

MAPPING INTERIOR DESIGN CRITICISM THROUGH PERIODICALS ^{1, 2}

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Abstract: Interior architecture is a design discipline that exists beyond the formal arrangement of space, influenced by the user experience and the changes and transformations of time. Therefore, to understand the development process of interior architecture, it is crucial to examine the evaluations made on interior spaces over time and to interpret their relationships with each other. In this sense, revealing in which publishing environments, in what forms, and with what geographical and historical distribution critical writings on interior spaces were produced is one of the ways to inform this process.

This study aims to examine the visibility of interior space criticism in architecture and interior design journals and to investigate the landscape of research dissemination through a chronological analysis. Conducted with a qualitative approach within the framework of bibliometric methods, the study screened journals published between 1890 and 2020 according to specific criteria, divided them into two groups based on the nature of the critical articles they contained, and evaluated them in terms of their publication dates and geographical distribution. This allowed to see the historical and geographical distribution of interior criticism and, consequently, the place and distribution of interior architecture criticism in the historical process.

Keywords: Interior architecture, Interior criticism, Periodicals, Bibliometric analysis, Geographical distribution.

İÇ MEKÂN ELEŞTİRİSİNİN SÜRELİ YAYINLAR ÜZERİNDEN HARİTALANDIRILMASI

Öz: İçmimarlık mekânın biçimsel düzenlemesinin ötesinde, kullanıcı deneyimi ile var olan, zamanın değişim ve dönüşümlerinden etkilenen bir tasarım disiplindir. Bu yüzden içmimarlığın gelişim sürecini anlamak için zaman içerisinde iç mekân üzerine yapılan değerlendirmeleri anlamak ve birbirleri ile olan ilişkilerini anlamlandırmak büyük önem taşır. Bu anlamda iç mekân üzerine yazılmış eleştiri yazılarının hangi yayın ortamlarında, ne tür biçimlerde, coğrafi ve tarihsel olarak nasıl bir dağılımla üretildiğinin ortaya konması bu süreci besleyecek yollardan biridir.

Bu çalışma, iç mekân eleştirisinin mimarlık ve içmimarlık dergilerindeki görünürlüğünü ve kronolojik bir inceleme ile araştırmaların yayılım peyzajını incelemeyi amaçlamaktadır. Bibliyometrik yöntem çerçevesinde nitel bir yaklaşımla yürütülen çalışmada, 1890–2020 yılları arasında yayımlanmış dergiler belirli kriterlere göre elenmiş, içerdiği eleştiri yazılarının niteliğine göre iki gruba ayrılarak, yayımlanmaya başladıkları tarihler ve coğrafi dağılımları açısından değerlendirilmiştir. Bu sayede iç mekân eleştirisinin tarihsel ve coğrafi dağılımı üzerinden içmimarlık eleştirisinin tarihsel süreçteki yerini ve dağılımını görmek amaçlanmıştır.

Anahtar Sözcükler: İçmimarlık, İç mekân eleştirisi, Sürelî yayınlar, Bibliyometrik analiz, Coğrafi dağılım.

¹ Research and Publication Ethics have been followed in the article.

² If the article is derived from a thesis or any publication (paper, panel, conference, etc.), it should be indicated here.

GENİŞLETİLMİŞ ÖZET

İçmimarlık mekânın biçimsel düzenlemesinin ötesinde, kullanıcı deneyimi ile var olan, zamanın değişim ve dönüşümlerinden etkilenen, eleştirel değerlendirmeye açık bir tasarım disiplindir. Bu yüzden içmimarlığın gelişim sürecini anlamak için iç mekân üzerine yapılan değerlendirmeleri anlamak ve birbirleri ile olan ilişkilerini anlamlandırmak büyük önem taşır. Bu anlamda iç mekân üzerine yapılan eleştiri yazılarının izini sürmek disiplinin gelişim sürecini anlamada değerli bir veri kaynağı oluşturur. Çünkü eleştiri yazılarının çok katmanlı yapısı, hem üretildikleri bağlama özgü anlamlar taşımaları hem de zamanla bu anlamların dönüşüme uğraması nedeniyle disiplinin gelişimini anlamada önemli veriler sunar. Yani yalnızca mevcut durumu anlamakla kalmaz; aynı zamanda disiplinin tarihsel gelişimini, söylemsel sınırlarını ve kuramsal yönelimlerini açığa çıkarmada belirgin bir rol oynar. Bu rolün işlevsel hâle gelebilmesi için ise, eleştirinin hangi yayın ortamlarında, ne tür biçimlerde ve hangi coğrafi dağılımla üretildiğinin ortaya konması gerekmektedir. Eleştirel metinlerin üretildiği alanları, yayımlandıkları mecraları ve oluşturdukları söylemleri incelemek, içmimarlık eleştirisinin hem tarihsel hem coğrafi hem de türsel çeşitliliğini ortaya koymak açısından önemlidir. Eleştiri kültürünün yerleşik olduğu disiplinlerde yalnızca uygulama değil, aynı zamanda kuramsal yapıların da güçlü bir biçimde inşa edilebildiği görülmektedir. Eleştirinin bir disiplin üzerindeki bu etkisi, içmimarlık için de bu tür bir çözümlemenin, alanın düşünsel zeminini tanımlamada kurucu bir rol üstlenebileceğini göstermektedir.

