1st International Symposium ‘Education in Interior Architecture’ in the Year of German-Turkish Research, Education and Innovation

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Edited by

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In Collaboration with;

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INTRODUCTION

The purpose of this book regarding the 'German-Turkish Science and Innovation Year' is as follows:

- To increase and diversify current collaboration in the area of science;
- To ensure the long-term collaboration of both governments in the areas of education and research by giving support to young, high level scientists;
- To deepen binary collaboration in the area of science and education;
- To increase coordination among scientists of both countries with regard to developing young scientists;
- To mutually increase the awareness of innovation and science-based projects in Germany and Turkey.

Regarding these approaches ***the expected impact is as follows;***

- To build and strengthen the cooperative facilities between Germany and Turkey on behalf of research education and innovative acts;
- To complete the general meeting with the planning of some future projects and cooperative studies between Germany and Turkey in order to activate the facilities among both countries with necessary actions;
- To realise future studies that attract students, primarily to integrated activities hosted by Germany and Turkey, taking into account the students' necessities and expectations.

Themes of the Book

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DEFINITELY NON-PERMANENT: TEMPORARY MEASURES ON BUILDINGS

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Abstract

Ten years ago, I had the pleasure of spending time working with students of the Hacettepe University. There was a clear focus on interior design and architecture, and particularly on its meaning as an identity-forming skin that reflects a certain culture. This skin is only partially visible but one can nevertheless hear, smell, taste and feel it. In everyday language we call this home, and interior architects are the people who give it a shape and express the differences.

Back then, we used a traditional technique of wall decoration which has been used by interior decorators for centuries, wallpapering.

I had been invited to come over because students were interested in the *Bauhaus* movement and its legacy; and indeed, Burg Giebichenstein is closely connected to this tradition.

Keywords: Interior Architecture Education, Heterotopia, Zollverein Colliery.

History and Context of the Relationship between BURG and BAUHAUS

Around the 1850s, schools of applied art were founded in many places in Germany to educate and train the craftspeople. Exactly 99 years ago, Burg Giebichenstein was founded in Halle, it is an art school that has become internationally renowned. Its teaching concept was developed from a school of applied art. Interior design and architecture were key issues at the time and had an important place in the concept of the newly-founded school.

Architect Paul Thiersch, the first director of this school, was worried that the production methods of the industrial era would accelerate the development and production of everyday objects, preventing attention being paid to detailed craft work and good planning.

Sooner than others, he convinced the city of Halle to explore this new territory. At that time, Halle with its salt deposits and strong trading links was a very wealthy city.

As the founding director of such a school, he wanted to make sure that craftspeople not only learned to handle wood, stone and other materials but also to consider the aura of these materials and to discuss what constitutes good design. He wanted interior architects and designers to receive economic benefit from the technical developments but also to apply and transfer the technical innovations of the time into their body of knowledge. That way, he intended to further the development of adequate contemporary living. Young people were trained to build up a finely tuned feeling for form, colour, proportion, et cetera. There was a pioneering spirit at that time which also led to the foundation of the *Bauhaus* school in nearby Weimar four years later. The *Bauhaus* school would, in a few years, move to Dessau.

The *Bauhaus* school also focused on design and creative issues, but there was not such a strong element of craft; instead, it was motivated more by the social and political changes of the time.

There was a lively exchange but also a healthy competition amongst professors of both schools. The *Bauhaus* was closed during the time of the Third Reich. Burg Giebichenstein, however, continued to exist, also after the fall of the Berlin wall. Today the BURG is the second largest university of art and design in Germany. According to the transatlantic 'Red Dot' art school ranking, it is also amongst the ten best European art schools.

Education of Interior Architecture at the BURG today

I have been the rector of this school for the past four years. In 2002, when I was the dean of the design faculty, I developed a B.A. / M.A. system together with my team to create one of the first Art Universities of Germany. As opposed to most other schools in Germany, a B.A. course of studies is designed to be completed in four, rather than three years, so our structure is still closely connected to the traditional structure of study programmes at Burg Giebichenstein:

In the *first year*, students complete a varied and comprehensive set of foundation courses. Students of all five study programmes (Fashion,

Product Design, Multimedia, Communication Design and Interior Architecture) take courses on typography, photography, interaction of space, colour and light, interactive approaches, sculpture, material, drawing and representation techniques together.

