to theoretical and practical knowledge, an emphasis is placed on innate knowledge in the declaration. While it is easier to define theoretical and practical knowledge through the dictionary meanings of the knowledge concept, within the scope of all these definitions, the expression of innate knowledge mentioned in the declaration might be somewhat confusing and may be considered as a contradiction at first glance. However, this explanation can be defined as the implicit knowledge of practical skills and expertise that can be shaped through the inner perception and abilities of the interior architect/designer. This tacit knowledge can sometimes be instinctive and sometimes genetic, however, it should be revealed and shaped by education. This innate knowledge cannot be taught with texts, lectures or explanations. It is an output of the master-apprentice model, mostly acquired by reflection in action (Schön, 1984, 1987; Demirbaş and Demirkan, 2007). This knowledge, which we think is embedded in the individual rather than acquired through texts, formulas, diagrams, is extremely important for both art and science as it also supports (or be supported by) creativity and imagination (MacKenzie & Spinardi, 1995).

Considering the subject and power relationship with a post-structuralist approach, Foucault (1972, 1982) draws attention to the relationship between knowledge and power, accordingly he states the wisdom and reasoning are in the center of Renaissance and Enlightenment Periods' understanding, and that every discourse created a new knowledge with the use of language. In this respect, knowledge means power. For the development and sustainability of the profession, interior architects/designers have to develop themselves not only professionally but also intellectually. As long as interior architects/designers have the necessary knowledge, they will be able to practice their profession properly, they will have the power or their profession they need and this process will help them to govern their own practice and the profession, but not the other stakeholders. The one who has the knowledge will undoubtedly be powerful. As mentioned above, having the necessary knowledge and experience is among the primary responsibilities of an interior architect/designer, and whenever the distribution, sharing speed, size and quality of information

are considered in the present day (Akkoyunlu, 1995), this responsibility becomes even more evident. One of the biggest criticisms of the interior architecture/design profession is the lack of a deep and comprehensive history and theory (Abercrombie, 1990). For this reason, interior architects/designers have to acquire all needed knowledge and equip themselves with necessary skills to fulfill the knowledge gap in the literature and gain power in their own profession.

## Identity

IFI ID declares that interior architects/designers determine the relationship of people to spaces based on psychological and physical parameters, to improve the quality of life. In other words, this addresses the act of creating interiors with unique identities, or it is the creation of identities. However, as the authors, we strongly believe that the concept identity deserves a special interest and in-depth investigation in the means of professional identity. There is an inevitable dialectical relationship between architecture and all other design disciplines that are either directly or indirectly related to architecture. Within the scope of this relationship, it is necessary to consider interior architecture/design carefully and to think about identity in this context. In today's perception, it is undeniable that the definition of interior architecture/design is mostly discussed through architecture or within this context. This perception often ends up with misleading definitions and identity problems. The main problem can often be evaluated in the process of defining the existence of interior architecture/design within the context of its connection with architecture. The two extreme definitions guided by this assessment are the state of being "the other" or the state of being a "part or expertise". It is inevitable that these two extremes will lead to two very dangerous definitions within the scope of the existential purpose of interior architecture/design; "The Other" or "The Expertise". According to Havenhand (2004), interior architecture/design, as a discipline with the potential to make more objective, continuous, appropriate and transformative explanations about life and the world, exhibits a rather marginal stance, but in order for this stance to sustain and be visible, it must be considered separately from architecture and/or any other field of design, and even explore its otherness. From a Hegelian dialectic reasoning point of view, it would not be wrong to consider interior architecture/design as the "determinate being" which is the simple unity of being and nothing (a presence and an absence). To put it simply (Figure 3), interior architecture /design is neither a "pure being" or "pure nothing" but a "becoming" which ends up with the "determinate being" (Carlson, 2007). Time and history begin with this particular "determinate being". In this context, finding and recognizing the identity is undoubtedly one of the most important steps to take. Kristeva (1982) defines the construction of the identity as an attempt to make up for a deficiency in the process of desire for the power of the "Other" to form the image of the "Self". Here, the interior architecture self subjectively can be talked about, but it is necessary to carefully consider what the other is or who the other is. The most common belief today is that interior architecture originally came from the practice of architecture as an applied art, but still it has developed as an independent discipline (Baxter, 1991). When considered within the scope of its history, the professional stance and education of interior architecture/design may differ from country to country. In some cases, it emerges as a branch of fine arts, in some cases it develops from architecture, and in some cases, it can be described as the transformation of purely decorative arts over time (Demirbaş, 2001; Gürel and Potthoff, 2006; Kaptan, 1998). In fact, with its professional stance interior architecture/design clearly differs from decoration and architecture,



since it isn't a discipline that simply creates a composition and/or proposes a style, but rather it is a spatial intervention based on spatial performance and experience (Attiwill, 2004). However, composition and style are intertwined with architecture. Adherence to a certain style or architectural style is a very important and effective method for harmony and consistency in architectural practice. Architectural style is the product of architectural design process. Generally, it is possible to interpret the changes in the style or changing styles as the outdated principles and the inability to produce the new, which is resulting from the change in the architectural perspective (Rowe, 1987). Unlike architecture, interior architecture/design cannot be considered as a formal visual composition under any circumstances. Beyond the holistic first impression of the space, interior architecture/design is a combination of individually experienced spatial reinforcements. According to König's discussion (2010), interior architecture is about the comprehension and form-meaning of experiential reality, and such experiential reality is emotional and sincere.

