

An Assessment of the Significance of Adaptive Reuse Focused Design Studio in Interior Design Education

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ABSTRACT

Adaptive reuse, which indicates the functional and physical changes of a building mainly with a historical value, has become an important part of interior architectural practices. Conserving the heritage buildings and their cultural value for future generations present a real challenge for professional education programs, which are responsible for training young experts who can focus on the aspects of architectural heritage conservation.

However, there is minimal research attention, which is directed towards adaptive reuse as an integral part of learning in interior architectural education. The main issue of this paper is to lessen this gap. Meanwhile, research on learning architectural heritage conservation can offer an opportunity to involve student views as a main data source and hence better understand the conceptions and misconceptions that the students hold about adaptive reuse in the interior design studio. With this understanding, this study, analyzes and evaluates the role of integrating adaptive reuse concept to learning in the interior architectural design studio and ascertain the value of such an approach as a contribution to heritage conservation awareness rising.

Keywords: Architectural heritage conservation, Adaptive reuse, Learning adaptive reuse, Interior architecture, Design studio

ÖZ

Tarihi değeri olan bir binaya yapılan işlevsel ve fiziki deęişikliklere işaret eden “yeniden kullanım” son zamanlarda iç mimarlık uygulamalarının da önemli bir parçası haline gelmiştir. Mesleki eğitim veren birçok yüksek öğrenim kurumu için, koruma konularına odaklanabilen genç uzmanlar yetiştirebilmek; kültürel mirasımızın korunabilmesi ve gelecek nesillere aktarılabilmesi açısından önemli bir ödev ve sorumluluktur.

Buna rağmen, iç mimarlık eğitiminde, yeniden kullanım kuramlarının öğrenimin entegre bir parçası olmasının önemine ve gereğine işaret eden çok az araştırma vardır. Bu çalışmanın esas hedefi, bu eksikliği biraz olsun gidermektir. Aynı zamanda, bu çalışma, kültürel mirası koruma eğitimi üzerine yapılan araştırmalara öğrenci bakış açısını da, önemli bir bilgi kaynağı olarak katmak bağlamında güzel bir olanaktır. Bu sayede, öğrencilerin iç mekan tasarımı eğitimleri çerçevesinde yeniden kullanım konuları ile ilişkili olarak edindikleri doğru veya yanlış fikirler ve bilgiler gün ışığına çıkabilecektir. Bu bakış açısı ile kurgulanmış olan bu çalışma, yeniden kullanım konseptinin entegre edildiği bir iç mimarlık tasarım stüdyosunu mercek altına alıp analiz eder, değerlendirmelerde bulunur ve kültür mirasımızı koruma farkındalığına nasıl bir koyduğunu irdeler.

Anakatar Kelimeler: Mimari kültürel mirası koruma, Yeniden kullanım, Yeniden kullanım öğrenimi, İç mimarlık, Tasarım stüdyosu

To my family...

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Chapter 1

INTRODUCTION

“In these days, restoring and repairing existing structures and working with them has turned into an innovative and interesting subject for the discipline of interior architecture” (Plevoets, 2014).

This chapter starts with the explanation of the background to the study, research problem, the aim of research and then presents the research questions of the study. Following this, the methodology and the limitations of this thesis are explained.

1.1 Background

Interior architecture and adaptive reuse, as a contemporary way for conserving architectural-cultural heritage have many things in common. Above all, they approach an existing building in a very similar way. Be it interior architecture, interior design or adaptive reuse, the effort is bringing in a new life; breath to the existing space, while trying to balance this “new” with the “old”; “original” character of that space, building. This involves a very complex process, which includes a deep understanding of the qualities of the existing space and continuously co-relating these with the needs of the users. Brooker and Stone, in one of their books of Basics of Interior Architecture called Elements/Objects, make an introduction to this topic very nicely with the following words:

“The designer can analyze the nature, characteristics and qualities of the existing building. This examination can then help to inform the redesign of the spaces. The elegance and rhythm of an existing building can provide the organizational impetus for the redesign of the interior. The regularity of the structure may provide the necessary sense of order that will control the placements of new elements within the space” (2009).

“Changing existing structures for new capacities” is not a product of modern years. Years ago structures that were secure in construction have been reused due to keep change in requirement or new capacities of using without inquiries or hypothetical reflections. As an example, in the Renaissance period, built heritages were changed for new utilization. During the French Revolution, many of religious structures were changed to industrial or military uses, after they had been recorded and sold. These intercessions were carried out in a common sense manner without the aim of preservation of cultural heritage. Rather, the main impetus behind these cases of "reuse" was generally economical and functional issues (Plevoets, 2014).

In these days, restoring and repairing existing structures and working with it has turned into an innovative and interesting subject for discipline of interior architecture. The procedure of wholeheartedly changing the existing building is regularly named 'adaptive reuse'. In the practice of contemporary conservation, adaptive reuse is thought to be an essential procedure towards cultural heritage conservation (Plevoets, 2014).

Shortly it can be re-stated that, both for the discipline of interior architecture and adaptive reuse; understanding the value of old buildings as an architectural cultural heritage and the characteristics of existing buildings, within their context and environment as a site for a design project is very important.

When relating interior architecture, design and adaptive reuse to professional practices of these disciplines in Cyprus, understanding the value of architectural cultural heritage becomes more important. History and culture of Cyprus is one of the oldest ones in the world. The first signs of civilization date back to the 7th

millennium BC. Besides numerous archeological sites all around the island, there are also uncountable architectural monuments and other historically valuable old buildings which still tell the stories of how people used to live on the island many many years ago. Some of these old buildings are in good condition, however many are either destructed or being destructed gradually.

Eastern Mediterranean University; Department of Interior Architecture (EMU-DIA from here on), where this thesis is conducted is located in Famagusta, a city located on the eastern shore of Cyprus and which was founded on the old settlement of Arsinoe in 300 BC. The city has approximately 40900 inhabitants, and it's the second biggest city on the island, with a rich diversity of local, natural and cultural specifications. It's among one of the listed cities of cultural heritage value by UNESCO. EMU-DIA was established together with the Faculty of Architecture in 1997. Earlier, the Department of Architecture was functioning under the Faculty of Engineering. At the moment, EMU-DIA offers four programs; two undergraduate and two postgraduate programs. The language of instruction in all departments in the Faculty of Architecture is English except for ITAS (Undergraduate program of Interior Architecture Department) where the instruction language is Turkish. The educational program at the EMU-DIA is organized with the aim of training young candidates fully prepared and equipped with knowledge to contribute to the creation of a better environment for human beings. The department considers the profession of interior architecture is a multilateral specialized profession that addresses the interior space design of the built environment. As stated in its mission statement: In a changing and developing design world, the obligation of interior architects covers an extensive variety of obligations including; project preparation, design decisions,

spatial analysis, modeling, detailing, material selection, modeling, production, presentation and application issues. (Self-assessment report, 2014)

Acknowledging the importance of the role future interior architects could play in adaptive reuse as a possible, influential channel for cultural and architectural heritage conservation, the educators at EMU-DIA has decided to make adaptive reuse learning “an obligatory part” of one of the interior design studio courses in their curriculum. This was the “Interior Design IV” Course, with a course code INAR 392. This study takes this course as a “case” and a “basis” for discussing the significance of an adaptive reuse focused design studio, in interior design education.

1.2 The Problem of the Study

As interior architecture is quiet a fresh academic discipline, with a developing theoretical foundation, its influence to the theory of adaptive reuse is limited, but however important (Brooker, 2009). Elaborating on the relationship between interior architecture and adaptive reuse may advance both disciplines.

Actually, adaptive reuse is a very important practice for interior architecture/design programs, since both the conservation and the educational practices deal with similar concepts related to learning about architectural heritage conservation and its practices. Previous research on adaptive reuse focuses mainly on some issues in relating to sustainability and cultural heritage issues/values. Several studies examine the importance of adaptive reuse for historians, archeologists and architects.

However, there is minimal research attention, which is directed toward adaptive reuse as an integral part of learning in the interior architectural studio. Interior architecture or design schools are also places where, architectural heritage

conservation awareness raising can take place. Actually, the design studio is a very convenient learning milieu for such an experience. This research is an attempt to lessen this gap. Meanwhile, research on learning architectural heritage conservation can offer an opportunity to involve student views as a main data source and hence better understand the conceptions and misconceptions the students hold about adaptive reuse in the interior design studio.

The concept of architectural cultural heritage (or built cultural heritage), as a part of a wider social and economic framework has been a concern for many decades now. As a natural result, an increased number of stakeholders are involved in the conservation of such heritage. This means that, there is also an increased need to create conditions for conservation of architectural heritage at different levels. Therefore, education and training plays its important role in the framework mentioned earlier as one of the key stakeholders.

With this understanding, the main problem of this study is to enable an appreciation of the role of integrating adaptive reuse concept to learning in the interior architectural design studio, through a detailed assessment and hence ascertain the value of such an approach as a contribution to architectural heritage conservation awareness rising.