In their *second year*, students take courses in subject-specific fields. Interior Architecture students would for example complete courses on statics, furniture construction, building construction and interior fittings, building surveys et cetera …

The *third and fourth years* of study are primarily dedicated to completing a project in which students can select their own topics, the professor, and the team members with whom they want to study.

This teaching concept is also applied to M.A. studies which are a tradition at Burg Giebichenstein, but not at every German art school. It can be imagined thus: In one class, there are about 16 students, a mix of third and fourth years, ERASMUS students, M.A. students and visiting students. During the course of one semester, they all work on one defined topic that contains a special problem to be solved. This semester topic is defined in relatively wide terms so that individual approaches can be tried. Students mostly work in teams of two. The results are a presentation and a portfolio, which documents one possible solution for the defined problem, how that solution can be achieved and how it was developed: from the idea to the implementation and its references.

The contributions of my colleagues Stefan Adlich, Wolfgang Kreser and Mathias Brockhaus show the enormous field of possible topics for interior architects. The main issue is to represent a personal position that is developed on the basis of a concrete design problem; a position that is expressed in an idea, which shows how a problem can be solved. Then it is compacted to form a concept, and a strategy is developed to implement it.

What does "Research in Interior Architecture" mean at a University of Art and Design in Germany?

In 1999, I founded an institute at Burg Giebichenstein, called "*idea…" The Institute for Interior Design, Environment and Architecture*. It aims to independently take, research and present problems that are connected with this question, to publish the results from the draft seminars and to make them accessible in that manner. Alongside this, the *idea… Institute* has published several design manuals, for example the *ManuScript*, a combination of sketchbook and manual which users can complete themselves. We currently have over eight-hundred registered owners in more than forty countries.

However, publishing is only one aspect. The other is to systematically research situations and materials, to reflect about building today and to experiment with problems, the solutions of which we do not yet know. The important questions are not how, where and with what effort these solutions can actually be realised one day. For me, the important question is whether a genius loci can exist not only in landscapes but also in interior spaces; given spaces with fixed characteristics by which they can be recognised and which can be reinterpreted by interior architects. An architect's work ethic demands that he or she builds a house so that it would fulfil its task and last for a hundred years – at least in Germany. This means that there will be five or six generations living in that house while it exists. If you consider a period of a hundred years, you will soon realize that habits change fundamentally in such a timespan. As long as there are people who want to turn the wheel of society forward we will need interior architects who do not dictate the conventions of style but understand themselves as the promoters of ideas and solutions!

Heterotopia

In the summer of 2013, an interesting workshop took place at Zeche Zollverein (*Zollverein colliery)*, Essen. Alongside Burg Giebichenstein's interior architect professors and others there were teaching members of the Berlin University of the Arts, the Stuttgart Academy of Fine Arts, and the Folkwang University in Essen. Ruedi Baur has created a new study programme called *Heterotopia* for the Folkwang University, which four years ago had refounded a Design department. Almost at the same time, the *Sanaa* building on the premises of the *Zollverein colliery* was allocated to Folkwang University after the originally planned International School of Design had been given up, this is a building for which the architects received the Pritzker Prize. It is a radical building with strong forms and construction; with thin exterior walls in which the warm mine water can circulate. Exposed concrete dominates on the outside and the inside. It has large openings that look like traditional windows but are not treated as such…

It is an incredibly strong space that is sufficient in itself, meaning that furniture or other interior fittings are not really compatible. Five students from each of the four participating art schools got together to plan the interior of this wonderful building, to build models on a 1 to 1 scale and to present them at the end. Different materials were suggested and with the support from sponsors these were also made available to the students. Axel Kufus, a professor from Berlin University of the Arts, had some positive

previous experience with reusable DOKA formwork panels. They are typically available in large sizes, they don't warp because they are built up of three layers of soft wood and they have a very strong, resilient prefabricated surface which means that they need no further treatment. It is possible to work them in an improvised workshop on the spot.

In order to recognise them as consumable materials on a construction site, and to clearly tell them apart from other woods that are used as building materials, they are glazed with a bright yellow hue, and thus the material is given an unmistakeable identity. Wonderful pieces of furniture for these unusually shaped and proportioned spaces were developed, and they surprised everyone in the end. The yellow DOKA formwork panel has inspired all participants, and also plays an important role in my studio's most recent project. For a number of reasons, this project is of particular importance to me.