Bu bağlamda, çalışma, iç mekân eleştirisinin mimarlık ve içmimarlık dergilerindeki görünürlüğünü ve kronolojik bir inceleme ile araştırmaların yayılım peyzajını incelemeyi amaçlamaktadır. Araştırma kapsamında 1890–2020 yılları arasında yayımlanmış dergiler, belirli kriterlere göre elenmiş, içerdiği eleştiri yazılarının niteliğine göre iki gruba ayrılarak, yayımlanmaya başladıkları tarihler ve coğrafi dağılımları açısından değerlendirilmiştir. Bu tarih aralığı, aranan kriterlere uygun ilk derginin yayımlandığı tarih ile eleştirinin yerleşik halini inceleyebilmek için derginin en az 5 yıldır yayımlanıyor olması hali dikkate alınarak belirlenmiştir.

Bu çalışma, bibliyometrik yöntem çerçevesinde nitel bir yaklaşımla yürütülmüştür. İlk aşamada farklı veri tabanlarından elde edilen süreli yayınlar belirlenen ölçütlere göre sistematik bir şekilde taranmış ve filtrelenmiştir. Bu süreçte yinelenen başlıkların ayıklanması, yayın dilinin dikkate alınması ve erişilebilirliklerinin kontrol edilmesiyle yaklaşık 350 dergiden oluşan bir ön liste elde edilmiştir. Ardından bu liste betimsel analiz yöntemiyle eleştiri yazılarını içermesi bakımından tekrar analiz edilmiş ve değerlendirilmek üzere 107 dergiden oluşan son liste oluşturulmuştur. Bu listedeki dergiler İngilizce olarak yayımlanan, erişime açık olan ve kapsamında mimarlık ve içmimarlık tarihi, söylemi, eleştirisi ya da yapı-mekân üzerine değerlendirmeler içeren dergilerden oluşmaktadır. Sonrasında bu dergiler yine betimsel analiz yöntemi ile kendi web sayfalarındaki tanımlamalar dikkate alınarak, iç mekân eleştirisini içermeye şekillerine göre iki gruba ayrılmıştır. Bu gruplardan ilki derginin amaç ve kapsamında mimarlık ve içmimarlık tarihi, eleştirisi, söylemi gibi kavramları barındıran çalışmada yeşil renk ile ifade edilen gruptur. İkinci grup derginin amaç ve kapsamında mimarlık-çimimarlık kavramlarından daha genel bahseden, örnek yapı - mekân analizlerine ve tartışmalarına yer veren, çalışmada mavi renk ile ifade edilen gruptur. Son olarak incelenen dergiler elde edilen veriler doğrultusunda dünya haritası ve tarih çizelgesi üzerine yerleştirilmiş ve ortaya çıkan tablo yoğunluk ve dağılım açısından analiz edilmiştir.

Bu görselleştirmeler, eleştiri yazılarının tarihsel süreci ve coğrafi dağılımı hakkında bilgi verirken aynı zamanda iki farklı eleştiri şeklinin zaman ve coğrafi dağılımı hakkında da bilgi sunmaktadır. Bu durum, eleştirinin yalnızca bir yazın türü olarak değil, aynı zamanda söylem üretme ve disiplinler yapı oluşturma gücü bakımından hangi merkezlerde ve hangi zamanlarda yoğunlaştığını göstermektedir.

Sonuç olarak bu çalışmada içmimarlık alanında eleştirel yaklaşımın gelişiminin süreli yayınlar üzerinden kronolojik bir incelemesi sunulmaktadır. Aynı zamanda alanın eleştirel üretiminin coğrafi yayılım içerisinde nasıl ilerlediği ortaya konmaktadır. Eleştirinin, estetik yargıların ötesine geçerek tarihsel, kültürel ve toplumsal bağlamlarla ilişkili çok katmanlı bir düşünsel etkinlik olarak ele alınması gerektiği vurgulanmaktadır. Bu yönüyle çalışma, içmimarlık eleştirisinin teorik derinliğini artırmak ve alanın gelecekteki gelişimini şekillendirecek akademik altyapıyı güçlendirmek adına katkı sunmayı amaçlamaktadır.

