

## YENİLİKÇİLİK VE İÇMİMARLIK EĞİTİMİ: BENZERLİKLER VE FARKLILIKLAR

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### ÖZET

Yenilikçilik kavramı birçok farklı disiplinde incelenmekle birlikte, bireylerin ve organizasyonların değişen dünya düzenine uyum sağlayabilmesinde yenilikçi tutumların büyük öneme sahip olduğu açıktır. Yenilikçiliği inceleyen akademik alanlardan biri olan eğitim alanı da bu kavrama, değişen dünya düzenine bir uyum biçimi olarak yaklaşmaktadır. Eğitim alanı, diğer meslek alanları gibi, değişen dünya düzenine kendini uyarlamalıdır. Tasarım eğitimi sunan alanlar da bu değişimlere uyum sağlayabilmek adına eğitim süreciyle kazandırılan nitelikleri tanımlamalıdır. Tasarım alanlarından biri olan içmimarlık eğitimi özelinde, eğitim süreci sonunda kazanılması gereken yeterlilikler belirli kurum ve kuruluşlar tarafından tanımlanmaktadır. Bu çalışma, Avrupa İçmimarlık Konseyi tarafından iç mekân tasarımı eğitimi sürecinde kazanılması öngörülen on beş yeterlilik düzeyi dikkate alınarak, yenilikçilik ile içmimarlık eğitiminin öğrenme çıktıları arasındaki ilişkileri incelemeyi amaçlamakta ve nitel bir çalışma olarak tasarlanmıştır. Literatürde mevcut olan verilerin incelenmesine dayandığı için, araştırma modeli olarak doküman analizi yöntemi kullanılmıştır. Bu inceleme sonucunda, Avrupa İçmimarlık Konseyi tarafından belirlenen yeterlilikler arasında yenilikçiliğin yer almadığı görülmüştür. Ancak yenilikçilik, içmimarlık mesleği ve eğitiminin tanımları incelendiğinde, bu tanımlarda yer alan birçok kavram ve tutumun benzerlik gösterdiği ortaya konmuştur.

**Anahtar Kelimeler:** Yenilikçilik, İçmimarlık, İçmimarlık Eğitimi, İçmimarlık Eğitimi Şartnamesi.

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## INNOVATIVENESS AND INTERIOR DESIGN EDUCATION: SIMILARITIES AND DIFFERENCES

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### ABSTRACT

Although the concept of innovativeness is studied in many various disciplines, it is obvious that innovative attitudes of individuals and organizations have great importance in adapting themselves to changing world order. The field of education, which is one of the academic fields examining innovativeness, approaches this concept as a form of adaptation to the changing world order. The field of education should adapt itself to the changing world order as any other occupational field. The fields which offer design education also should define the qualifications which are gained with this education to adapt themselves to changes. In the field of interior design education, one of the design fields, the qualifications which should be gained at the end of the education process are identified by some specific institutions and organizations. This study, which aims to examine the relationships between innovativeness and learning outcomes of interior design education by considering fifteen qualification levels having been identified by European Council of Interior Architects as gained qualifications during interior design education, has been designed as qualitative study. The study uses survey model of document analysis since it analyzes the data which are available in the literature. As a result of this examination, it was seen that innovativeness is not among these qualifications specified by ECIA. However, when the definitions of the innovativeness and interior design profession and education were examined, it was revealed that many concepts and attitudes used in these definitions are similar.

**Keywords:** Innovativeness, Interior Design, Interior Design Education, The Charter of Interior Architecture Training.

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## 1. INTRODUCTION

The concept of innovativeness is used in many various disciplines. Roger, Singhal & Quinlan (2009) define innovativeness as a new idea, practice or product which is perceived by any individual or society. In this regard, although this concept is used in different fields, it has a special importance for the design fields.

Ideas, projects and products used in design fields meet the different need of users in daily life. Interior design, as one of the design fields, attempts to find creative solutions to different needs, demands and tastes. Producing innovative ideas and putting these ideas in implementation have critical roles in this process since interior designers should take responsibility by offering innovative solutions in production and implementation phases of the design. Incorporating a reference from ECIA's Code of Conduct or IFI Interiors Declaration that addresses the interior architect's social impact and social responsibility would enhance the strength and coherence of this section.