Microlofts – A Kind of Case Study

After the death of my mother, my wife and I took over the parental home, an apartment building containing four apartment spaces in Stuttgart. When my wife, who is also an interior architect and with whom I have a joint studio (Studio Paretaia) raised the question of what to do with my parental home, we decided to convert the large flats into smaller units. We created seven one-room-living units and called them *microlofts* because they cater to a lifestyle that goes well with the atmosphere of the theatre, ballet or opera, but also with a university lifestyle. Stuttgart is not only one of the most important industrial regions in Germany, but is also a large university town with several universities. Three of them have building departments. As a result, there are more architects in the greater Stuttgart area than in the whole of France! In Stuttgart there is a renowned opera, theatre and ballet scene. For these reasons, housing in the city is subject to change, especially for students. The good old flatshare is still not really 'out', but since the introduction of consecutive degrees, there are now older M.A. students who need living space in a city for one or two years and who don't bring their own furniture because they have a home somewhere else.

In order to realise this ambitious concept inexpensively (so that the resulting rents would be affordable and therefore attractive for our target groups) we limited the design concept to four interventions that are summarised as follows:

1. Concrete wood: Imagine – you want to equip your slightly aged car with an additional brake light. You go to the garage and it is suggested that

you cut a slot into the car's body in order to lay a cable from the battery to the car's rear. The slot would be nicely closed afterwards and then the entire car would be newly painted. I think you would, for good reason, be a little surprised! But that is very similar to what one does while renovating a house, and it is widely accepted!

The house in Stuttgart was built in 1963. Cables and wires were therefore over 50 years old and not in very good condition. We decided to replace all of the supply lines, but instead of running them under the plaster as before, we put them on top of it. Each of the eight units would have a separate supply line so that they could be charged individually and not on a flat-rate basis.

On each floor of the separating back walls of the two flats were the supporting walls, with respective wall slots for the supply lines. Therefore, an underlying grid construction was made so that each set of supply lines would be allocated to a segment of the grid. It was covered with large-sized formwork boards (DOKA). Their surface was fantastic and they were comparatively lightweight and unbeatable in terms of cost. Our aim was to make this wall not similar to wood panelling but more like a variant of exposed concrete. Accordingly, there were large panels with only a few fastening points. We could facilitate this by fixing a central frieze to the underlying construction. All outlets such as light switches and electrical sockets were placed behind this frieze. The top part was hooked onto this central part and was only fixed so that it could not tilt forward. The lower part was also inserted from below. The floor connection was made by means of a dark skirting. The aim was to place all installations on these yellow walls, from the heater to the kitchen units, exhaust systems and data lines.

2. Microloft and macro feeling: A flat's size does not depend only on its area; in reality the subjective feeling of the space is more decisive. We tried to learn from factory lofts but also from solutions for studio lofts: using little space for entrance halls, staggered room edges and a concept that involves adjusting screws so that spaces can be individually adapted.

Then there are mirrors which further emphasise the feeling of a room behind a long row of windows. In order to enhance the effect so that one doesn't see one's mirror image all the time, the mirror walls were partially covered with wallpaper. After the ground plans were divided into two units, there was only one bathroom per two flats. A second one was created in what had been the kitchen. Changes were made to the existing double-glazed windows: the transparent outer glass was replaced with translucent glass and the central glass pane was replaced with a mirror, resulting in optimal lighting and surprising views.

3. Renewal versus memory: When a house is fifty years old it has reached the middle of its life, as mentioned before. As there had been no previous building renovations, we wanted the house to keep traces of its original materials and thus of its identity. The aim was to combine the old and the new. In order to give the garage building back its original character of an individual pavilion-like structure in front of the main building, the more recent rubbish container area was relocated and the garden gate was removed. It is one of the decorative elements of the house and simply part of it. The garden gate is now at the entrance to the garden loft. The second decorative element is a flower mosaic that was inset above the house entrance. In order to further enhance its effect, we combined it with a quote from the newly designed interior spaces. The letterbox system consists of a large wall panel with laser-cut boxes for mail, a shelf for newspapers and the house number. Sunflower yellow is for letters, aubergine corresponds with the red entrance door. I actually think that sustainability does not come from using resource-efficient materials but also from, and perhaps mainly from, the attitude with which we treat objects. The belief that it is a sign of quality whether or not an object can be repaired is a matter of course in other cultures.