1. Introduction

In design-oriented disciplines, criticism is a fundamental component that contributes to the shaping of the discipline's intellectual framework and the understanding of its development process. As Eagleton (1996) puts it, criticism is "a form of ideological intervention" and, in this sense, it is not only an evaluation but also a process of reconstruction. Criticism in design-oriented fields enables the product to be questioned not only aesthetically but also in terms of its contextual, cultural, and ideological dimensions. Pile (1988) states that interior architecture is concerned not only with space but also with the feeling that space evokes and the effect of this feeling on people. This emphasis shows that interior architecture is an experiential field beyond the physical environment and offers a dynamic structure open to critical evaluation. Interior architecture is influenced by the spirit of the times, cultural changes, and social transformations. This interaction of interior architecture constitutes a valuable source of data for understanding critical evaluations of space and the development process of the discipline. Therefore, in a discipline in constant flux such as interior architecture, the analysis of the critical process not only provides an understanding of the current situation; it also becomes a functional tool for revealing the discipline's historical development, discursive boundaries, and theoretical orientations.

Considering the continuity and quality of critical content, it is impossible to understand how interior design has taken shape without the contributions of criticism. Criticism attempts to understand the present by connecting with the past and similarly contributes to the development of intellectual foresight about the future. This characteristic of criticism provides the power to transform and direct thought and practice. Accordingly, it is important to follow the trail of this critical process in understanding the origins and the formation of interior architecture. At the same time, defining this process with certain methods and techniques will be an important breaking point in the development of the discipline of interior architecture.

In this context, the question of where interior design criticism is produced, where it circulates, and what kind of discourse these contents establish is a problem that will fill an important gap in the field. Beecher (1998) stated that the linear and characteristic analysis of texts on interior design is a fundamental method for conveying the history of transitional periods. Franz (2003) emphasized that interior criticism has the potential to be an important tool for understanding and developing knowledge within the discipline in greater depth. Marshall-Baker (2005) has stated that interior design is not boundless and cannot be separated from culture. All of these reveal the importance of criticism, as well as cultural values, in understanding the discipline of interior design within its historical process. Another finding from the literature review is that, although the concept of criticism manifests itself in practice in printed and digital sources related to interior architecture and in the interior architecture education process, it has not been theoretically established within a scientific framework, and there is insufficient research under the heading of criticism. In their work, Dickson and White (1997) emphasize the importance of interior criticism, stating that the interior design profession, unlike other visual arts, has not developed a comprehensive criticism that analyzes and evaluates work in the field within a specific framework. Turner (2021) mentions the lack of studies on criticism specific to interior design and states that, for this reason, in line with the purpose of his work, he had to research various disciplines related to architecture, landscape architecture, engineering, and art due to similar educational methods.

Disciplines with an established culture of criticism have the potential to build not only their fields of application but also their theoretical structures. This mutual interaction between theory and criticism shows that criticism is not only an evaluation tool but also a constitutive element that shapes the intellectual grounding of the field. In this context, examining critical writings to trace the historical development of the critical approach in the

discipline of interior architecture is of great importance for understanding how the theoretical accumulation and professional practice in the field have been shaped. This is because there is a multi-layered relationship between the meanings of critical writings at the time they were produced and the meanings that emerge when they are viewed from a historical distance.

This study aims to provide a perspective on how criticism has evolved within its field through critical writings. The shaping and representation of criticism within a field of knowledge and discourse also highlight the significance of the environment in which that is formed. Therefore, periodicals were selected from written sources for examination in the main part, as they reflect changing social conditions and provide an academic platform for discussion. Periodicals also provide an important research ground for interior architecture criticism due to the brevity of their production processes, the constantly changing and debated nature of the information they convey, and their multifaceted structure. Therefore, within the scope of the research objective, journals containing architecture and interior design criticism, selected according to specific criteria, were examined by classifying the critical content according to their publication dates and geographical regions.

2. Interior Architecture And Criticism

2.1. The Role of Criticism in Interior Architecture

The concept of criticism originates from the Greek word "krinein" and, in its basic meaning, encompasses the actions of distinguishing, evaluating, and judging. In this context, criticism represents an effort to understand a through multi-layered analysis, going beyond the mere expression positive or negative judgments about an object or situation. Attoe (1978) associates criticism with cognitive processes such as classification, judgment, and definition, while Tate and Smith (1986) define this process as "conscious judgment," arguing that it is a form of contextual evaluation that enables the interpretation of a whole. Güzer (2009) defines criticism as a mental action that analyzes networks of relationships and involves processes of understanding and re-signification.