As one of the disciplines of design, creativity is emphasized within the interior architecture concept. However, risks are taken while making decisions that can affect the lives of space users and making decisions regarding the future usage scenarios while being creative. This fact reveals the similarities between the processes of interior design and innovation in terms of concepts which are used to describe this process. The concept of innovativeness is accepted as a common term which includes such qualifications of such concepts as taking risk, openness to experience, creativity and being a thought leader (Kılıçer & Odabaşı, 2010). There also exist some values which are associated with innovativeness. These are taking risk in the processes of idea production and implementation, openness to new experiences, being a thought leader and creativity, which generally guide to the design. In this respect Cascini et al. (2022)

*“The multidisciplinary research in the field of design creativity and innovation must adjust its aims and scope so as to ensure the ecological validity and applicability of its findings and, ultimately, to create a meaningful impact on society.”*

Identification of the relationship between interior design and innovativeness can contribute to the reassessment of the competencies that students need to acquire during interior design education. This support can also help interior designers adapt to the competencies which the 21<sup>st</sup> century architecture requires. Such a support is important for interior designers for the acceptance of their designs by society during and after design process, management of this process and adaptation to the requirements of this century.

In this regard, the main of this study is to examine the relationships between the concept of innovativeness and fifteen qualification levels which are gained within the framework of The Charter of Interior Architecture Training offered by European Council of Interior Architects (ECIA) in Bologna Process which is also known as The European Higher Education Area. Adaptation studies of interior design education in Bologna Process are directed by ECIA.

The aim of the research is to examine the relationship between the fifteen competency levels which are expected to be acquired by interior design student during the education process and are outlined in the "Charter of Education" by the European Council of Interior Architects (ECIA), which guides interior architecture education in the context of the Bologna Process within the context of harmonization efforts in the European Higher Education Area accepted by Turkey, and the concept of innovativeness. The sub-questions of the study are as follows:

- What are the similarities between the fifteen competency levels that need to be acquired in the education process according to ECIA and the concept of innovativeness?
- What are the differences between the fifteen competency levels that need to be acquired in the education process according to ECIA and the concept of innovativeness?

## **2. INTERIOR DESIGN EDUCATION**

Education as an inclusive construct could be accepted as a lifelong process. In this regard, education is defined as the process of creating permanent and intentional changes in behaviors of individuals via their own experiences (Ertürk, 1984). According to this definition, individuals can develop and change themselves in a desirable way through education offered they take in different fields. Experts generally claim that there are two ways of achieving learning outcomes in the education process. These can occur by controlling learning process or via an undesirable event in the life of the individuals (Laska, 1984).

Interior design education has changed and developed as any other field of education. Different educational fields have been affected by the rapid dissemination and usage of knowledge and interior design education is one of these educational fields. Interior design education has been developing since the very beginning of 20<sup>th</sup> century as an extension of design occupations, which have started to be divided up into branches and gain autonomy with the effect of specialization (Author, 2014). While it was developing with the effect of Beaux Art school which was suitable for the structure of traditional educational organizations in Europe, it was developing under the name of interior design in the United States of America in the last years of 19th century. Before, interior design courses at the level of traditional courses were offered but then it has developed as a sperate specialization and become an autonomous educational field. From this point of view, interior design education went through three phases in the USA in the first years of 20th century. These are presented below:

- Natural development of fine arts and ornamental arts
- A part of home economics
- A special and focused field of architecture (Veitch, 1992)

An important development occurred in the last quarter of 20th century. Europe Union (EU), which make regulations in each aspect of social life to create a common culture, started to re-design both the education and the sector. Europe Union, as a long-termed change initiative, has ensured free movement of people and money at the first hand and now attempts to ensure free movement of occupations. Firstly, important changes have occurred in European Higher

Education Area which comprises university education in the process of restructuring education within the scope of Recognition of Skills and Qualifications. Bologna Process was founded in 1998 with Sorbonne Declaration and launched in 1999. This process is defined as a reform process which aimed to achieve the European Higher Education Area until 2010. After that time, this process has been based on the aim of increasing transparency, recognition and mobility in the higher education systems of member nations. In line with his aim, it has been intended to make education systems and approaches common at an acceptable level which vary through the members of EU. To reach this level, it has been aimed to provide acceptable knowledge, skills and qualifications which are enough to practice an occupation.