4. Barn treasures: The furnishing concept goes along with the concept of sustainability. Big farms used to have barns where there was enough space and where lots of things were stored. Often, the next or even the third generation brought out useful objects from an everyday life that was long gone. These things are called *barn treasures*.

When we had almost emptied the entire house and the family members had taken everything they needed themselves, there were only a few slightly bulky things left for disposal. Amongst these things were a number of cabinets that my family still used after my grandfather had discarded them – until we too sorted them out and put them in the basement or storage rooms. We used them to store jam jars, holiday slides, guest bedding, et cetera.

Upon closer inspection, these cabinets were all made by renowned furniture makers. They can be seen in the background of old family photographs. My grandfather had them made especially by a cabinetmaker, and I found plans and shop drawings of them while clearing out. There were also plans for fitted cabinets and a room divider composed of a row of cabinets.

So we thought of a concept to put these pieces to use again as beneficial and contemporary objects. They were fantastically crafted but their style was definitely out-dated. The solution was a shell of grey, white oiled MDF boards. These added a dash of concrete grey to the yellow

board interior. Rollers were placed underneath so that the cabinets could be moved around. As moveable room dividers they offer additional, alternative design options to the inhabitants of the flat. The old bedroom cabinets were also converted. Using more MDF boards, two cabinets were combined to form one larger unit.

Conclusion

Definitely temporary: This means more than just a temporary solution.

From the point of view of the user, a house is a stable element, whilst everyday life is volatile. By its inhabitants, a house is subjectively perceived as a definitive structure. But the house is not definitive. This contradiction offers the chance not only to express and design the current lifestyle but also to give it space – a space that might well develop into the most important space of an individual's existence – even if it is only for a certain period in his or her life.

I find it important at a conference like this to discuss the variety of possible interventions of interior design and architecture. I believe that we are at the threshold of a different kind of interior architecture. It is already there but it is not quite yet ready to be published.

I think we can conclude this in 5 words:

1. *Sufficiency* – We understand that we need to examine the questions of sufficiency, to ask about durability, to judge service times and develop a collective position with regard to options of change;
2. *Sustainability* – We have to respect that we cannot continue to dispose of everything in a blind fury just because we don't find it contemporary any more;
3. *Participation* – Mobility causes us to have more than one home. Whether we *feel* 'at home' is an entirely different question. There are habits, smells and materials that connect us to a place in which we have a sense of belonging;
4. *Identity* – It is precious because it takes time and care to identify it and to become acquainted with it. One of the most important functions of a living space is to help the individual recognise his or her identity every day;
5. *The Warmth Factor* – Interior architects not only create functioning three-dimensional spaces but also give them a soul. Joseph Beuys called this the *Warmth Factor* – and this is what counts.

No more, no less – these are the challenges that our young colleagues who study today have to face in order to become interior architects and designers. Go and turn the wheel of our trade forwards – in the right direction!

MYTHS OF OLD INDUSTRIAL BUILDINGS

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Abstract

Living and working environments have been transformed by globalisation and the electronic revolution. This fact demands for appropriate architectural and urban adjustments to be made.

What does it mean exactly:

People need more space for living, ask for individuality, live and work at home, change jobs and places of residence more often and they have an ecological conscience. As a result, the new standard of architecture is described by size, innovation and the flexibility of usage, layout and sustainability.

With an increase in the urban density of inner cities, space for new buildings is rare and is mostly found in the suburbs. But on the other hand - *don't old buildings have useful potential?* Recently this question was asked to many architects; not only in Germany, but of course in Turkey, too.

Old buildings often have the elegance and grandeur of past times, their locations are primarily central and urban, and after all - isn't it more sustainable to continue using them rather than subsidising their demolition and rebuilding?

Let's not forget either - old buildings have a historical charm, they tell their story through the traces of former use. Because it is so hard to accurately describe things like social memories, we call these; *Myths of Old Industrial Buildings.*

But sometimes there are other reasons to preserve old buildings. If it's not the magnitude of the building then there can be important personal reasons to do so – such as personal extensions and the visible contrast of old and new.

There was a German contribution at the Venice Biennial two years ago

under the headline ‘‘Reduce, Reuse, Recycle”. In Venice they discussed this aspect; not only to evaluate old buildings regarding their economic or energetic points of view, but also by their cultural importance to society. A building stands for the social interpretation of the architecture of an historic period, it tells its stories through the traces of use, and its architectural details reveal the craftsmanship of the time.