1.3 Aim of the Study

Once the learning and teaching in EMU DIA students in interior design courses is considered, it can be realized that focusing on adaptive reuse issues, at least in one of the levels, plays an important role in their life at a university, because they will have

to understand old buildings, develop project in existing buildings and work in a design team in their future professional lives as interior architects.

In the light of these facts, this study aims at focusing on the story of adaptive reuse concept in Interior Design IV – INAR 392 course. It is thought that, learning in detail about what happens in this studio and understanding how focusing on adaptive reuse concept is influencing student learning; will help both the students and instructors in realizing the importance of architectural cultural heritage and its conservation.

In other words, the purpose of this study is to examine the awareness, knowledge and skills associated with architectural heritage conservation in relation to learning interior design (in INAR 392 course); mainly from the viewpoint of a key instructor and students who took this course. In this way, it is hoped that, a general summary providing an overview of the important key-concepts and their influence on learning in the studio will be provided and used as a motivational guide by other researchers, academicians and administrators who are interested in the topic.

The Research Question of the Study

This study, intends to seek an answer mainly to the following question:

Does integrating “adaptive reuse” learning; in other words, “architectural cultural heritage conservation” education to the design studio in interior design education lead to the students’ deeper understanding and awareness of heritage requirements?

The sub-questions which accompany this main research question are as follows:

- Why did the key-instructor consider attaching adaptive re-use learning to interior design learning as an important and obligatory act?

- What are the key-issues covered in this course?
- Why are they important for interior design learning and how are they handled?

1.4 Methodology

As can be seen in (figure1.1) his study initially provides a comprehensive overview of the literature, which covers the most cited issues on architectural heritage conservation, conservation teaching, adaptive reuse, interior architecture and learning in the design studio. This was a very meaningful step for defining both the limitations and the method of this study.

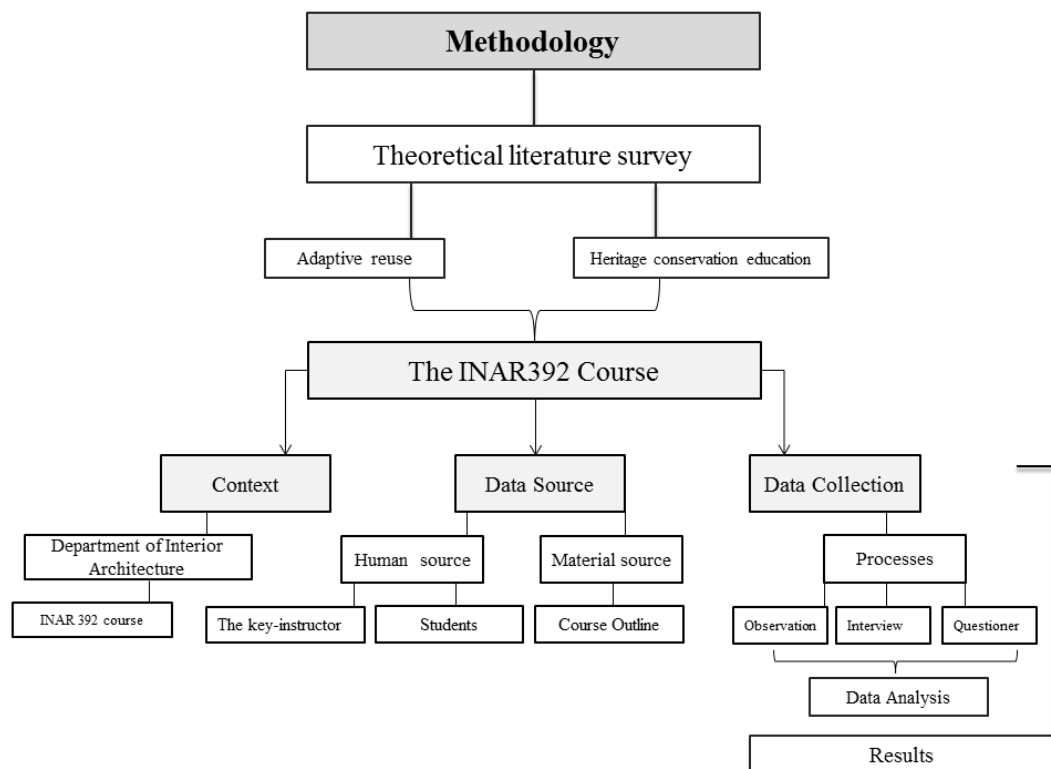


Figure 1.1: This figure shows the processes of methodology

A mixed qualitative and quantitative method and procedure was used to carry out the study since the focus was upon a course as a case study (Design Studio IV: INAR 392). It was shaped around the research questions mentioned earlier (in part 1.3) as a

descriptive study which investigated and analyzed data obtained from interviews and questionnaires done mainly with students and Assoc. Prof. Dr. Özlem Olgaç Türker (Key-instructor from here on) at EMU-DIA, who first brought up the idea of making “adaptive reuse concept” a fixed learning content of the IV’th design studio at the department and through administrative steps enabled the realization of this idea.

There were mainly three methods used for data collection. The first was based on the researchers’ observations and casual conversations with the students taking the adaptive reuse focused design studio course. The second was a semi-structured interview with the key-instructor, who initiated the step to make adaptive reuse as an obligatory part of this studio. And finally, the main body of data was collected through a student survey. The questionnaire for the survey was designed according to the key issues, which were mentioned throughout the interview with the key-instructor.

The interview with the key-person aimed to find out, why adaptive-reuse concept was integrated to studio learning and how this was enabled. Meanwhile the student questionnaire was designed for finding out student’s views on this matter.

1.5 Limitations

The first limitation is related to the subjects of the survey. Only the last set of students who took the course INAR392 during the last 5 years and who got “A” till “B-” grades were addressed. This meant that, these students have fulfilled the expected learning outcomes of the course. This was considered as a strong criteria, however still, the findings of the study cannot be generalized to all students of EMU-DIA students.

The second limitation of the study pertains to the limited case of the design studio which is focused on adaptive reuse. This means that the learning of interior design process is based on a project site which is a valuable historical building. Other design studios were not included in this study.

The third limitation is related to the limitation of the educational program at EMU-DIA. As can be understood from its name, the education at this program is related to “interior architecture”. The contrast between the act of “interior architecture” and “interior design” has always been liable to broad verbal discussions (Edwards, 2011; Brooker & Stone, 2010). A generally acknowledged definition of interior design originates from Brooker & Stone. “Interior design is an interdisciplinary practice that is concerned with the creation of a range of interior environments that articulate identity and atmosphere, through the manipulation of spatial volume, placement of specific elements and furniture and treatment of surfaces “(2013, p. 14).

Brooker & Stone state that, interior design includes projects that oblige practically little or zero structural changes to the current building, while “interior architecture” alludes to activities with major structural mediations. Department of Interior Architecture, at EMU, does include courses in the curriculum, which are related to structure, or structures within structure. This study is related to a design studio, where dealing with structural issues is a part of the expected learning outcomes. It should be noted that, hence the results cannot be generalized to other educational programs, where this learning outcome is not expected.

Chapter 2

ADAPTIVE REUSE

This chapter starts with a brief explanation of the first theoreticians about adaptive reuse; continues with the definition of adaptive reuse and then the explanation of the related terms and then advantages and disadvantages of the adaptive reuse term.

2.1 Adaptive Reuse: The First Theoreticians

During the mid-nineteenth century, the first ideological critical views appeared in the form of theoretical approaches towards adaptive reuse, when Eugène Emmanuel Viollet le Duc (1814–1879) perceived adaptive reuse as an approach to protect historical landmarks. In contrast, John Ruskin (1819–1900) and his student with name William Morris (1834– 1896) who has kept the movement of anti-restoration, fought against the destruction of the historical authenticity of the buildings in favour of their protection, maintenance and conservation. Ruskin believed that preservation for reuse is the most total destruction which a building can suffer (Price, Talley, & Vaccaro, 1996).

During the late nineteenth century, the conflict between opposing theories on adaptive reuse has been discussed by; Alois Riegl (1858-1905) in his paper "The current clique of landmarks: Its nature and its cause", and also by Camillo Boito (1836-1914), that states in his paper "Practical questions of fine arts, teaching contests, legislation, profession, restoration", and in each of the papers for heritage restoration they offer a practical guideline (Plevoets & Van Cleempoel, 2012). On

one hand, Riegl, attributed this conflict theories to the variety of heritages values. He recognized diverse sorts of heritage values, for the most part gathered as memorial value, counting age value, purposeful memorial value and historical value. On the other hand, Boito states that the technique of restoration ought to rely upon the individual situations of the heritage. He recognized three philosophies which he named “archeological restoration”, for antique heritages, “picturesque restoration”, for medieval heritages, and “architectural restoration”, for Renaissance and other architectural heritages, he based his three methodologies according to the age-value of eras that the buildings belong to. (Plevoets & Van Cleempoel, 2011).