As an important result of this approach education programs in higher education area have been classified. International Standard Classification of Education-ISCED, offered by UNESCO, has been used in higher education area by EU. The first manual was published in 1997 (ISCED'97). Then, problems which were encountered in practice were observed and some changes were made. These changes were reflected in the second manual which was published in 2011 (ISCED'11). Lastly, classification of education took its final form in 2013 (ISCED-F 2013). While the classifications in this manual are in an order and hierarchical, education programs of occupations are classified according to common values in their training formation. In this regard, main field and classification of interior design education takes part in this classification as in previous ISCED manuals. Programs and qualifications with the following main content are classified here: Costume design, Design of industrial products, Fashion design, Interior architecture, Interior design, Stage designing, Window dressing (UNESCO 2015).

In EU member states, which have completed Bologna Process, interior architecture and interior design programs take part in the general fields of Arts and Humanities in accordance with each edition of ISCED manuals. This change process continues in states which go on adaptation studies to Bologna process. In this context, some criteria and limitations have been constituted in educational structure to level the quality of education up and to equip the candidates of with knowledge, skills and qualifications demanded by this profession at minimum level. These regulations have been made with common effort of professional organizations and universities. Many national professional organizations in the field of interior design have constituted a common supreme professional organization under the roof of EU to define tasks, responsibilities and standards for education and qualification of the profession. Common platforms exist for every nearly each profession in EU and one of these platforms is European Council of Interior Architect constituted for the field of interior design.

### **2.1. European Council of Interior Architects**

ECIA is a common platform which includes member of EU or members of European Free Trade Association (EFTA). This council consists of 16 member organizations which represent

the profession of interior architecture and 1400 members in total. Accordingly, “ECIA is European platform to represent and promote the qualified profession of interior architects/designers” (ECIA 2021). The aim of this platform is to build a communication network among the interior architects/designers throughout Europe and intensify the profession by developing it constantly. Thus, this platform suggests to develop a common perception and practice for the profession of interior architecture/design throughout Europe. ECIA has completed its preparations for self-control criteria in both the fields of education and sector during the process of mutual recognition of professional competencies among member states which is one of the acts to achieve unity.

ECIA has identified common educational standards and ethical values for interior designers in member organizations. It also has some codes defining the responsibilities of interior architects in the member organizations for customers, society and environment (<https://www.ecia.eu>). The most important duty of this platform is to structure the self-regulation program of the profession in compliance with EU instructions and principals for national professional organizations. Members of ECIA signed European Charter of Interior Architecture Education which defines a detailed standard for education and competencies. Thus, they have taken the responsibility of mutualizing education throughout Europe (ECIA 2021).

When the charter of interior architect training which was revised in 2020 by ECIA is examined, it is seen that human-space relationships are set as the focus of the profession. This focus is being examined in three separated aspects which are physical, social and mental. Besides, the concept of creativity takes attention with all of its dimensions regarding to learning outcomes of main qualifications of interior design education. So, it is understood that creativity constitutes a qualification level of interior design education and profession (ECIA, 2000).

In this regard, interior designers need to reach enough qualification levels to express themselves verbally and visually with an innovative perspective by developing a critical view and critical thinking skills and by focusing on the human-space relationship in the education process. Thus, it is necessary to examine the concept of innovativeness in the process of interior design education.

### **3. INNOVATIVENESS**

The concept of innovativeness originates from the Latin term *innovatus*, which refers to the introduction and application of new methods within social, cultural, and administrative domains. It encompasses not only the generation of novel ideas but also the transformation of these ideas into practical, value-creating applications. In this respect, innovativeness is widely recognized as a fundamental driver of systemic change in both social and economic structures. Schumpeter argues that innovativeness enhances productivity and serves as a core dynamic behind structural transformations within capitalist economies (Oğuztürk, 2019; Barutçugil, 2020).



Innovativeness is generally defined as the implementation of changes in products, services, or processes that create added value and provide competitive advantage. These changes can manifest in both internal organizational structures and external relations. Drucker (2017) approaches the concept from an entrepreneurial standpoint, considering innovativeness a vital tool for entrepreneurs to transform change into opportunity. Through these tools, entrepreneurs can translate transformation into new business ventures or service models, thus responding effectively to social, economic, or technological shifts.

Kim and Choi (2020) conceptualize innovativeness through the lens of organizational learning, defining it as an intentional and strategic change process undertaken by organizations pursuing innovation. This perspective emphasizes that innovativeness is not incidental but rather an outcome of deliberate organizational efforts to adapt, learn, and renew themselves in dynamic environments. Organizations with high levels of innovativeness are more likely to respond swiftly to external changes and leverage them for sustainable advantage.