Keywords: Myths, old industrial buildings, reuse.

Presentation

In the summer semester of 2013 we, at the Burg Giebichenstein Kunsthochschule, focused on this matter. The first question that we asked was “How can industrial buildings be interpreted in terms of new use?”

The students’ own examinations of this aspect of architecture supports the development and articulation of their own personal architectural position, and therefore represents an important contribution to the continuity of our society’s building culture.

Our object of examination was the ‘Gravo’ print shop building that has been a sleeping beauty at Halle’s Reileck for the past twenty years.

We discussed with our students: What constitutes the special charm of old buildings? What is so fascinating about industrial buildings? What is really valuable and what can be done away with? Why do we take such a romantic view of living in old industrial buildings? The project, *Myths of Old Industrial Buildings* wants to answer some of these questions and to explain the vagueness behind them. The building’s surroundings have developed into an important sub-centre of the city of Halle.

The site of the old ‘Gravo Druck’ building provides an interesting and well-preserved basic structure, massive in construction and with a generous floor plan; its sawtooth roof offers numerous appealing lighting possibilities.

The students’ task was to create an appropriate utilisation plan which takes into account the property’s urban location and addresses a target group that appreciates the potential of the historic structure. The aim was to respectfully integrate existing parts and particularly their aura and natural patina. The draft should show how the newly added elements are visibly integrated into the existing architecture, and how they take up a self-confident relationship with their surroundings.

In this case, the former industrial building was to be interpreted as a hull into which an independent structure had to be implemented. The project was divided into three parts: in stage one, students worked on the questions ‘*How does architecture age?’* and ‘*How can we aesthetically*

evaluate this?' In this part of the project we started some research; the students had to research and present realised projects, we went on excursions and visited some good examples of transformed architecture. In the second stage, students formed teams of two and worked on concrete solutions for the old industrial building. The focus of stage three was on visualising and communicating the results of the project. Here, the students had to address two target groups: on one hand, the *professional* who is able to read and understand plans and technical drawings, and on the other hand, a three-dimensional visualisation and animation needed to be made for the *amateur* – something which is nowadays a very important part of an architect's daily buisiness.

In the following section, I will present some examples of the students' work that are worth discussing.

Clay Brulée
Carolin Brandt / Martin Beck

Molecular cuisine, a master class of the art of cooking, creates dishes that are more than mere food. Treatment of natural ingredients right down to their chemical processes results in new tastes, textures and a new experience of eating characterising this modern cooking style - very particular and exclusive. Situated in the old printworks, the restaurant *Clay Brulée* embodies this cooking philosophy.

It transfers the ideas of the decomposition of food to the smallest particles and its recomposition into new forms and colours, to architecture. Therefore, building rubble is purposefully attained from the site itself, by taking down the ramshackle brick ceilings or the waste ground area, and it is then composed into a new architectural form and material. By accumulating, processing and chemically altering the rubble, new surfaces, materials and spatial designs evolve.

The art of molecular cooking is similar to this architectural transformation which uses only ingredients that can be found on site. We see a working model with an impression of how parts of the building are demolished, especially interior walls and the floor without its concrete beams, then the material is shredded and used to form something of an artificial landscape where surface planes are overlaid in the restaurant.

The ground floor is reserved for the open show kitchen, bathrooms and there are also rooms with no public access. The first floor is used for the restaurant. Here, the entrance, the reception, the bar and the tables are situated. The guests use a stairway on the outside of the building.

In this picture we see a rendering of the restaurant. The draft carefully

preserves all the traces of the former use of the building. What is newly added to the building is clean and appears clearly new. What is old, remains old.

Printworks
Franziska Dietze / Katrin Pohl

Printworks wants to make conceivable the long process from draft to finished printed matter. Paying homage to the building's original use, it houses an art supply store and a bookshop on the ground floor. On the upper floor there are workshop spaces, a museum and a public library. For the demands of modernity, a part of the existing structure is replaced by a new building which houses all functional spaces. The intermediate ceiling is perforated, and the bookshelves become vertical links across both existing floor levels.