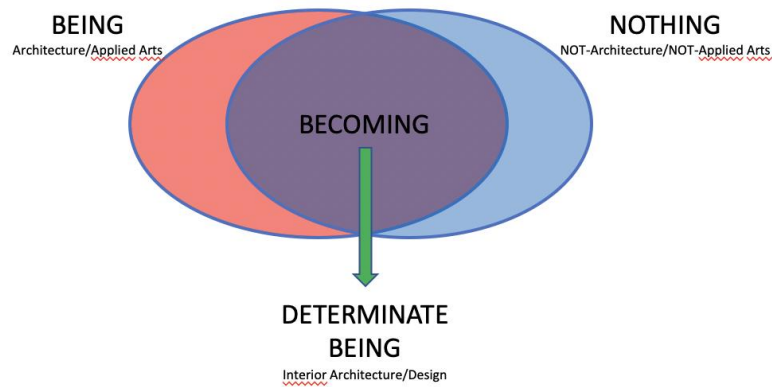


Figure 3. Determinate Being (Interior Architecture/Design) Model.

The intervention area of interior architecture is actually a metaphorical scene of the world that we live in and that aims to maintain itself, which is saturated with consumption-based cultural objects. This area is actually a place where one lives, dreams, belongs, collects memories and feels a commitment (König, 2010; König & Bakker, 2021). The goal of interior architecture/design is not only to define and reveal the space, but also to offer livable and healthy environments for the user. In order to that the interior architect/designer should be self-aware about who s/he is. This is essential to realize what the responsibilities are. Undoubtedly, the most necessary components are knowledge and experience. While experience can be acquired and developed in many different ways, acquiring the necessary knowledge is more complex. The two outstanding requirements for knowledge acquisition are theory and history. In this context, interior architecture/design is often the target of criticism as it does not have a deep and comprehensive theory and historical structure (Abercrombie, 1990). Towards the end of the first half of the 19th century, with the perception of an “interior” entity separate from the architectural structure (Rice, 2003), interior arrangement and decoration began to gain an identity as a separate discipline, and even as a professional identity that almost harbors hostility towards architecture in the second half of the twentieth century. Now, many researchers and professional practitioners pay attention to study interior architecture/design as an original and separate discipline with its own dynamics, instead of discussing it over

architecture and/or fine arts. Königk (2010) hypothesizes interior architecture/design as a privileged and tailor-made discipline of change and differences. The expression of defining the relationship of the user with the space under the identity concept in the Declaration is undoubtedly the expression of this privileged, exclusive and private situation.

## CONCLUSION

IFI ID states that interior architecture/design basically serves for humanity that is stated as the ultimate client, and interior architects/designers shape the spaces that shape human experience. Also, it is stated that the roots of the profession come from the nature of humankind who does not just use the interiors that s/he occupies but also fills them with beauty and meaning. Accordingly, the declaration proclaims that good interior architecture/design is also essential for cultural, economic, social development, well-being and sustainability. Well-designed spaces that support place attachment create a sense of purpose and profoundness.

It is important to claim that all seven concepts of the declaration are not isolated from each other but are rather complimentary to structure the meaning and the statement. Interior architects/designers should be careful about creating a value by considering the cultural aspects of their work within the definitions and limits of the business. In order to act in this way, knowledge is the crucial factor, so how this knowledge is acquired, and the structure of education is another factor that cannot be ignored and should be studied separately in detail. These factors are the main signifiers of the interiors' stakeholder's responsibility which also signifies the need for defining the relevance of the interiors discipline in the built environment. In sum, all the above six concepts collide in the seventh concept that is identity.

After one-decade since the release of IFI ID as a historical manifestation of interiors discipline, it has been decided to analyze this abstract text to support further discussions of the definition and identity of interior architecture/design. There are ongoing changes in every profession as it is the case with the world; some might die out eventually whereas some will be transformed into new practices. In that sense it is important to know what we are doing and who we are as the professionals and representatives of any discipline. This study aims to extend the definitions on interior architecture/design through a discourse analysis method specifically concentrated on the rhetoric of the declaration. Rather than providing a solid interior architecture/design statement, this study aims to raise new questions and keep the declaration as a pressing issue for the discipline of interiors. For further studies it is aimed to consider the declaration from a cultural perspective by bringing up the local interpretations through cultural, lingual, and geographical dynamics.

## Acknowledgements

We would like to express our gratitude to our great professor, mentor and friend Ms. Nilgün Çarkacı for her passion for the profession, great energy and introducing us to IFI. There is no budget/fund used for this article. The Declaration text was translated into Turkish by Prof. Dr. Ö. Osman Demirbaş, Asst. Prof. Dr. G. Ufuk Demirbaş and Ms. Nilgün Çarkacı. This article is inspired by a series of short descriptive texts in Turkish written by the second author in 2014 for the Chamber of Interior Architects of Turkey Periodical. It is an extended research paper with an analytical approach.

## Conflict of Interest Statement

There is no conflict of interest in conducting the research and/or preparing the article.

## Financial Statement

No financial support has been received for conducting the research and/or preparing the article

## Ethical Statement

All procedures are followed in accordance with ethical standards.

## Copyright Statement for Intellectual and Artistic Works

In the article, copyright regulations have been complied with for intellectual and artistic works (figures, photographs, graphics, etc.).

## Author Contribution Statement

A. Fikir / Idea, Concept	B. Çalışma Tasarısı, Yöntemi / Study Design, Methodology	C. Literatür Taraması / Literature Review
D. Danışmanlık / Supervision	E. Malzeme, Kaynak Sağlama / Material, Resource Supply	F. Veri Toplama, İşleme / Data Collection, Processing
G. Analiz, Yorum / Analyses, Interpretation	H. Metin Yazma / Writing Text	I. Eleştirel İnceleme / Critical Review

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