A discipline lacking a critical approach becomes dependent on certain templates and clichés over time, whereas criticism allows these patterns to be questioned, transformed, reconfigured. Therefore, adopting critical thinking is crucial for design disciplines that operate along the axis of change and innovation. This is because criticism ensures that a design object or idea is evaluated not only in terms of its formal qualities but also in the context of its cultural, historical, and social setting. At the same time, criticism enables designers to review their own work, as it is not limited to the critic's perspective, and it also allows users to generate meaning about the space. Therefore, criticism is a multi-actor interaction process shaped by the triad of designer, user, and critic. As Kalaycı (2003) states, this process is also an act of communication that includes the reader or the viewer.

Interior design, one of the design disciplines, is a multilayered field that goes beyond the mere physical organization of space, intertwining with user experience, social transformation, and cultural codes. At the same time, the discipline of interior architecture has the power to reconfigure ways of understanding the interiority of space on both theoretical and practical levels (Cordan et al., 2012). Considering these characteristics, criticism reveals its potential and necessity in strengthening the intellectual infrastructure of the discipline of interior architecture, deepening knowledge production, and increasing professional awareness.

According to Franz (2003), interior space criticism functions as a platform that questions and develops the internal dynamics of the field. According to Beecher (2006), critical review articles play a formative role for interior architecture students. According to May (2016), criticism is an effective in the processes of learning and self-awareness. Considering all these statements, it is evident that evaluating interior architecture through criticism within its historical and cultural context contributes not only to professional practice but also to society's relationship with design.

2.2. The Role of Periodicals in Interior Architecture Criticism

The concept of media, also referred refer to as mass communication tools and which began to be used in the 1920s, encompasses all communication tools that include any kind of verbal, written, printed, visual text and images. Periodicals are a complex organism among these communication tools, with contextual relationships to ongoing social and economic life. Periodicals, with their content and the arguments they present, are influential and have varying degrees of impact on people's perceptions of professional, social, and cultural issues. However, this situation can sometimes vary due to different publishing conditions, editorial policies, the missions they undertake, and the influence of the social system. In this sense, periodicals reflect the atmosphere, contradictions, and complexities of their respective eras within their own internal and external dynamics. Therefore, by examining these communication tools, it is possible to understand the characteristics and conditions of the period in which it was published. Over time, they become "historical documents" that show all the setbacks, developments, and transformations in the cases or ideas they discussed (Şener, 2006). At the same time, they provide realistic and traceable data in terms of setting the agenda and recording current debates.

Periodicals, thanks to these characteristics, are among the foremost communication platforms for sharing architectural and interior design knowledge and presenting views on theory and practice. Therefore, they are considered an important means of communication and documentation for the fields of architecture and interior design, both in terms of their intellectual and historical dimensions. Several studies on the subject have emphasized the importance of periodicals as follows:

Attoe (1978) defines architectural publications as one of the main platforms for discussing architectural knowledge and thought. Periodicals, particularly due to the current and variable nature of the information they contain, enable the regular criticism of the topics raised and the opening of a discussion environment. Tanyeli (2001) interprets the diversity of magazines as an indicator of the richness of architectural thought and nationwide development; Crysler (2003) states that magazines and their discourse have a decisive impact on how we perceive, imagine, and act upon our environment, and that these publications play an instrumental role in shaping the creative and critical field of the architectural profession. Similarly, Şener (2006) states that periodicals not only reflect the current situation but also have the power to guide and determine architectural production; they serve as an archive documenting the theoretical and concrete development of architectural processes, providing important information about the social, economic, and political contexts of the period. All these assessments show that periodicals are indispensable tools for understanding and contributing to critical and theoretical developments in the fields of architecture and interior architecture.

2.3. Filtering and Selection

In bibliometric research, certain methodological steps must be followed to ensure that scientific literature is examined in a comprehensive, systematic, and reproducible manner. This process generally consists of four basic stages: selecting an appropriate database, conducting a preliminary literature review, filtering the results according to specific criteria, and finally exporting the data for analysis (Öztürk, 2020). In this study, a similar path was followed and the process was structured as shown in Image 1;

Selection of Databases	EAAE database	EBSCO database	Avery Index
	European Association for Architectural Education	EBSCO Information Services	Columbia University
	Approximately 850 journals under the heading Architectural Periodicals	Approximately 2,200 journals in the fields of architecture and art	Approximately 370 journals covering only architecture periodicals
Pre-listing and screening	Due to the sheer volume of data, its untraceability, and illegibility, only journals published in English were evaluated. Journals focusing on more specialised fields, such as materials, energy, computer software, archaeology, restoration, landscape, economics, etc., were excluded from the present study. As a result of these eliminations, a main list of approximately 350 journals was created.		
Filtering	The journals included in this list have been analyzed by comparing them across different databases in terms of their publication years, frequency of publication, location, accessibility, and content. As a result of this screening, a list of 107 journals published between 1890 and 2020 was created.		
Visualization of the dataset	The journals in the final list were divided into two groups based on how they included criticism, and these groups were examined in terms of their publication time frame and regional distribution. These results are shown on a timeline and a world map.		