The Headquarters
Elly Schaffer / Theo Möller

Headquarters: A space for concentrated work and inspiring exchange, a composition of modern offices, workshops and a green environment. The exisiting building is divided into a semi-warm and a warm area, and offers public, semi-public and private spaces on two levels. There is a workshop and a public office on the ground floor, and a co-working space on the upper floor. Cubes that offer private workspaces and offices for teams of two are placed in the architecture. These sound-insulated boxes radiate a translucent light, penetrate the existing ceilings and connect the two levels.

Conclusion

At the beginning of my presentation I posed the question: *Don't old buildings have useful potential?*

What we have seen are very different answers to that question with one thing in common – they are all saying, yes, old buildings have potential that should be utilised! Because of the atmosphere that they radiate, and due to their cultural importance they have ecological and economical sustainability value.

FROM 1914 TO 2014: 100TH YEAR IN THE EDUCATION OF GERMAN AND TURKISH INTERIOR ARCHITECTURE

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Abstract

Bauhaus was founded in 1919 in Germany. Its purpose was to prepare a backdrop for the interaction of Applied Arts and Fine Arts by removing the wall between these two fields of occupation. Approaching the issue from the reverse angle, it can be said that two sources fed the occupation of construction: Fine Arts for the design stage, and the facilities of Industry for the application stage. This approach ensured that the relationship between education and industry was regularly discussed and overhauled according to the era, and thus could be supported and fed by sound academic foundations, remaining widely esteemed by society.

The sources of the occupation of construction are undoubtedly different in the 21st century. While the project is developed by PRs (following intense R&D works carried out before the design reaches an advanced stage), construction develops along a different axis, asking for example; to what extent it can be consumed, and how much unearned income it would need, rather than being developed on the design axis. With the same perspective, it is possible to say that today's design education is carried out following a tradition embedded within the Bauhaus School: a system founded with an *'Elementary Course'* (Basic Design Education) on both a formal and a conceptual axis.

This study inquires, from that perspective, how to truly sustain the Bauhaus philosophy and adapt it today to the occupation of construction, with its ever-changing and diversifying sources. Concordantly, instead of insisting on a theory which will blend application and design concepts, the issue is approached using a model in which fields such as advertising,

marketing and public relations will play a more distinctive role and set up a stronger connection between today's industry and education.

This approach is seeking the answers to why the Basic Design Education lesson, which has only a tiny space in the curriculums of modern universities (but was a backbone of the Bauhaus School on the other hand) is not associated with other lessons.

Keywords: Bauhaus, The Spirit of the Age (Status quo), The Spirit of the Individual, The Spirit of the Place (Genius loci), Design Education.

From 1914 to 2014, 100th Year in the Education of German and Turkish Interior Architecture

According to the data of the Council of Higher Education dated November 2014, today in Turkey, there are interior architecture departments in eighty universities in total; forty one of them are in state universities and thirty nine are in foundation universities. Forty nine of these universities are already active. To what extent can they set up a relationship between their style of approaching education and the current changing and developing requirements? How many of them cannot set up this relationship, or how can they direct the requirements? This should not only be considered as a problem of today.

During the historical process, while France had been enjoying one of its most stable and magnificent periods with Louis XIV, the architectural education of the French Royal Academy (which was founded in 1671) had a design approach appropriate for the period, based on the biggest doctrines and referring to the greatest masters who taught the public twice a week. *"Considering this as the only solution for recovering the architecture from poor ornamentations and suppressing the misappropriation and ignorance of practitioners by the Majesty."* (Balamir, 1985, p.12) This statement by Balamir indicates his feelings towards the applications of period, and apparently his pessimism.

The relativity of the optimism or pessimism of the perspective resembles the Constellation metaphor used to define the Paradigm concept by Kuhn, the philosopher and historian of science who made important contributions to 20th century philosophy. According to Aközer's statement, the Constellation term is used for the star clusters composing a certain figure or pattern with their configuration in the heavens, from ancient times until today. The pattern and relation formed by these stars' positions seems fixed, and can be seen only when looked at from a certain angle. From this fixed point of view, the clusters seem like they are next to each other, but some are very far away and in fact they are at different depths;

the same stars can form different patterns and relationships when seen from a different point of view (Aközer, 2009).

There is no doubt that science, particularly historically, will make do with the available pattern diversity until a new point of view is found, but time's relationship with alterations and the historical integrity of theories in their own times should not be overlooked.