As indicated by Plevoets and Van Cleempoel (2012), Boito's thoughts were the premise for the Athens Charter in 1931, the first worldwide document to advance policy of the modern conservation after World War I. About adaptive reuse it was suggested that: “the control of structures, which guarantees the progression of their life, ought to be kept up; however that they ought to be utilized for a reason which regards their notable or creative character” (Athens Charter, 1931, Article 1). It was until World War II that most of the theorists, except for Riegl and Boito, had been examining about the points of interest and objectives of adaptive reuse (Plevoets & Van Cleempoel, 2012; Jokilehto, 1988). Adaptive reuse is recognized to help attaining to objectives of moderating the true fabric, to the extent that much literature mentioned that the important goal of reuse should be conserving heritage values (Douglas, 2006).

2.2 Etymology of Adaptive Reuse

The procedure of wholeheartedly changing the existing building is regularly named 'adaptive reuse'. In the practice of contemporary conservation, adaptive reuse is

thought to be an essential procedure towards architectural heritage conservation (Plevoets, 2014).

When considered from the perspective of architectural heritage conservation; the significance and definition of adaptive reuse seems very clear. However, when considered from the perspective of building industry and the design team involved, there is no accepted and general term to define the concept of “change” within an existing historical building regarding its functional mode or architectural condition. Lots of authors use different range of terminologies like preservation, conservation, refurbishment, rehabilitation, renovation, remodeling, restoration, and etc. It is also common among different stakeholders of the design team (such as architects, engineers, interior designers etc.) to use these terms interchangeably. All these definitions are slightly different to each other; sometimes with such different ways of interpretation that allows no unique term. For the classification of the terminology ; this study looks at all these terms closely. Below, the terms `reuse` and `adaptation` are explained as separate concepts and then they are described together. Secondly, in the following part (2.3) the other closely related terms are introduced.

Reuse: In general, reuse means to use again. In other words, to use a building to fulfill a new function which is usually, totally different from the original function, or using it after a long time of vacancy, for its original purpose (Latham, 2000).

Changing existing structures for new capacities is not just in these years. Years ago, structures that were secure in construction have been selected to keep changed requirement or new capacities of using without inquiries or hypothetical reflections. As an example, in the Renaissance period, built heritages were changed for new

utilization. Among the French Revolution, many of religious structures changed for industrial or military uses, after they had been recorded and sold. These intercessions were carried out in a common sense manner without the aim of preservation of cultural heritage. Rather, the main impetus behind of these cases of "reuse" was generally economical and functional issue (Plevoets, 2014).

The term “reuse” is used occasionally to explain the process of changing a structure to fulfill functional or architectural modes. However, since the term is very broad, it is used in different context in design or architecture and other discipline too. Therefore, Adaptive Reuse is instead used as more preferred terminology instead. The term reuse as a single word is a better word to speak about the usage of existing (historical) structures that have lost their original use. In this sort of buildings, the process of change has happened gradually and impulsively (Latham, 2000).

Adaptation: The etymology of this word in the dictionary mentions that, it is derived from the Latin “ad” meaning (to) and “aptare” means (fit). This word is often used to explain and describe some sort of change to up to date a building. The other purpose is to 'fit' the building into current standards and needs. It is true to say that building adaptation is used to show the adaptation of a structure to universal design standards (Vavik, 2009), or environmental design standards (Roaf, Crichton & Nicol, 2012). However, "Adaptation" is not just involved in a process of change in the function of a building, although it might be the case. Douglas (2006, p. 1) defines adaptation as: “Any work done to a building that goes over and beyond maintenance to change its capacity, function, or performance”.

Adaptive reuse: Adaptive reuse is merger of the adaptation and reuse words, which are depicted previously. This term alludes clearly to changes that include a physical and functional part. Functional change however does fundamentally mean a change of radical, but might rather be more unpretentious. For instance, a commercial structure changing from pastry shop to a flower store, or the old trucks' station adaptation to a house other than its unique capacity, In addition, the level of adaptation is not characterized either, and it may shift from totally changing a building's structure and appearance, to some minor changes to the interior.(Douglas, 2006)

2.3 Closely Related Terms

As already mentioned above, there is no accepted and general term to define the concept of “change” within an existing historical building regarding its functional mode or architectural condition. The reason for choosing and using these terminologies with such diversity is related to the different varieties in the amount of change compared to the preserved part of the existing building. Although, there is no intention to raise a specific terminology or give a permanent definition, some of these related terms are explained in this part in order to understand the different levels of intervention to the existing historical building. The figure below (Figure, 2.2) is a schematic expression of these terminologies and levels of intervention according to Douglas (2006), who is a well-accepted theoretician on adaptive reuse. After the figure; the related terms are introduced one by one in the following order:

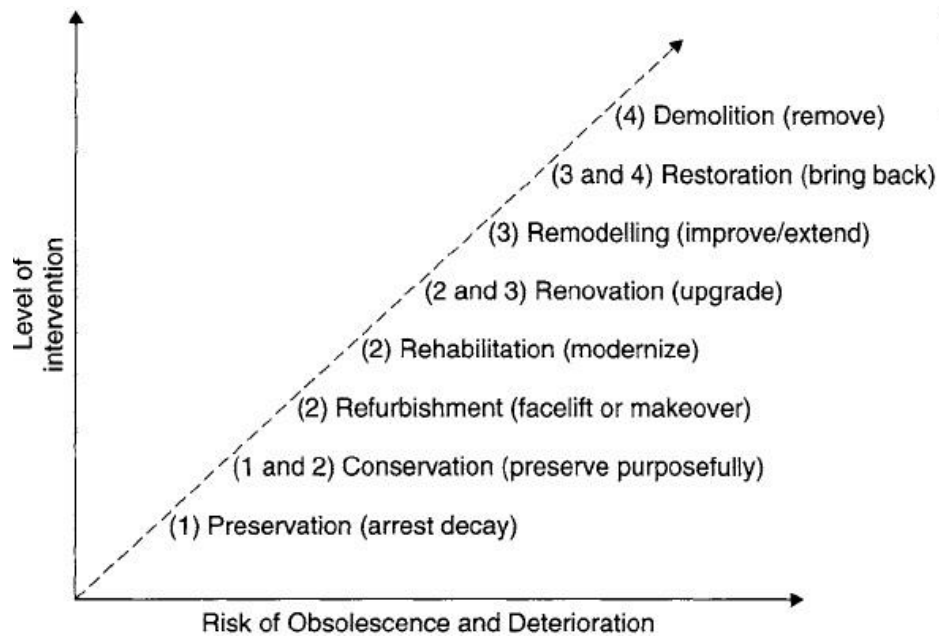


Figure 2.1: Range of intervention in building adaptation (Douglas, 2006)

Preservation: The maintenance of an artifact to its present physical condition is named preservation. Preservation is avoiding further decline of a building by damage due to water and exposure of premature (Ahunbay, 1996).

Through the utilization of delicate techniques or repair methods, the decline of a structure or heritage building is related or arrested (Douglas, 2006).

Additionally, preservation can be characterized as the demonstration or procedure of applying important measures to support the current structure, honesty and materials of a heritage property (Weeks and Grimmer, 1995). Focus of preservation, is on the repair and maintenance of current ancient materials and maintenance of a property's structure as it was developed after years. It contains stabilization and protection measures (Douglas, 2006).

Conservation: In general, conservation means, saving a cultural message from the past, or an economic and social integrating activity, which involves knowledge, skills, materials and techniques otherwise which would disappear totally. The important goal of conservation is to retain valued components of the past, whilst being prepared to take away pieces and insert new elements to meet the needs of changing patterns of activity, new life improving technologies, and allow the buildings to live (Worthington, 1998).

Refurbishment: This term is one of the most favorite terms used in the United Kingdom in order to describe the act of change in the existing buildings .It is composed of “ re”; meaning (to do again) and “furbish”; meaning (to polish or rub up). Douglas (2006, p. 2) says that:

“To refurbish something is to give it a facelift or a refit to enhance its appearance and function. In the context of a building it primarily involves extensive maintenance and repair as well as improvements to bring it up to modern standards”.

Also Giebeler (2009, p. 13) provides a comparable definition. “In contrast to maintenance, refurbishment measures also include intact but, for example, outdated components or surfaces. Refurbishment does not involve any major changes to the loadbearing structure or interior lay-out”.

Rehabilitation: Similar to refurbishment, rehabilitation includes maintenance in the works and also aesthetic and technical improvements of the existing building. However, it may also include major structural interventions as well (Douglas, 2006). Douglas prefers to limit the process of rehabilitation to housing schemes. However, based on the main context that the term has been used by any other authors (Markus,

1979; Highfield, 1977; USA Department of the interior, 1979), this definition is too narrow. There is another definition given by The USA Secretary for the Interior's Standards for the Treatment of Historic Properties (1995, p.60) which defines rehabilitation, very close to 'preservation', 'restoration' and 'reconstruction'. This definition is very broad and describes rehabilitation as "The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those proportions or features, which convey its historical, cultural, or architectural values".