Image 1. Sibel Aktekin, 2025, Filtering and selection, Personal Archive.

2.3.1. Selection of Databases

The EAAE database, prepared by the European Association for Architectural Education, provides a list of approximately 850 journals under the heading Architectural Periodicals. This database brings together Europe-based academic and professional architecture publications, providing an important resource for tracking the geographical spread of interior design criticism.

The EBSCO database is an international platform with a broad coverage of approximately 2,200 journals in the fields of architecture and art. The diversity of the journals it covers allows for the inclusion of different forms of interior architecture criticism in the evaluation process.

The Avery Index to Architectural Periodicals is a directory maintained by Columbia University Libraries that covers only periodicals in the field of architecture. This resource, which includes approximately 370 journals, provides important data for tracking qualified publications in terms of interior design criticism. It is also preferred for historical perspective studies because it provides access to past publications.

These databases were evaluated based on criteria such as comprehensive content, field-specific data, ease of access to publications, and academic reliability. They were also preferred because they offer the most suitable, comprehensive, and systematic data sources for identifying periodicals related to interior design criticism, tracing their historical development, and analyzing their geographical distribution.

2.3.2. Preliminary listing and screening criteria

Journal titles obtained from all databases were combined, duplicate journals were removed, and a preliminary screening was conducted based on the criteria listed below:

Language: In order to see the global impact of criticism throughout history, journals published in English, which is a globally prevalent language, were included in the evaluation.

Scope: Journals focusing on fields other than architecture or interior architecture (e.g., materials, energy, computer software, archaeology, restoration, landscape, economics.) were excluded. These decisions were made based on the promotional texts and publication objectives on the journals' homepages. Journals for which this information could not be obtained were screened based on whether their names contained a descriptive term related to the fields mentioned above. Journals for which neither content information nor a defining concept in the journal name could be obtained were included in the research. As a result of this screening, a master list of approximately 350 journals was created.

2.3.3. Filtering

The journals on this list were analyzed by comparing them in different databases in terms of their publication years, frequency, place of publication, accessibility, and content. As a result of the analysis, journals that were outside the scope and those that were not accessible were removed, and a total of 107 journals were reanalyzed and classified according to their historical and geographical locations and the types of critical articles they contained.

During the classification phase, journals were initially examined in three groups: academic, popular, and professional. Subsequently, due to the occasional blurring of boundaries between professional and popular journals and the difficulty to clearly distinguish between them, they were examined under two groups: academic and others. However, during the research process, it was observed that this classification was not decisive in tracing critical discourse; it was more appropriate for the purpose of the study to classify critical articles theoretically and practically and to look at journals according to the intensity with which they included these articles. Therefore, a new grouping was made, and the study continued based on this grouping. The first

of these groups is represented by the green color in the study and is highly likely to include critical articles in a theoretical and conceptual sense. The magazines on this list are those that contain concepts such as the history, criticism, and discourse of architecture and interior architecture within the scope of the journals aims and scope. The second group consists of application-oriented journals that engage in interior design criticism through examples, featuring case studies and discussions. This group is shown in blue in the graphs.

2.3.4. Visualization of the dataset

As a result of all these examinations and classifications, a total of 107 architecture and interior design journals published between 1890 and 2020 were examined in terms of their publication periods and their regional distribution, according to the ways in which they included criticism. These results were visualized on a timeline and world map to draw conclusions about the positioning and evolution of interior design criticism throughout history.

The reason for using a timeline and mapping method is that criticism is not only a textual production but also a practice shaped by specific cultural and regional contexts. Therefore, a map-based visualization method was found to be more meaningful in order to make the geographical distribution of interior criticism visible and traceable on a spatial plane. Thus, it was aimed that the data obtained would function as a theoretical tool that, in addition to quantitative results, would provide an opportunity to comment on the spatial and contextual nature of the culture of criticism. Similarly, the timeline also provides the opportunity to observe and interpret the historical development of criticism.

Through these conclusions, the aim is not only to ensure the visibility of interior criticism but also to create a platform for discussing the nature of criticism, map the current position of the culture of criticism in the field of interior architecture, and thus develop a critical perspective on the relationship between professional discourse and publishing in this field.

(Both visualizations were created by the author based on manually obtained information.)