According to Kuhn, a paradigm is the first example of a thought in a certain period of time. It is impossible to perceive the same thought with the same values today, because the chance of interrelating the current thought and perception system with those of the given period is a remote possibility: Kuhn defines this incommensurability as the bankruptcy of a paradigm (Kuhn, 2010).

The bankruptcy of determinism can be described as having a similar relationship. The science of psychology initially developed a definition for the facts of behaviour with a cause and effect relationship, in time this became interrelated with physiological research into the influence of technological developments seen in medicine. The studies today continue to develop in the core of bio-psycho-social approaches with the opinion that man perceives soul and body as a whole, and this integral structure cannot be split when explaining his/her behaviour/s. Hence today, any cause can be defined as the reason for any behaviour, although it doesn't necessarily have a cause and effect relationship.

The Spirit of the Age (Status quo) – *Zeitgeist* at the end of the First World War

The First World War included almost all of the countries in Europe and caused millions of people to die or become disabled. With the end of the war, four of the great imperialist forces vanished: the German, Russian, Austro-Hungarian and Ottoman Empires.

Germany: With the Treaty of Versailles concluded in June 1919, the German Empire lost a major chunk of its land. This defeat shook the country to its core, affecting not only the economics, but also the sociocultural, sociopsychological and political dimensions. In Germany, in the very same year, there were national movements to overcome the collapse. As a result of the November Revolution (beginning in November 1918), which aimed for the founding of a republic to replace the collapsed German Empire, the German Republic was founded in August 1919.

During that era, while the Bauhaus school was being set up to combine fine arts and applied arts, machines were considered a necessity in a contemporary civilisation. The school attempted to spawn from the ashes

of the war, and defended the viewpoint that problems originating from the requirements of industry and art could be solved by cultural integration.

Russia: The 1917 October Revolution, which erupted because of the negative effects of the war on the Russian people, also resulted in the collapse of an empire and the foundation of republic. In the early years of the fledgling country (1920), an educational institution was founded in Moscow which had strong resemblances of both content and structure with the Bauhaus school, but which wasn't as well known: Vkhutemas (an acronym of the Russian words for Technical and High Art Workshops). The sources for the school, being separate institutions, were founded before this school, providing fine arts and applied arts educations. As in Germany, Russia entered a cultural and economical reconstruction process involving the cooperation of arts and crafts.

Turkey: The War of Independence started in 1919 to try and bolster the integrity of the state that was lost in the Ottoman Empire's World War defeat. The war ended with the signing of the Treaty of Lausanne in July 1923, and the Republic of Turkey was proclaimed in October of the same year.

Soon after the republic was established, a major reform was made in education. In the 1930s, under the conditions of a developing Turkey, the government sent students abroad to educate technical staff who would be required in every field of industry. Inside the country, the 'Gazi Training Institute - Department of Painting' was founded in 1932 to educate creative individauls in handicrafts. A larger enterprise involved the '*Village Institutes'* that operated between 1940 and 1954 to provide a boost to the education available in the villages where a huge portion of the population was settled.

The establishment of Village Institutes focused on collective job training, and featured a curriculum of *"On the job training for the job"*; in principle designed to work in parallel with a village's livelihoods and the facilities required in that place. The existence of workshops that were operating within a structure that could be diversified according to the geography of the institute and the local livelihoods, and the setup concerning the relationship between the system and the people, bore a great resemblance to Bauhaus in Germany and Vkhutemas in Russia (Aslan, 2012).

As technical education for industry came into prominence, and the relationship of art with life could not be defined or set, the Applied Fine Arts School was founded in 1957. According to Aslıer (2009):

> *Turkey passed over an important threshold in the 1950s. While there was a transition to a multi-party regime after the Second World War, the*

> *Democratic Party coming into power on the 14th May, 1950, is described as a milestone in our political history. In this period when the transition from a statist economy to a free market economy sped up, the modernisation movements in fields like agriculture and industry reflected all aspects of daily life. From this point of view, the foundation of the Applied Fine Arts School in the 1950s, unique to our country, wasn't a coincidence (p.305).*

The school defined its educational understanding with an approach defending "Art for Society's Sake" and with a programme prepared in accordance with the Bauhaus school's principles.