A review of the literature reveals that the OECD offers one of the most comprehensive and widely accepted definitions of innovativeness. According to the OECD (2005), innovativeness entails the implementation of a new or significantly improved product, process, marketing strategy, or organizational method in business practices, workplace arrangements, or external relationships. This definition illustrates the multidimensional nature of innovativeness, highlighting that it is not limited to technical advancements but also includes strategic and organizational elements. Based on this framework, innovativeness is categorized into four main types: product innovativeness, process innovativeness, marketing innovativeness, and organizational innovativeness. Each of these categories contributes to strengthening an enterprise's competitive position and promoting sustainable development.

Rogers (2003) classifies individuals into five adopter categories based on their level of receptivity and speed in embracing innovation: innovators, early adopters, early majority, late majority, and laggards. Innovators are characterized as individuals who are open to novel ideas, willing to take risks, and capable of operating under uncertain conditions (Demir Başaran & Keleş, 2015). Goldsmith and Foxall (2003) suggest that there are numerous definitions of innovativeness in the literature, but a common thread among them is the wide variability in individual responses to innovation—ranging from immediate acceptance to outright rejection. From this viewpoint, individual innovativeness must be examined through a multidimensional lens that includes personality traits, cognitive styles, and value orientations. Similarly, Rogers and Shoemaker (1971) emphasize that the speed with which an individual adapts to change serves as an indicator of their level of innovativeness, thereby highlighting the role of individuals in the diffusion of innovation.

Seçkin Halaç (2014) notes that much of the existing literature on innovativeness has focused on organizational contexts, particularly the processes by which companies generate and

implement innovations. However, there is a growing need to examine innovativeness at the individual level, independent of institutional structures. Individual innovativeness is closely associated with employees' openness to new ideas, adaptability to change, and creative problem-solving capacities. Research at the individual level not only broadens the understanding of innovative behaviors but also offers insights into how innovativeness is perceived by individuals within organizations and how these perceptions influence organizational performance. Kim and Choi (2020) reinforce this need by pointing out that although much of the innovativeness literature has emphasized innovative behavior, innovation performance, and technological innovation, there remains a significant gap regarding perceived innovativeness among individuals within organizational settings.

Detailed examinations show that the concept of innovativeness has been used in different studies. However, based on the gap in the literature, this study aims to investigate the relationships between innovativeness and learning outcomes of interior design education by considering the qualifications which should be gained via interior design education according to ECIA.

#### **4. METHOD**

This study, which aims to examine the relationships between innovativeness and learning outcomes of interior design education by considering fifteen qualification levels having been identified by ECIA as gained qualifications during interior design education, has been designed as qualitative study.

The study uses survey model of document analysis since it analyzes the data which are available in the literature. Document analysis in qualitative studies includes analysis of written materials which contain knowledge on facts and events being examined (Şimşek & Yıldırım 2016). Document analysis or document examination is a method based on investigation of a content which does not need to be obtained with a data collection tool (Mayring, 2000). The stages that can be followed while conducting document analysis are specified as following:

- Accessing the document
- Checking for originality
- Understanding the documents
- Analyzing the data
- Using the data (Foster, 1995 cited in Şimşek & Yıldırım, 2016).

This study presents the definitions of innovations existing in the literature and the guideline prepared by ECIA as a whole by systematically gathering them. By doing so, it analyzes the relationships between the concept of innovativeness and fifteen qualifications which were identified by ECIA to be gained during interior design education.

##### **4.1. Data Analysis**

Data of the study were analyzed by using descriptive data analysis method. The aim of descriptive data analysis is to present organized and interpreted findings to the readers. In this



regard, firstly data are described clearly and systemically in descriptive analysis. Then, these descriptions are explained, cause and effect relations are examined and findings are revealed (Şimşek & Yıldırım, 2016). Firstly, data were obtained about qualification levels which were identified by ECIA and gained during interior design education and about the concept of innovativeness by examining documents. Ten of documents examined in this study are about interior design education and nine of them are about innovativeness. Then, qualification levels gained during interior design education and the concept of innovativeness along with findings obtained from documents were examined in line with the aim of this study.

Since the study is not historical, periodical distinction has not been made in the documents. Firstly, documents were examined to determine the competency achievements in interior architecture education. Then, the relationship between the competencies and the concept of innovativeness was revealed based on literature review.