2.4. Geographical Distribution of Relevant Periodicals

The primary objective of this study is to determine the place of interior criticism in architecture and interior design journals and to examine the data obtained both quantitatively and qualitatively. Within this scope, architecture and interior design journals published worldwide between 1890 and 2020, selected according to the criteria mentioned above, have been were grouped according to how they include interior criticism and displayed on a world map in Image 2.



Image 2. Sibel Aktekin, 2025, Distribution map of journals containing critical articles, Personal Archive.

When these journals are placed on the world map, they appear to be concentrated in Europe and America. The greatest concentration within both journal groups is in the European region. Central European-based journals are publications that regularly address interior architecture criticism, featuring both theoretical texts and project analyses. North American, particularly US-based publications are rich in terms of critical content production, but a large portion of them are publications where commercial concerns come to the fore and criticism is concentrated at the level of product promotion or visual representation. Journals in South America, Australia, Asia, and Africa represent regions where interior design criticism is more limited.

The findings reveal that the representation of criticism in the publishing landscape is largely Western-centric, concentrated in certain geographical areas while finding almost no place in many regions. Although the requirement for the journals included in the study to be published in English has influenced this Western-centric distribution to a certain extent, it is seen that factors such as differences in education levels, development, and industrialization change the quantity and quality of critical discourse.

The map used in this study allows the data obtained to be classified not only quantitatively but also to be read within a geographical context. This method, which enables the visual tracking of where interior criticism has been concentrated historically, where it has been limited geographically, and how it has spatially evolved, contributes significantly to the interpretation of the data. Thus, it allows the development of interior criticism to be evaluated not only through a chronological line but also from a spatial and contextual perspectives.

2.5. Historical Distribution of the Relevant Periodicals

The journals included in the list obtained are shown on the date chart in Image 3, taking into account the dates when they were first published. Journals marked in green are those that include conceptual and theoretical criticism. Those marked in blue are journals that contain application-focused critical articles.