Bauhaus – Vkhutemas – The Spirit of the Individual in the Education of the Applied Fine Arts School – *Volksgeist*

The most important feature of the design education approaches (Bauhaus – Vkhutemas – Applied Fine Arts School) discussed as similar formations in the same period until this point (the term 'Bauhaus' will be used in the study hereafter) creates a triangulation within the realm of design education. In this paradigm, as an individual, the designer or candidate should complete a Preliminary Course (Basic Design Education) according to her/his talent with a coordinator she/he chooses. The major purpose of this education "is to set the person free" by breaking conventional thought patterns (Çelik & Aslan, 2012). Thus, the aim is to make sure that students can question thought patterns that they have acquired previously, and that "they can think, criticise and test problems consistently and carefully in the integrity of their personalities, before reaching a decision" (Rykwert, 1982). This general design targeted today constitutes one of the important reference points of a pedagogical approach to design education, which can be described as "student-centered learning" (Aközer, 2009), (Çelik & Aslan, 2012).

The Spirit of the Place (Genius loci) – *Ortgeist* in the Bauhaus Paradigm

The Bauhaus school defined and analysed the problems of the period so well that it involved the keystone of modernism with the various solutions it developed and offered. Within time, the machine that was at the centre of discussions, which was rejected initially (*Arts & Crafts movement)*, could not be resisted. The early resistance could no longer

claim to be much more than a romantic expression, and thus production facilities were invented, pushing the limits of what could be done and how far things could be taken. The source here, at first, was the one to one imitation of nature (*Floral Art Nouveau*). When this milestone was reached, the turn of 'form' came. Form related to the technical knowhow gained, moving towards stylising nature in its continuity (*Geometrical Art Nouveau*). Thus, in a form convenient to machine aesthetics, the first relationship between design itself and design production was set up.

At this point, in Germany, the first relationship between staff required by the industry and craftsmen carrying out production with traditional production methods was set up by the *Deutcher Werkbund* (German Association of Craftsmen). With De Stijl (Neoplasticism), the foundations between the relationship of form and concept were reinforced, and eventually Bauhaus in Germany and Vkhutemas in Russia provided synchronisation between the supply and demand of the process by being included in this model.

The Evaluation of the Bauhaus Paradigm in its Integrated Structure

Table 1: The Bauhaus paradigm in design education can be analysed under the three titles below, in its integrated structure.

In Design Education	Bauhaus Paradigm
The Spirit of the Age	The republics that emerged from the empires shattered because of the destructive effect of the First World War were trying to set up their economies again. In the new order that was established, a restructuring began, particularly in the industral and educational fields.
The Spirit of the Individual	In this restructuring, the designer as an individual '*should become free by breaking conventional thought patterns she/he holds!*'
The Spirit of the Place	The relationship of arts and crafts should be set up within a structure combining Applied Arts and Fine Arts. The targets defined for this purpose were: -Bringing the beauty of the form of handicrafts to the machine, -Ensuring cooperation between the merchant, the technician and the artist, -Taking reference from objective sources of information like optics, biology, physiology and psychology with the purpose of composing a new 'form language'.

Within this scope, it is not surprising to see that the Bauhaus design education featured a structure oriented towards a technical education under the name of the workshop tradition. With even the most rough, general expression the aim was the assimilation of technology into the daily life of the society, to make it a part of the culture. This would be possible by not only relating it with technical dimensions (workshops), but also with creative processes (Basic Design Education).

The Modern Day Paradigm

With the acceptation that one of the most important factors defining the periods is technology, when focused primarily on today's technology, Computer Systems and the Electronic Revolution play their part in the panorama confronted. It can be said that the mechanical production methods of a hundred years ago were replaced by today's electronically based production methods. On the other hand, *Globalisation*, which is a result of the acceleration of industrialisation and development, increased in the post-war period (Giddens, 2008) and became a factor making the relationship between production and consumption inconsistent. The mission of technology transformed into the pursuit of high-speed production aimed at satisfying imposed artificial needs, instead of production levels developing according to the needs that arose. In other words, the act of making became a form related to consumption, but not related to use. Instead of the politics of ideology from one hundred years ago aimed at integrating technology with culture, an ideology in which the consumption oriented structure of technology came to be perceived as a profit, caused a change to both the design activity and its role in this picture.

Today some projects, particularly those developed under the name of urban transformation, are developed by considering all kinds of criteria *except design values*, and they are marketed as the most profitable, most prestigious, and generally people's favourite objects of consumption. The individual accoutrements that this kind of industry requires are technical staff equipped with marketing and communication skills, not a designer identity blending artistic skills with technical skills.