Renovation: This terminology is derived from a Latin suffix "re" meaning (again) and "novare" which means (make new). In total, it means 'to renew'. Definitions given in Merriam-Webster dictionary are as: To make changes and repairs to an old house, building, room, etc. so that, it is back in good condition. And; to restore to a former better state, as by cleaning, repairing, or rebuilding. However, the main aim of renovation is at improving the building generally.

The word renovation is not a popular term in the academic context, maybe because of its broad meaning. The other reason may be because the term is used in many contexts with different practices. For example, Giebeler (2009, p.12) defines renovation as a synonym for maintenance: "Renovation does not add anything new to the building stock nor does it replace old with new. Instead it maintains the value and the function of the existing building through competent up keeping". Renovation is sometimes used in that context as well, but it does not usually indicate a sort of change in function of a building. Even though it is a way to improve a building in order to meet the main standards of convenience, safety, theory of art, aesthetics, and environmental purposes.

Remodeling: In the oxford dictionary remodeling is defines as: To change the structure or form of something, especially a building. This definition is one the clearest definition of this term. Machado expresses his preference for this specific term in in his well-known essay: “Old buildings as palimpsest’ with the following word:

“There is a superabundance of freshly-coined and almost synonymous terms referring to the type of architectural work traditionally called remodeling. Terms such as 'architectural recycling', 'environmental retrieval', 'adaptive reuse', and lately, 'retrofitting', should be rejected because they are superficial, empty labels that do not represent any conceptual change with respect to previous stages of remodeling activity (reuse and improved technical performance, for instance, have always figured among the remodeler’s goals) (1976, p. 46).”

For Machado the process of remodeling is always combined with a functional change and considers as a very important part. According to Brooker and Stone (2004, p.11) the definition of remodeling is as follows:

“Function is the most obvious change, but other alterations may be made to the building itself such as the circulation route, the orientation, the relationships between spaces; additions may be built and other areas may be demolished. This process is sometimes referred to as adaptive reuse, especially in the USA, or as reworking, adaptation, interior architecture or even interior design”.

Remodeling signifies important changes to a building, when the emphasizing is on the physical intercession to a building, which tends to show a very strong architectural gesture.

Restoration: Restoration is the procedure of giving back a relic to the physical condition to a building in which it could have been at some previous stage of its morphological development, to ensure the continued performance of its structure and fabric. It is the physical mediation to bring back a thing to its state original

appearance (Houben & Guillaud, 1994). It is regularly attempted to portray a property at a specific time of the past, while expelling confirmation from different periods. This usually involves, reinstating the physical and/or decorative condition to an old building to that of a particular date or event. It includes any reinstatement works to a building of architectural or historic importance following a disaster such as extensive fire damage.

Restoration may additionally be characterized as “the act or process of accurately depicting the form features and character of a property as it appeared at a particular period in time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period” (Weeks and Grimmer, 1995).

Transformation: The utilization of old buildings for a cultural aim ensures continuity. Museums have been initial catalysts as example of architectural transformation in the 80s and 90s. The recognition that reuse was a various pattern from repair and restoration, opened the way for transformation to be combined into the art of architecture (Powel, 2005).

Conversion: Means making a building more appropriate for a similar utilization or for another prototype of occupancy, either with mixed or individual use (Douglas, 2006).

Conversion is the adaptation of a building to a new function or use by modernization and it is an innovative concept based on the historical accumulation of a structure as a cultural property (Ahunbay, 1996).

Alteration: It is the moderation in the layout, appearance or structure of a building to meet proper requirements. It often shapes the part of many adaptation schedules rather than being done on its own (Douglas, 2006).

Revitalization: It means expanding the life of a building by preparing new or promoting existing facilities, which may consist of essential remedial and upgrading works. In addition, Revitalization is the process through which the mismatch between the services presented by the fabric of the historic quarters and the contemporary needs can be reconciled (Douglas, 2006).

All these definitions are very closely related to the term `adaptive reuse`, which is one of the key-words of this research. The table below is prepared as a summary of these definitions with the hope of bringing an easier comprehension of their inter-relatedness and relations to the degree and mode of change. The first part of the table is adapted from the book called “Building Adaptation “by Douglas, (2006).The second part of the table is added by the author upon advice given by the key instructor. After the table, in part 2.4 advantages and disadvantages of adaptive reuse are introduced.

Related terms of adaptive reuse	Short description	Degree of change			Types of change				
		Low	Medium	High	Function	Structure	Form	Capacity	Performance
Preservation	The state of survival of building or artifact.	→							
Conservation	Maintaining the presence of the past in the present as well as in the future.	→			✓	✓	✓	✓	✓
Refurbishment	Modernizing or overhauling a building and bringing it up to current acceptable functional conditions.	→			✓				
Rehabilitation	Work beyond the scope of planned maintenance, to extend the life of a building..		→		✓	✓	✓		
Renovation	Upgrading and repairing an old building to an acceptable condition.		→			✓	✓		
Remodeling	Make new or restore to former or other state or use.		→		✓	✓	✓	✓	✓
Restoration	Process of returning an artifact to the physical condition.		→			✓			
Other related terms									
Transformation	The use of old buildings for cultural purposes emphasizes continuity.	→			✓				
Conversion	New function or use by modernization, based on the historical accumulation of a structure		→		✓			✓	✓
Alteration	Modifying in appearance, layout or structure of a building to meet new requirements		→		✓	✓	✓	✓	✓
Revitalization	Extending the life of a building by providing new or improving existing facilities		→		✓			✓	✓

Figure 2.2: The figure above shows the related terms of adaptive reuse according to (Douglas, 2006)

2.4 Benefits and Drawbacks of Adaptive Reuse

As many complex issues in architectural heritage conservation and its practices in real life, adaptive reuse too has its advantages and disadvantages. According to the readings on these issues in related literature, these can be summarized as in the figure below.

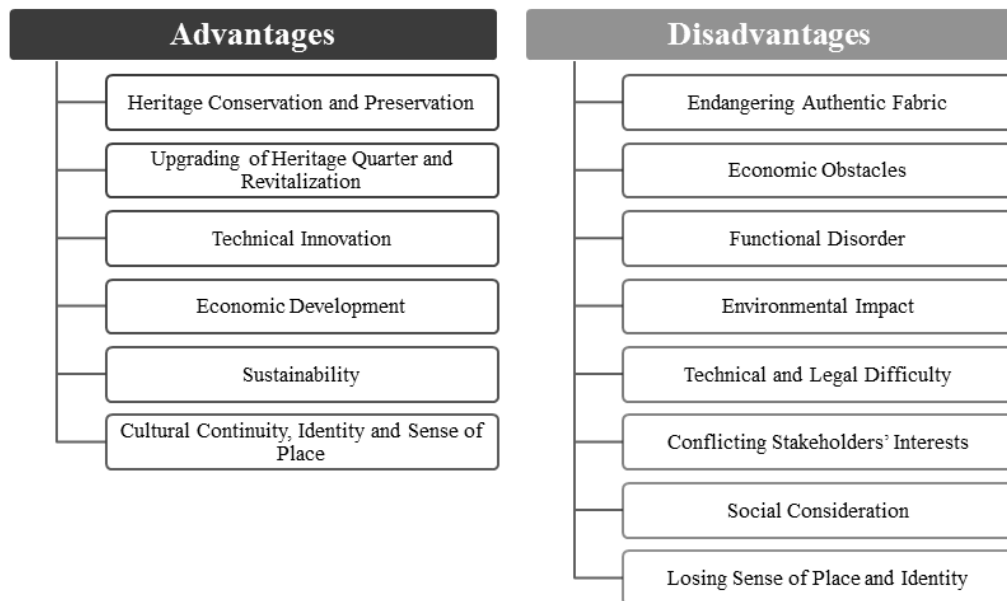


Figure 2.3: Advantages and disadvantages of adaptive reuse (adapted from literature by the author)

In the following part, the advantages and disadvantages of adaptive reuse which are listed above are introduced and explained in detail.

2.4.1 Benefits of Adaptive Reuse

In the view point of Bullen & Love (2010), since years ago, the idea of adaptive reuse of buildings have been considered as a common sense issue in the realm of traditional urban scale ; throughout the world, in order to achieve the improvement of environmental, social and financial aspects of heritage buildings alongside with the promoting of their surrounding society (Bullen & Love, 2010; Rodwell, 2007). Especially in area with historical background, these kind of projects have many merits; particularly for the stakeholders in various aspects. In a sense, these types of buildings and monuments are a privileged core of cultural, social and economic investments (Boussaa, 2010). In the framework of revitalization strategy, for the buildings with cultural and historical heritage, the concept of adaptive reuse plays a significant role. Adaptive reuse helps to protect and preserve the mentioned buildings against the obsolescence in which this conservation is coupled with the promoting of

socio-economic systems in cities in our modern era (Plevoets & Van Cleempoel, 2011).