## **5. FINDINGS**

Definitions of interior design profession, qualification levels identified by ECIA which should be gained during interior design education and definitions of innovativeness were examined and relationships among these concepts were evaluated in this study. In this regard, similarities and differences between these concepts were revealed by examining the definitions of interior design education and innovativeness existing in the literature along with the qualifications of interior design education identified by ECIA.

According to Council of Interior Design Qualification (CIDQ), interior design, which is based on studies about design and human behavior, applies methodologies which are based on defining, analyzing and synthesizing knowledge while producing holistic, technical, creative and contextualized solutions (CIDQ, 2019). CIDQ 2019 also states that interior designers develop flexible, sustainable and adaptable design solutions by focusing on innovation and technology in interiors. In the conceptualizing phase of interior design, it is expected to apply creative and innovative thinking while transforming an abstract idea to a design concept or to the base of a design solution by interpreting the knowledge collected about a project (CIDQ, 2019).

According to International Interior Design Association (IIDA), interior design is the professional and comprehensive application of creating an interior which meets and protects human needs. It is the art, science and business planning of a functional, creative, technical and sustainable solution to an interior with aesthetic concerns (IIDA, 2021). There are different perspectives on interior design so qualification levels gained during and as a result of interior design education vary.

Successful innovation strategies are produced via design theory and design thought in interior design education to keep with the environmental change (Liao, 2016). In this regard, design comprises critical thinking which is related to innovation (Danko, 2003). Turner (2013) has

specified responsibilities of design leadership. These are anticipating the future, acting with strategical intent, managing design investments and corporate reputation, creating innovation environment and contributing to the education. ECIA emphasizes that being creative is important for qualifications gained during interior design education and approaches to creativity as one of the basic the qualification levels (ECIA, 2018).

Innovation studies address the issues about examination of innovativeness concept. One of these issues is the difficulty of establishing a definition for the concepts of innovation, invention, creativity and entrepreneurship to allow qualification of these concepts (Nasierowski & Arcelus, 2012). Because innovativeness is seen as a construct which comprises the qualifications of such constructs as risk-taking, creativity, openness to new experiences and being a thought leadership (Kılıçer & Odabaşı, 2010). In this sense, innovativeness can be seen as a personality trait which should be owned by each member of the society more or less. Comprehending this trait is crucial to understand one's tendency to innovativeness (Midgley & Dowling 1978). This helps to understand how users react an idea, a thought or a product, whether users internalize them or not and how fast they spread around. Measurement of innovativeness gains importance in this process (Goldsmith & Foxall, 2003).

According to Roger (1983) innovativeness is a personality trait which shows that the person who has this trait adopts an innovation relatively earlier when compared to others in a social system. In this regard, innovation is reference to specific change and could be seen as an idea, a product or a design. Hurt, Joseph and Cook (1977) accepts that innovativeness includes uncertainty and risk and defines innovativeness as willingness to try innovations. According to Ennis, personal innovativeness moves on simultaneously with evaluating, judging, distinguishing and critical thinking (Pekince & Aslan, 2020). Cancion (1967) defines innovativeness as the level of risk-taking in uncertain situations by associating it with risk. On the other hand, Feaster defines innovativeness as being aware of the need for innovation and having a positive attitude for change (Hurt, Joseph & Cook, 1977).

When the innovativeness concept is considered in terms of design disciplines and approaches, Wattanasupachoke (2012) asserts that thought process of designers encourage them to think in an innovative way and contributes to the innovativeness in the organization. In this regard, based on the effects of design thought on the innovativeness of the organization, it can be concluded that applying design-based thinking to the business processes increases innovativeness of a company substantially. Design-based thinking technique starts with understanding the user needs comprehensively and it combines user needs with creative ideas of employees. Definitions within this context which help to comparative examinations are presented in Table 1.