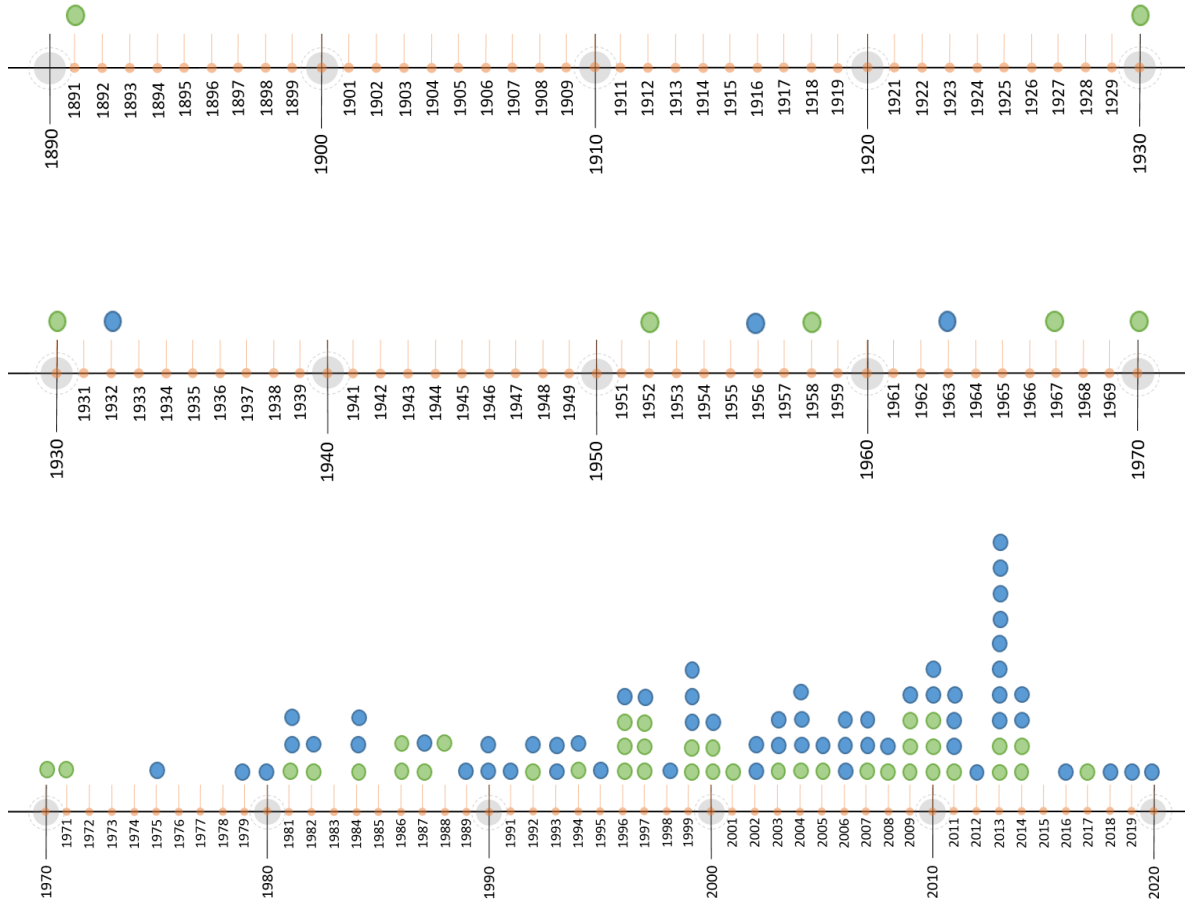


Image 3. Sibel Aktekin, 2025, Historical map of journals containing critical articles, Personal Archive.

The period before the 1800s, which is not included in the table, is when periodicals had not yet emerged, but the first articles on architecture and interior design were presented in different media. During this period, architectural criticism and spatial criticism remained indirect and informal. However, architecture and interior design started to gain the qualities of being a learnable specialty and acquired its own academic theories and literature. From the 19th century onwards, the first systematic architecture and interior criticism articles emerged alongside the first periodicals. The starting date of the timeline is determined by the emergence of the first magazine containing critiques on architecture and interior design. After this magazine, published in 1891, no new magazine related to the subject appeared until 1930. From the mid-20th century onwards, with

the emergence of new magazines, it can be said that different views and movements began to emerge in architecture and interior design criticism, and architectural discourse was reshaped. After 1980, the increase in the emergence of new magazines shows that the representation of architecture and interior design criticism in periodicals has increased. The table shows that magazines covering interior design criticism conceptually and theoretically (green) remained stable until the 1960s, increased in the 1960s, remained stable again until the 1980s, and then increased rapidly until the 2010s. The period after 2010 is the only period in which this group of journals shows a decline. The (blue) journals that feature application-oriented criticism articles did not show any development until the 1930s, began to emerge with a stagnant formation between 1930 and 1980, and showed an increase of almost double that of the other journal group after 1980.

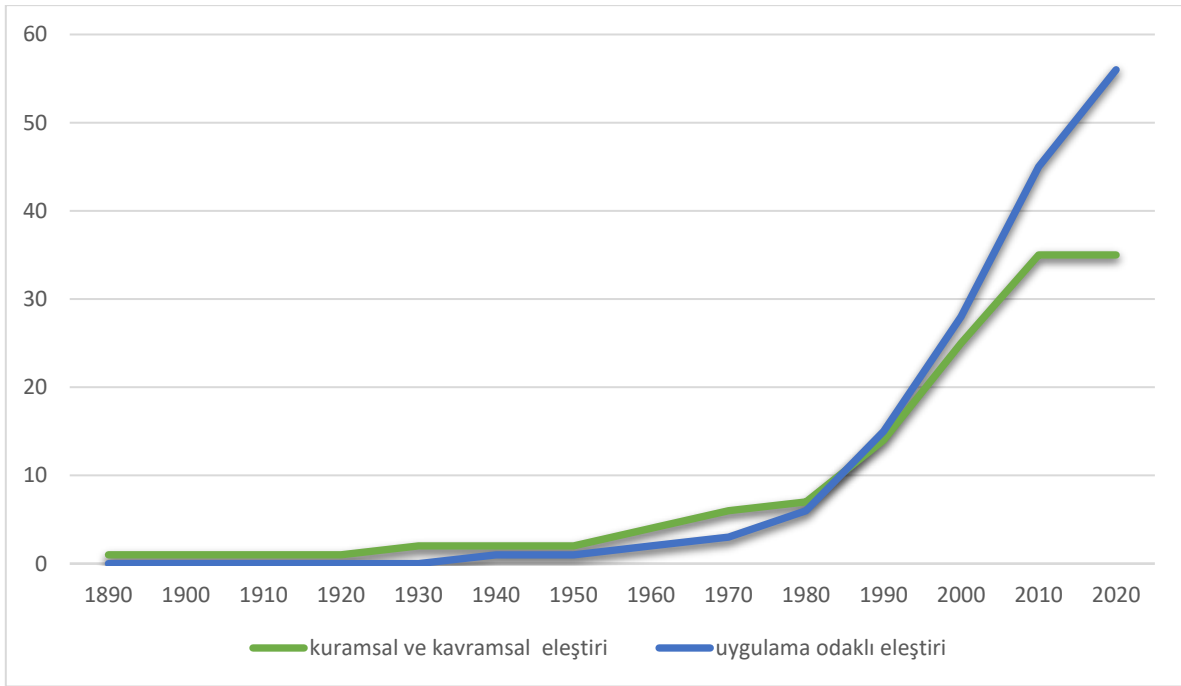


Image 4. Sibel Aktekin, 2025, Journals published throughout history, Personal Archive.