Heritage Conservation and Preservation

Adaptive reuse of monuments is a beneficial way for protecting and presenting historical buildings both in terms of aesthetic and tradition. These in turn help to imagine the lifestyle of our predecessors. Moreover, altering the previous function of monuments into new ones during the process of conservation can be considered as a better way of conservation. For example, instead of preserving them without any efficient usage (Afify, 2002). Furthermore, adaptive reuse leads to the improvement of the structures of historical heritage so that they are reserved against collapsing and demolishing. In this way, their characteristics can be maintained for future generations. (Russell & Moffatt, 2001; Boussaa, 2010).

Upgrading of Heritage Quarter and Revitalization

Sustainable livability of societies are affected by adaptive reuse of monuments' heritage via utilization of mentioned structures which are modified into new and modern ones in order to provide our current needs. (UNESCO, 2007 rule 1.1.6). In other words, providing a balance between old and new concepts and techniques leads to create a better environment. (Melis, 2010). In this way, more facilities can be provided in area, where this can be achieved. This also means the adaptation of architectural heritage monuments to the contemporary standards and regulations in regards to for example fire or earthquake safety; sound insulation; universal design enables their better utilization in cities by a greater number of people.

In addition, proper programs of suitable adaptive reuse for architectural heritage resources have many advantages, particularly in long term, through which they remain sustainable. (Buildings Department of Hong Kong, 2012). Thus, these monuments become an integrated part of urban environment with a dynamic performance. (Boussaa, 2010). Improving and reviving architectural, historical and cultural heritage in the view of public, in order to increase awareness about the importance of them for our modern community is another advantage of adaptive reuse projects. (Prihatmanti & Bahauddin , 2012). Furthermore; adaptive reuse implication can simplify encompassing neighborhood revitalization. Neighborhoods keep on being a "living heritage" as more opposed to being areas full of useless historic building.

Technological Innovation

Adaptive reuse activities are not limited to the need for saving the old. They mainly offer a contemporary way of understandings (Melis, 2010). In a technological framework, adjusting architectural heritage buildings for reuse illustrates a great challenge for engineers, interior designer and architects. They are challenged to discover and recommend essential and beneficial solutions. Contemporary usage of interior space is highly dependent on advanced technologies such as electromechanical systems (HVAC), electricity, lightening, plumbing etc. Combination or integration of these systems with one another and the adaptation of historical building leads to the creation & decision of stimulating spaces.

In this trend, consideration to the primary physical environment alongside with current activities or modern usage which offer the region assures in which the present

state of harmony and the aspect of cognitive homogenous can be expanded for a long time are the two principals of adaptive reuse. (Cantacuzino, 1989).

Economic Development

Although adaptive reuse encompasses mainly aesthetic and cultural conservation its strategies also includes financial realities of our times. This methodology offers an enormous potential for promoting the lives and opportunities of those for whom improvement is decisive for survival, and can turn into a monetary resource with great potential for financial operation. A decently planned adaptive reuse undertaking would help to restore the monetary base of the old piece of the city and subsequently the city itself (Yung & Cahn, 2012).

Sustainability

Adaptive reuse of building plays a key role in providing a sustainable development for our community. Adaptive reuse eliminates the inefficient procedure of reconstruction and demolition. This ecological profit, consolidated with energy preservation, decreasing the rate of carbon emission, and the merits of recycling an esteemed heritage structure (Yung & Chan, 2012). Reviving of existing structures, not just conceivable to protect, can help to hold the first building's "embodied energy". Energy embodies is the amount of energy which is consumed during the construction of a building, from the natural resources acquisition to the transfer of the products ; such as mining, assembling of materials and supplies, regulatory and transport capacities. As a result, the need for embodied energy is decreased via reusing projects. Because of the stronger materials ; which are used in the historical building, also energy efficiency or energy preservation issues are enhanced both in terms of heating and cooling demands are enhanced (Wilson, 2010).

In this way, versatile reuse can normally help to decrease waste from structure renovations (Prihatmanti & Bahauddin , 2012) .Thus making the project much more environmentally friendly , sustainable and hence conserve the natural environment (Fournier & Zimmicki , 2004). On the urban scale, the reception of reuse procedures for structures can help sustainability and climate change via on the reduction of carbon dioxide emission (Bullen & love , 2010). Also,Concentration of the renovation of inner cities as a reuse project and decreasing the urban sprawl is considered as a golden solution for supporting the sustainability (Scadden & Mitchell, 2001).

Cultural Continuity, Identity and Sense of Place

Traditional and historical buildings, have the great potential of helping people to to imagine the spiritual aspects of the spaces rather than considering just the physical aspects of heritage (such as ornaments, aesthetics and advanced technologies).

At the point when adaptive reuse includes heritage structures, environmental advantages are more noteworthy, as these structures offer such a great amount to the scene, personality and enhancement of the community they fit in with (Wilson, 2010).

As per Melis (2010), a well thoroughly considered adaptive reuse of an acknowledged building of design or historic importance, can bring extensive enduring esteem to its holder. Other social advantages of reuse undertakings incorporate reviving the heritage and social estimations of a building (Wilson, 2010). One noteworthy discriminating group concern is the desire to reduce crime, disturbances and other social "issues." Decaying and empty structures and parcels

have a tendency to pull in homeless populaces and wrongdoing. Preservation and adaptive reuse exercises can help socially revitalize neighborhoods (Bond, 2011). This sort of protection action needs a great deal of inventiveness in arranging and backing from an assortment of key gatherings in the group; including the developer, social service, building planner, police force, preservationists and owner (Bond, 2011, p. 5).

2.4.2 Drawbacks of Adaptive Reuse

Despite various advantages, adapting an existing building might also entail a number of drawbacks. The following part tries to explain and discuss some of them.

Endangering Authentic Fabric

During the process of preservation the authentic pattern in an adaptive reuse project some of the main principal might undergo damage because of more usage by visitors and tourists. Parcel alterations, specialized executions and ecological controls are illustrations of deliberate intercessions done to the building to change, out of date building to capacity as per today's clients. Although adapting the building with new technology is important, but also ignoring the risk of damages during the design process it is not correct (Aydin & Yaldiz, 2010).

Economic Obstacles

As indicated by Douglas (2006), requirement of construction for the adjustment of old structures might increase construction and operation expenses. Yung & Chan (2012) and Douglas (2006) say that the cost of maintenance of an old building, even that one which has been refurbished, is generally still higher than that the build of a new one. According to some heritage advisor; "adaptive reuse is an extremely lavish speculation, if individuals just number financial return and disregard the immaterial

non-monetary qualities, then the monetary productivity appears to equivalent to zero" (Yung & Chan, 2012, p. 6).

Besides, the income which can be gained from a modern building with advanced facilities is higher than the income from an old building since the new one meets much better the needs of the people. Similarly, the cost of providing energy is also higher in old building because it is hard to meet the standards of insulation of recently constructed building. Also some materials needed for construction in adaptation works are expensive and difficult to find (Douglas, 2006).

Functional Disorder

There is no warranty that an adjusted building will match the execution of new scope built equipment (Aydin & Yaldiz, 2010). Contemporary capacities of the same building typology of several years back (sample: business markets) are hard to be actualized in the same spatial designs. New equipment may not adopt with the advanced functions.

Environmental Impact

The degree to which the heritage structures can attend the encompassing townscape is frequently ignored. Not all adapted structures eventuate an enhanced external or internal environment. The energy conservation or appearance of the renovated building may not be much better. The utilization might also not be perfect with encompassing properties in density term, nature or waste (Douglas, 2006). The most frequently seen project contributes related to the aspects of environment are the narrow scope of building performance and energy efficiency. It might happen that adaptation process oblige conservation into a single building methodology with no

association with area structures, road and the whole townscape and region (Yung & Chan, 2012).

Technical and Legal Difficulty

There is no ensuring that the adaptation works will dominate on all the insufficiencies in performance (Douglas, 2006). In reality, all current structures contain some idle defect which may demonstrate troublesome and costly to remove. Full code agreeability with the building regulations might be hard to accomplish in some elder properties. Constructional restriction with some of these structures, for instance, can limit the easy access of public. Furthermore, modern standard design in engineering handbooks, clashes with the standards that were utilized hundreds of years. Impediments because of these restriction types may pop-up. Land use restrains and planning may restrain level to which a property could be adjusted. That is prone to have an effect on the feasibility of the proposal.

Adaptive reuse of constructed monuments obliges skills in renovating and planning monument structures. Subsequently, cost of project and time will be raised. Adaptive reuse project managers generally remark that there is an absence of skill, either in the renovation or planning, when dealing with site (Douglas, 2006). There is feedback that the determination criteria and their relative vitality as expressed by the government are not exhaustive.