**Table 1.** Comparison of interior design and innovativeness concepts.

Interior Design	Innovativeness
It is a profession organization which has aims like making spaces safe, comfortable, aesthetic and enjoyable and is connected with many disciplines such as engineering, art, ecology and environment psychology etc. (Zhang, 2016).	It is evaluated as an umbrella term which include such qualifications as taking risk, creativity, openness to experience and being a thought leader (Kılıçer & Odabaşı, 2010).
Creativity is seen as a basic qualification level which exists in some aspects of interior design (ECIA, 2020).	It is a personality trait which shows that the person who has this trait adopts an innovation relatively earlier when compared to others in a social system (Roger, 1983).
Interior design, which is based on design and human behavior, apply methodologies based on defining, analyzing and synthesizing knowledge to produce holistic, technical, creative and contextual design solutions (CIDQ, 2019).	Innovativeness includes uncertainty and risk and it is intrinsic to innovation and means willingness to try innovations (Hurt, Joseph, Cook, 1977).
Interior design is defined as a professional and comprehensive implementation of creating interiors which meet and protect human needs. It is the art, science and business planning of a functional, creative, technical and sustainable solution to an interior space with aesthetic concerns (IIDA, 2021).	Innovativeness is being aware of the need for innovation and having a positive attitude for the change (Hurt, Josept, Cook, 1977).
It is a profession which approaches to the spaces specified for meeting human needs with a practical, aesthetic and symbolic perspective and designs spaces suitable for physical and psychological features and behaviors of human-beings (Kaçar, 1997).	Innovativeness reflects the innovation level which is developed in organization and brings differentiation advantage and higher level of performance (Wattanasupachoke, 2012).

When definitions and interpretation presented in Table 1 are examined, some common concepts can be seen which are creativity, producing solutions suitable for the context and user, designing and producing innovation. However, when interior design education process as a design field is considered, different concepts are also added to this list based on the relationship between innovativeness and interior design. These are presented in Table 2.

**Table 2.** Interior design Education.

Interior Design Education Process
Design theory and design thought teaches to produce successful innovation strategies to keep with the environmental change (Liao, 2016)
Interior architect takes part in the team that achieve periods from the first stages of space design to the completion of the application, presents contemporary, genuine and innovative solutions for space design (Fitoz, 2015).
Design comprises a critical thinking process which is related to innovation (Danko, 2003).
Design process includes anticipating the future, acting with strategical intent, managing design investments, creating innovation environment and contributing to the education (Turner, 2013).
Interior design education aims to reveal creative power of students, develop their creative instincts and make them think within the framework of scientific methods which include such processes as research, implementation, experimentation, evaluation and finalization. It also aims to grant student the privilege of being influential designers in their fields, to equip them with characteristics of designer personality and equip them the habits of scientific thinking and producing (Turkish Qualifications Framework ,2021).

When interior design education is examined, it is seen that it includes some common constructs with innovativeness which are producing innovation, critical thinking and creating innovation environments. In this regard, this study reveals the relationships between the concept of innovativeness and approaches taught and gained during interior design education according to the definitions existing in the literature. ECIA updated guideline which includes qualifications gained at the end of the interior design education in 2020. Table 3 shows the newly added items to the qualifications in this updated version.

**Table 3.** Qualifications gained at the end of the interior design education according to ECIA.

ECIA-GAINED QUALIFICATIONS	
Physical Space	Architectural building, laws and regulations, technology and construction, construction materials, Project and building process.
Social Space	Internal and external references; ethical, human and social dimensions.
Mental Space	Inner and relational attitude, critical thinking in design process, building process.

The guideline published by ECIA puts the human-space relationship in the center. Within the framework of this center, it examines interior design education process under three dimensions which are physical, social and mental spaces. ECIA has identified qualification levels which interior designers need to gain during their education besides these three spaces (ECIA 2020). According to the same guideline, these three spaces which were specified for the qualifications are explained as followings:

- Qualifications in physical space include managing the design and implementation processes by behaving as a thought leader during these processes.
- Social space comprises such qualifications as making designs which include creative-oriented solutions by understanding context and the user with the help of user-needs analysis.
- Mental space means having such qualifications as producing the new, original and unique design by getting knowledge on critical thinking process and new research methods (ECIA, 2020).

In this regard, common concepts shared by innovativeness and interior design are identified as thought leadership, producing design solutions by comprehending context and user and producing innovations.

As a result of examinations, common concepts shared by innovativeness and interior design are presented in Table 4.

**Table 4.** Common concepts shared by innovativeness and interior design education.

COMMON CONCEPTS
Creativity
Producing solutions by understanding the context and user
Designing and producing innovation
Innovating
Critical thinking
Creating innovation environment
Thought leadership

This study attempts to reveal the relationships between interior design and innovativeness by examining definitions of interior design profession, interior design education process, design approaches and qualifications gained during design education process. In this regard, relationships among the concept of innovativeness and definitions existing in the literature, pre-determined qualification levels for interior design education and profession were

examined. When the concepts presented in Table 4 are examined, similar aspects of interior design and innovativeness and common concepts shared by interior design and innovativeness can be clearly seen. As a result, it is concluded that some of the concepts which have a crucial place in interior design are also important concepts for innovativeness.