Image 4 shows the journals that were in publication during the specified time periods, taking into account those that ceased publication. Upon examining the table, it is evident that journals containing conceptual and theoretical criticism were predominant until the 1980s, while journals containing practice-oriented criticism showed a steady increase in prominence after 1980. At the same time, despite the emergence of new journals published after 2010, it is seen that the number of journals containing conceptual and theoretical criticism has remained stable due to the journals that ceased publication. The period after 2010 is one in which journals promotion-focused journals. However, the increase in the emergence of new journals in this field has caused the graph to continue upward.

3. Conclusion

Analyzing previous studies on interior criticism and understanding its historical process is of great importance for increasing the visibility and content quality of criticism in interior architecture. At the same time, the systematic evaluation of the data obtained as a result of these studies can make the cultural and historical meaning they carry legible. To this end, this study has examined the historical development and geographical distribution of interior design criticism through periodicals, revealing the visibility of the discipline in the field of critical production.

The findings obtained from analyses conducted using bibliometric methods and the resulting map show that interior design criticism is particularly concentrated in Europe and North America, while it is represented to a more limited extent in other regions. The intensity in North America was approximately 50% of that in Europe until the 1980s, but with the rapid increase in Europe, especially after the 2000s, it declined to approximately 30% by 2020. When considering the categorization based on the forms of criticism included, it is seen that the proportions of these two journal groups are close to each other in the Europe region, but a large part of the critical articles in North American-based publications consist of application-oriented journals. The fact that critical articles in this region are mostly at the level of product promotion or visual representation provides information about the commercial concerns of publishing in this region. Although similar concerns exist for the Europe region, it can be said that university formations affect this ratio, as most journals that include spatial criticism in a theoretical context are academic journals. These findings reveal that criticism has been shaped as a Western-centered knowledge production practice and that this situation is one of the fundamental factors determining the epistemological boundaries of the discipline. The concentration of critical writings in these regions not only indicates that more publications are being produced, but also determines which discourses gain the status of "knowledge" and which perspectives can enter academic circulation.

When evaluating the historical timeline, it is evident that while magazine publishing progressed steadily until the mid-20th century, the emergence of new magazines from the second half of the 20th century onwards signifies the emergence of different views and movements in architecture and interior design criticism, as well as the reshaping of architectural discourse. The rapid increase in the emergence of new magazines after 1980 shows that the representation of architecture and interior design criticism in periodicals has increased. It can be seen that the number of magazines that conceptually and theoretically cover interior design criticism was higher than application-oriented magazines until the 1980s, but since then, the difference between the two has steadily reversed. This situation shows that after 1980, practice-based knowledge production gained prominence in contemporary architecture and interior discourse, and criticism became "part of the produced space." In contrast, the stagnation in conceptual and theoretical criticism after 2010 shows that this type of criticism continues in more academic and selective publications, while its place in popular magazines remains limited.

This transformation in the form of criticism is directly related to the transition of interior architecture from being historically viewed as a "decorative art" to being defined as a "design discipline." Initially perceived as a practice of aesthetic and formal arrangement, interior architecture has gradually transformed into a multi-layered field related to user experience, cultural context, and spatial meaning production. This transformation has also shaped the content of criticism; the increase in "practice-based" critical writing since the 1980s reflects the applied nature of the discipline. The proliferation of such publications, particularly after 2000, demonstrates that interior architecture has developed in parallel with practice-based and practice-led research methods. The

point reached by this practice-centered form of criticism shows that interior architecture has become a field of research nourished by practice-based knowledge production in both academia and the professional environment.

In conclusion, this study demonstrates that criticism should be evaluated not only through a chronological development line but also within its spatial context, through visualizations based on maps and timelines. This approach reveals that criticism is not merely a textual production but a knowledge practice shaped by specific cultural and geographical conditions. In doing so, it makes visible aspects of interior architecture criticism that have not been sufficiently discussed in the literature, offering a new reading of the discipline's theoretical underpinnings. At the same time, it provides an epistemological basis for discussion on how interior architecture criticism can develop in the future with a more inclusive, pluralistic, and interdisciplinary perspective.

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Image Bibliography

Image 1. Sibel Aktekin, 2025, Filtering and selection, Personal Archive.

Image 2. Sibel Aktekin, 2025, Distribution map of journals containing critical articles, Personal Archive.

Image 3. Sibel Aktekin, 2025, Historical map of journals containing critical articles, Personal Archive.

Image 4. Sibel Aktekin, 2025, Journals published throughout history, Personal Archive.