Conflicting Stakeholders' Interests

While adaptive reuse interdisciplinary nature makes it a dynamic and interesting program, this can also lead to complexity. The people who contribute with their resources, time, investment, and information into adaptive reuse activities are the

stakeholders (or "players") in adaptive reuse improvement process. They are ordinarily, however not constrained to: building owner, group of local community, historic preservation professional, contractors, planners, and developer. Collaboration among the stakeholders while dealing with different components and at different phases of the adaptive reuse procedure is both fundamental and basically unavoidable. However, then, attempting to arranging the right individuals at the correct time , for the right assignments is a very difficult task. Nonetheless, without fitting coordination and clear correspondence among the players, the improvement procedure can lose valuable time and in fact for engineers specifically, time means cash. Tragically, this can upset the improvement methodology and eventually stop key stakeholders for particularly searching out other adaptive reuse advancement projects in future (Bond, 2011).

Social Considerations

On numerous levels, adjusting old structures for reuse raise uncountable complaints and level headed discussions about the fittingness of the new capacity to the neighborhood group. On social items, benefit making generally exceeds social concerns in a property driven-market. In huge scale redevelopments, the adaptive reuse of ancient structures creates the new and exciting destination for visitors. In this trend, preserving the daily lifestyle of people is difficult. "Gentrification", as an example, may be a harmful result of the unaware and uncontrolled changes in social aspects during the design process (Yung & Chan, 2012).

Loosing Sense of Place and Identity

Typically managers and inhabitants have a tendency to be one-sided towards benefit making, particularly in super urban communities that are dominatingly determined

by financial developments and the land market. During the various times, tenants and occupants might be substituted. Even, the modified usage leads to provide the new sense of place like the favorite commercial area, while the rate to which is considered to the traditional and historical value of the space is questionable (Yung & Chan , 2012). As indicated by Chan & Yung (2012), a few adaptively reused structures are just keeping the outer skin; there are void spaces without the first setting and soul of the spot. Additionally, historical backdrop of structures and the degree to which they are associated with the nearby individuals is not simple to follow. (Yung & Chan , 2012).

So far, in this chapter “adaptive reuse” as a contemporary term and practice for architectural heritage conservation was explored. First; a historical backdrop (with key theoreticians from earlier time) was introduced. Then, closely related terms (to adaptive reuse) were explained. Lastly, the advantages and disadvantages of adaptive reuse were summarized.

In the next chapter; adaptive reuse will be studied as an educational concept. In other words; key issues related to teaching and learning (architectural) heritage conservation will be introduced and discussed in relation to interior design education.

Chapter 3

TEACHING / LEARNING ADAPTIVE REUSE

This chapter starts with an explanation of architectural heritage conservation teaching and its relationship with the international educational guides; such as the one of ICOMOS. After that, conservation teaching customized for interior architects is discussed and then the design studio as a core of interior design education is explained.

3.1 Adaptive Reuse - Architectural Heritage Conservation Teaching

“Education and sensitization for conservation should begin in schools and continue in universities and beyond. These institutions have an important role in raising visual and cultural awareness - improving ability to read and understand the elements of our cultural heritage - and giving the cultural preparation needed by candidates for specialist education and training. Practical hands-on training in craft-work should be encouraged.” (ICOMOS Guidelines, 1993).

The protection and conservation of architectural heritage for future generations is a topic which cannot be by-passed by any of the stakeholders of the construction industry and/or design team involved in the creation and development of the built environment. These, stakeholders; be it the conservationists, restaurateurs, architects, engineers etc., are all responsible for preparing the educational courses or training programs, which are focused on heritage conservation aspects of a sustainable development. Similarly all professional education programs are responsible for adjusting their educational strategies towards having graduates, who appreciate the

value and importance of architectural heritage (conservation), who have learnt responsive design related to conservation and/or adaptive reuse projects.

The inquiry of “how to teach conservation” directly relates to the conservation "teaching method"; not just regarding the effective exchange of the information included, but also related to the collaborations with different subjects included in department's educational module. As indicated by Musso (2008) “We ask ourselves, truly, “if” and “how” consideration of heritages can be taught in a project and with which points and requirements.

Jokilehto (2006, p.5), states that “Conservation of cultural heritage is based on a methodology describing the decision making process. Cultivating conservation practitioners requires a clear career structure, where the necessary ingredients are merged, whether concerning concepts and theory, scientific methodologies or field practices.”

Over the past four decades, the diverse methodologies of conservation have had a tendency to consolidation, and the standards of conservation teaching for heritage building have been given a worldwide support through the proposals of UNESCO (United Nations Educational, Scientific and Cultural Organization), ICOMOS (International Council on Monuments and Sites), ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) and other international organizations, which are advancing the significance of detailing new procedures of teaching the conservation of heritage buildings (Embaby, 2014).

During the middle of 1960s, the center was around built heritage, took after by the preservation of notable urban regions and social landscapes. After that, the considered criteria when setting up the conservation teaching courses have been talked about, and the most important subject was how education deals with teaching conservation (Embaby, 2014).

During the fall 1975, the Amsterdam Declaration, state that “the architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation. Educational programs for all ages should, therefore, give increased attention to this subject.” (Jokilehto, 2006)

From this time on, an expanding number of programs for teaching have been sorted out at colleges and institutions. In 1993, ICOMOS established “Guidelines on Education and Training in the Conservation of Monuments, Ensembles and Sites” (see full guideline in appendix 2), giving a broad layout for the educational teaching program. The document states that: “There is a need to develop a holistic approach to our heritage on the basis of cultural pluralism and diversity, respected by professionals, crafts persons and administrators. Conservation requires the ability to observe, analyze and synthesize” (Jokilehto, 2006).

These guidelines are very important for creating new ideas and reflections in conservation teaching including hypothetical, training and experimental course bases, around the experiences accumulated in ICOMOS, UNESCO and ICCROM best practices and universal endeavors.

Having in mind that, the topics related to architectural heritage conservation are so numerous and wide content-wise, it is impossible to consider that only one person or organization and/or institution can take the responsibility for answering the above mentioned questions. Besides, it is also necessary to be aware of the fact that, many different professions need to cooperate while dealing with architectural heritage conservation. During the collaboration process, these professionals need to communicate in an effective manner in order to ensure good coordination. All these important points mean that, all these people involved in the great variety of actions required for the conservation of architectural sources need to go through proper education and training.

With similar concerns, the ICOMOS Guidelines for Education and Training has a special part dedicated to “Educational and Training Programmes and Courses”. As an introduction to this part, it is stated that:

“There is a need to develop a holistic approach to our heritage on the basis of cultural pluralism and diversity, respected by professionals, craftspersons and administrators. Conservation requires the ability to observe, analyze and synthesize. The conservationist should have a flexible yet pragmatic approach based on cultural consciousness which should penetrate all practical work, proper education and training, sound judgment and a sense of proportion with an understanding of the community's needs. Many professional and craft skills are involved in this interdisciplinary activity.” (ICOMOS Guidelines, 1993).

Following the part which is quoted above, the text of the guidelines continues with a statement that “conservation works should only be entrusted to persons competent in these specialist activities” and then a list of the required skills and abilities is presented. These are summarized in the figure below (Figure 3.1) in a schematized way.