## 6. CONCLUSION

This study analyzes the relationships between the concepts of innovativeness and interior design in terms of qualifications gained during interior design education. As a result of examinations, which comprise qualifications gained during interior design education and definitions of interior design profession, creativity and producing solutions by understanding the context were identified as common concepts. Creativity is crucial for interior design profession, which is one of design fields, for producing innovations and being original. Piirto (2004) developed a model for creativity in his book entitled “Understanding Creativity” and used inspiration, imagery, imagination, intuition, insight, incubation and improvisation as sub-titles of creativity in this model (Kaufman and Sternberg, 2007). He explained the importance of creativity in terms of showing enthusiasm for change and production by using such qualifications as imagination and insight. Similarly, Hurt, Joseph and Cook (1977) emphasizes “being enthusiastic” in their definitions of innovativeness. Thus, when interior design profession and innovativeness concepts were examined in terms of creativity, it was seen that they share common purposes.

On the other hand, new and original ideas which are produced by using creativity should not be considered separately from the context and the user. Keith Sawyer approaches to creativity with a socio-cultural perspective by emphasizing that creativity could be understood within the social and cultural contexts in which it rises in his book entitled as “Explaining Creativity” (Kaufman & Sternberg, 2007). In this regard, design needs to be understood within the cultural infrastructure, context and user group in which it exists. This is also similar for innovativeness since it necessitates evaluating innovativeness levels of users to anticipate whether the new product, thought or idea will be adopted by the users (Goldsmith & Foxall, 2003). Thus, it can be asserted that understanding the context and the user is important for interior design profession and innovativeness construct to evaluate added values of ideas and products for the society or for the culture. In light of this information, understanding socio-cultural features, context and user during the process of designing and producing innovations has a crucial place in both interior design profession and innovation process.

Another qualification which is gained during the interior design education is to manage the design and implementation processes by behaving as a thought leader. During design and implementation process, interior designer analyzes available space, defines the context and user needs and then considers possible risks. By doing so, the designer creates value and thus, becomes a thought leader. When the innovation concept is examined, it is seen that it also includes such constructs as taking risk, openness to experience, creativity and being a thought



leader (Kılıçer & Odabaşı, 2010). In this regard, it is concluded that taking risk and being a thought leader which are included in innovativeness are also important elements of interior design profession.

Keeping up with changes which is a qualification gained during interior design education necessitates producing innovation strategies (Lion, 2016) and learning critical thinking regarding to innovation (Danko, 2003). In terms of innovation concept, such concept as distinguishing and critical thinking move on simultaneously with innovativeness since a person who has critical thinking skill is generally open to innovations, new ideas, unbiased and objective (Pekince & Aslan, 2020). In this regard, it is seen that producing innovation and critical thinking qualifications which are gained during interior design education process are also related with the concept of innovation. As a result, it can be concluded that qualifications gained during interior design education are related with the concepts which are used in definitions and interpretations of innovativeness based on different resources.

This study reveals that qualifications gained during interior design education are related with innovation concept. Although innovation takes a place in sub-dimensions of interior design profession definitions and in interior design education qualifications as a qualification of an individual, an institution or an organization, it does not take a place among qualification levels identified by ECIA. Within the scope of this study, it was understood that interior design education is crucial since it can help to train innovative designers, to increase innovativeness level of society or their acceptance level of innovations. Because understanding society is necessary to transform designed spaces or product to a value for society. Thus, designing spaces and products by taking risks, being a thought leader, thinking critically and understanding the context and user is an important part of not only interior design profession but also innovativeness.

Consequently, it was seen that qualifications which are gained during interior design education according to ECIA does not comprise innovativeness as a sub-title. However, this study has found that many concepts which are used in definitions and interpretations of innovativeness are related with the qualifications gained during interior design education. In this regard, it is thought that the concept of innovation should be added to the interior design education qualifications. Thus, it should also take a place in the guideline of ECIA which includes qualification levels gained during interior design education process. Adding innovation in these qualifications can help interior designers to act more consciously, to make adoption of their designs easier for the society, to manage this design process and to keep up with the necessities of the time.

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