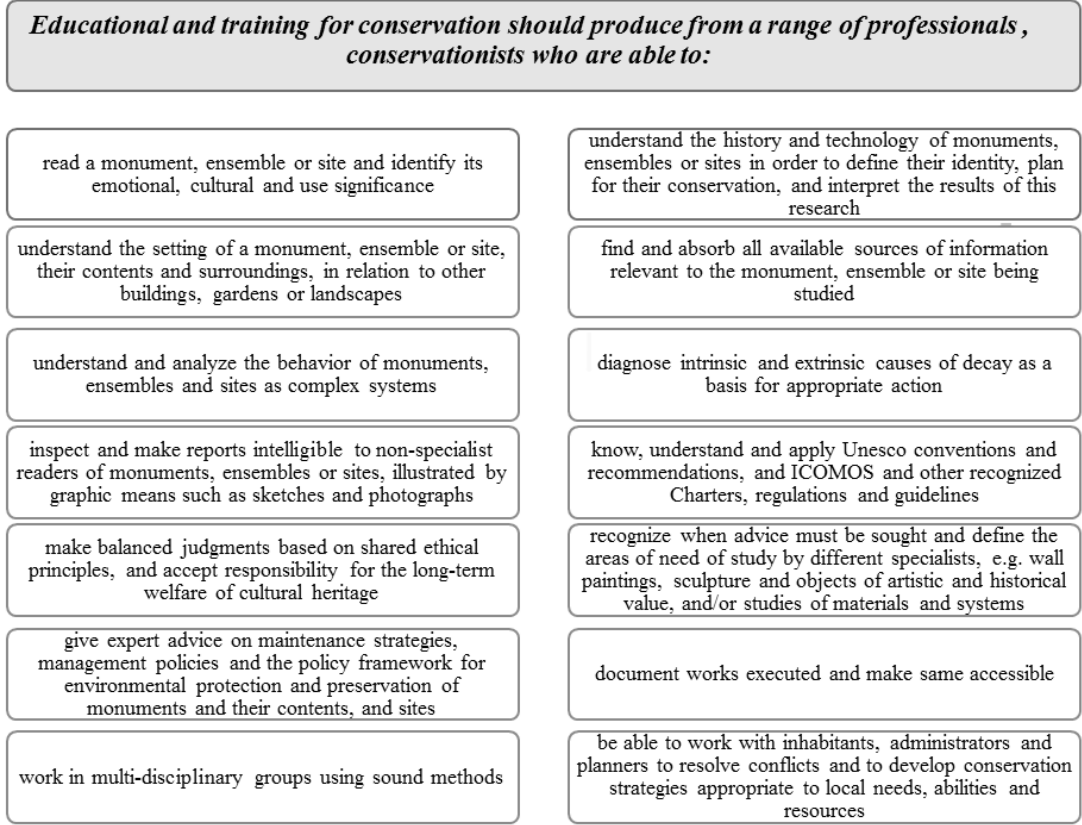


Figure 3.1: Required Abilities of Conservation Professionals (Source: The ICOMOS Guidelines, 1993; graph by the author).

Even though the Guidelines promote the establishment of standards and guidelines for education and training in the conservation of monuments, groups of buildings (“ensembles”) and sites defined as cultural heritage by the World Heritage Convention of 1972 (ICOMOS Guidelines, 1993), these remain as a very general framework. Each discipline, which has a direct or indirect impact on architectural heritage conservation might develop their own more specific documents, which can be attached to these Guidelines, providing a more in-depth guidance for specific types of heritage, heritage education and target audiences.

As Embaby states: “Teaching conservation needs to be customized, considering who is being taught. In this way, the application of the manifestations of teaching may totally be different from one to another discipline” (Embaby, 2014).

The following part of the study tries to shed some light to how interior design education intersects with architectural heritage conservation education.

3.2 Architectural Conservation Education for Interior Architects

There is a strong relationship between architectural heritage conservation and both architecture and interior architecture programs. Their students all need to learn to deal with architectural heritage values, conservation processes and design. They all need to develop an in-depth understanding of history, culture and values as a part of a wider societal, political and economical framework. As a summary, graduated from all these programs:

- Need to be competent and responsible for design solutions, on the alteration of existing structures, through interior interventions and adaptive reuse;
- Have an awareness of clear aesthetic, theoretical and technological framework for the study of interior architectural practices and adaptive reuse, in order to be properly engaged in these fields after their graduation;
- Develop design approaches and strategies in their work life, which recognize the importance of social and environmental responsibility.

At the moment, it can be stated that, most schools of interior architecture (or architecture), even though, do not have courses or studios, which are directly named as “adaptive reuse”, take an innovative and progressive approach to addressing design issues vital to the reuse concepts and alteration of existing buildings. However, some schools also do have courses and/or degrees with names that directly indicate their relationship to architectural heritage conservation issues. For example; Rhode Island, School of Design in USA, in addition to a “final” design studio (which is called “Adaptive Reuse Design Studio”) in the bachelor’s degree program, and a

three-credit Adaptive Reuse Seminar (which accompanies this studio); also offers a two year degree called “Master of Design (MDes) in Interior Studies [Adaptive Reuse]” (URL 1: 2014).

When, trying to relate conservation education to architectural and/or interior design education, the British Association; Council on Training in Architectural Conservation (COTAC), which stresses the importance of the need for training and improving the standards of education for everyone involved in building conservation, including craftsmen, professionals and home owners, offers a way. COTAC, since it was formed in 1959 constantly organizes Conferences on Training in Architectural Conservation. COTAC, at the same time initiated the creation of a document (also in 1993) based on ICOMOS Guidelines, where “draft outlines of profiles of the main professions who may be asked to collaborate in a project for conservation of a Monument, Ensemble or Site, in the UK” were enclosed (URL 2: 2014).

This document was developed on an initial idea that, architectural conservationists may not always know what each profession, who will take part in the interdisciplinary cooperation can or should offer. So, through this document, it was hoped that the profiles included could help to both people who will start to work in the field of conservation and the ones, who will be involved in education of these professions.

According to this COTAC document, an architect should generally be able to:

1. Understand the social significance of historic buildings, the evolution of their styles, and the technology of building. Appreciate architecture as a social art, objectively without preference for any style.
2. Design significant spaces, forms and structures in accordance with people's needs which have the qualities of "firmness, commodity and delight", in co-operation with the building owner. Drawings should be suitable for microfilming or CAD.
3. Understand the nature of materials and their appropriate uses. Write specifications in sufficient detail to allow the work to be performed by the contractor and for the contractor to prepare priced schedules or for the Quantity Surveyor to prepare Bills.
4. Consider causes of decay, and maintenance, and climatic conditions when designing.
5. Co-ordinate consultants and specialists, select suitable contractors and conservators, obtain tenders, oversee and administer contracts and settle final accounts. Act as an "enabler".
6. Ensure maintenance through design and follow up services. For Conservation these additional skills are needed:
7. a) Visualize solutions to complex problems and advocate new uses to which a building could be put with a minimum of adaption (if any). (S)He should be able to design any necessary adaptations, so that they preserve the historically essential features. (S)He should know enough about engineering to be able to question proposals that appear to run counter to conservation principles. (S)He should co-operate with planners, surveyors and landscape architects.

- b) For conservation (s)he should appreciate the different approaches that are appropriate to ancient monuments (structures and sites not in use) and historic buildings which should be kept in beneficial use and for which (s)he needs to investigate the effects of different levels of intervention on the financial value of the building, usually with a view to persuading owners that less radical solutions make good financial sense.
- c) (S)He needs to understand the scope and effect of limitations on the introduction of new services and have a sound knowledge of effective and acceptable measures for fire protection, means of escape and security.
8. As well as a specification (s) he should write "schedules of work" and ensure that the conditions of Contract face up to the hazards inherent to working on an archaeological site. The extent of cutting back or opening up should be decided by the architect/surveyor on site.
9. With reference to para 5, of "The Guidelines for Training for the Conservation of Monuments, Ensembles and Sites", an architect should be able to:
- a) Read a monument, ensemble or site and identify its emotional, cultural and use significance;
 - b) Understand the history and technology of monuments, ensembles or sites in order to define their identity, plan for their conservation, and interpret the results of this research;
 - c) Understand the setting of a monument, ensemble or site, their contents and surroundings, in relation to other buildings, gardens or landscapes;
 - d) Find and absorb all available sources of information relevant to the monument, ensemble or site being studied;

- e) Understand and analyze the behavior of monuments, ensembles and sites as complex systems;
- f) Diagnose intrinsic and extrinsic causes of decay as a basis for appropriate action;
- g) Inspect and make reports intelligible to non-specialist readers of monuments, ensembles or sites, illustrated by graphic means such as sketches and photographs;
- h) Know, understand and apply Unesco conventions and recommendations, and ICOMOS and other recognized Charters, regulations and guidelines;
- i) Make balanced judgments based on shared ethical principles, and accept responsibility for the long-term welfare of cultural heritage;
- j) Recognize when advice must be sought and define the areas of need of study by different specialists, e.g. wall paintings, sculpture and objects of artistic and historical value, and/or studies of materials and systems;
- k) Give expert advice on maintenance strategies, management policies and the policy framework for environmental protection and preservation of monuments and their contents, and sites;
- l) Document works executed and make same accessible.
- m) Work in multi-disciplinary groups using sound methods, be aware of, and apply when appropriate, the contribution of art historians and archaeologists;
- n) Be able to work with inhabitants, administrators and planners to resolve conflicts and to develop conservation strategies appropriate to local needs, abilities and resources.

Even though this list of the basic qualifications of an architect as written in the document of COTAC was very long, it was presented in full length, since it provided valuable information for this thesis. However, in order to make a connection to studio learning the next part easier, the figure provided by Jokilehto is also provided below. This figure provides a summary of the above mentioned key qualities of an architect, who welcomes the conservation culture into his/her daily professional practices.

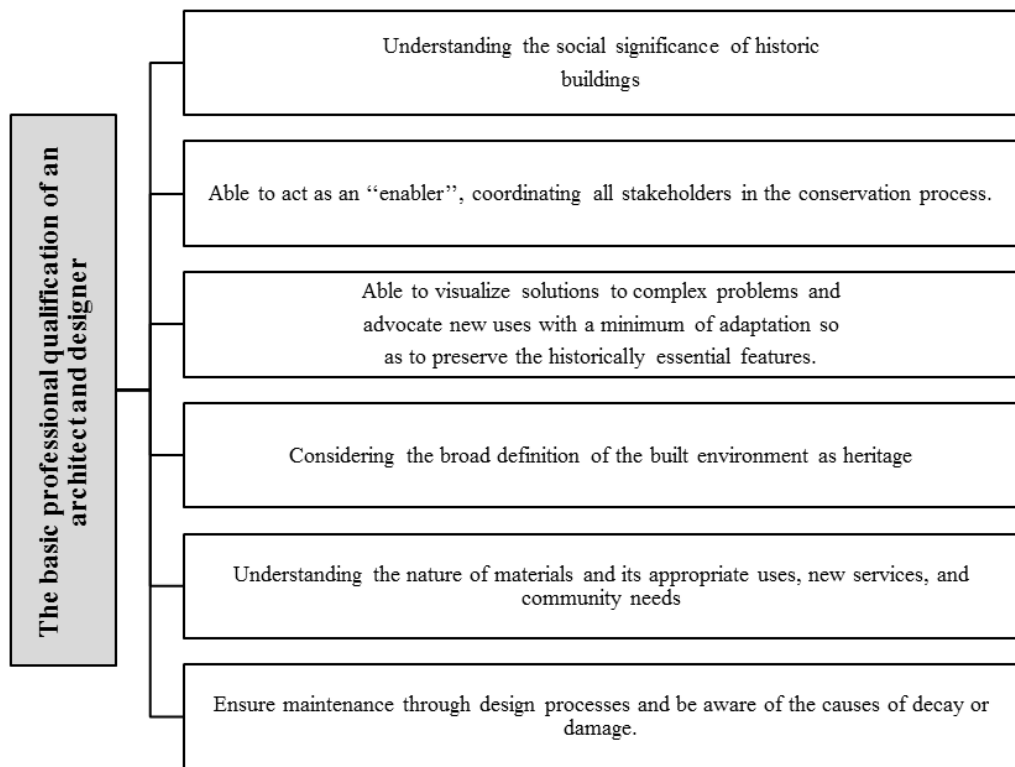


Figure 3.2: Conservation culture should thus be integrated into the career structure of an architect (Source: The COTAC document, Jokilehto (2006), graph by Jokilehto).

Once, having asked the question, what should interior architects offer as an interdisciplinary change agent in the conservation culture, it is easier move forward (or go back) to the critical question of “how” to bring into life these criteria through education. In other words; how to set design educational methodologies. There is no

specific definition or solution that could be offered to schools of interior architecture (or architecture). In order to be able to apply an appropriate teaching conservation methodology, it can be assumed that similar to other professions with direct or indirect responsibilities for heritage conservation, also architectural or interior architectural schools could introduce a more dynamic relationship with architectural heritage and context, in their own unique way.

To end on a positive note, it can be added that, most schools of interior architecture which are already dependent on a professional sensitivity for the environment and humans as an inclusive part of this environment, are very open and suitable channels for the concepts of architectural heritage conservation to flow through.

3.3 Design Studio as the Core of Interior Design Education

When it comes to the education of future interior architects in the design studio, the whole concept of “education” moves from “teaching” to “learning”. Already in 1980’s, when this was discussed by many educational theorists, the design studio was shown as an exemplary practice for learning, where both the “student as an individual” and “the design topic/problem” he or she is working on are in the center of the learning process. Besides functioning as a center for learning, the design studio also functions as a complex social milieu (ideally like many other learning atmospheres). Donald Schön, who is one of the educational theorists (without an architectural background) and a previous professor of MIT describes the studio learning “as an education for reflection in action” and as a “model broadly applicable to other professional education” (Schön, 1983: 21-69, Schön, 1984: 2-9). In this model, which is mostly perceived and considered as a valuable educational model by

many educational theorists; learning is “student centered” and “learning by doing” is very important.

What is meant by “learning by doing” is that, the students engage in their learning through a specific project given to them on a specific site. So, it is actually a “project based learning”. The studio space functions similar to a design office, where the students have their own tables to work on, draw and study. Ideally, in some studios, students also have some storage spaces, where they can put their personal belongings, educational equipment. In some studios, there is a corner with model making equipment and materials. Sometimes, even a technical person is available to assist to students while using the technical machines for model making.

The student projects are like bridges, where the main learning content, “design” is under focus. The design process is never the same for each student. It is a very flexible process, which reflects itself differently in each student. In order to understand what is meant by Schön with the expression “reflection in action”, it is first necessary to understand what it is this “design process in action”. Keeping in mind the flexibility mentioned earlier, the design process in action has several major parts. The first part is “analysis”. The analysis part is crucial in two parts of the design process. Once, when the project begins, when the students make an in-depth study on the design topic they will study and the context and environment. And later, when, the end-user needs are mentioned and put on the table. In the case of the studio learning, the end-users are mostly fictional. However, it does happen that sometimes, happy coincidences happen and the project is a real project with a real site and users. Once the analysis is complete, the students can move on creating a “concept”. The more powerful and creative the students come up with these concepts, the better are

their design ideas and the drive of the project. “Development” is the natural next part of the design process in action. How much time, effort and information a project needs to be developed at this stage of the design process depends on the nature of the topic, site and user requirements. Besides, the character of the student plays a role. How open he/she is to new ideas, change etc. The last part of a design process in the studio is wrapping up all sketches, preliminary drawings etc., and designing a meaningful presentation for the reviews. Reviews are very important for the studio tradition. Sometimes, reviews are called “juries”.

Going back to Schön’s “reflection in action”, it can be mentioned that the phrase indicates to a relationship between the instructor and the student, which is very different then the relationships in other forms of traditional education. The relationship involves a genuine dialogue, which evolves around the project/design topics. These communication sessions are widely referred to as “critiques sessions”. The studio instructor is indeed like a “reflector” as Schön mentions or in other words like a person who mirrors the ideas of the student and tries to guide the student through this design process with careful emphasis on several issues. These can be very shortly introduced as topics related to helping the students in:

- Understanding the project as a part of a context and environment;
- Understanding the existing building and its structures;
- Organizing the space;
- The details and sensitivities of the human interface;
- Requirements of sustainable design and
- Communicating design.

Teymur (1996), who is an architect, academician living in both Turkey and England, and who is well known for work related to architectural education, refers to design studios as educational environments where real cities, buildings etc. are designed, improved and transformed.

Another very important aspect of the studio, is the reality, which is also mentioned in the heading of this part. In all schools of architecture or interior architecture, the design studio is the core of education. It is the center of the curriculum and all of the other courses are connected to the studio (Demirbas, 2001). The design studio is concerned with the importance of design education, relations, substance and problems at sociological level and its connection to different order at epistemological level.

3.4 The Adaptive Reuse Focused Interior Design Studio

The topic of adaptive reuse occupies an important place in interior design education. Because of its strong connections to other neighboring professions like architectural heritage conservation, sustainability, art history and theory, urban design, architectural design and landscape design, it touches a wide variety of issues, which are vital for its education.

In interior design education, actually all projects are in a way adaptive reuse projects. They all take place in an existing building. From this perspective, adaptive reuse focused design studio is very similar to other design studios, with a difference that, the project site of the design topic is at an old building which has an architectural heritage value. At the same time adaptive reuse studio can be shortly explained as a “learning practice, where the art and science of adaptive reuse practices are at the

center”. That means; altering, transforming, adding to and subtracting from existing structures are allowed design interventions. Besides, the study of contemporary successful cases, the reuse of materials, transformative interventions, continuation of culture, integrated building systems, the original fabric of the context, issues of memory etc. are all some of the other concerns of adaptive reuse design studio.

As already mentioned in introduction part of this study, the adaptive reuse focused interior design studio at EMU-DIA was an idea brought forward into the agenda of studio learning already in years 2000-2005 by the department members of the educational team. However, the interior architectural design learning as related to adaptive reuse was a voluntary act, based upon the project sites given to the students. It was actually, the key-instructor, who initiated this act as an obligatory one.

This means that, the students are always given a valuable historical building as a project site. They are asked to investigate, make research on the building, its close surroundings etc. in order to understand the historical building very well. Based upon this research, they are asked to relate their design topic to the building. That also means, that they have to analyze the new use proposed for this old building and relate these to the existing needs of the old building.

Besides, the students are introduced to the world of contemporary adaptive reuse practices through lectures, and thus inspired by these examples.

The next chapter, which is methodology, tries to explain in detail how the issues of adaptive reuse as mentioned throughout this literature survey were explored by the current study.

Chapter 4

CASE STUDY: INAR 392 COURSE

In this chapter the overall design of the study will be described. The context of the study, data resource, development of data collection and instrument, and data analysis; This descriptive study investigating and analyzed the data obtained from interview, questionnaire, to student and teacher at EMU/DIA. The student questionnaire was aimed to find out what are the student's views on understand from studio design course and also what they learned.

4.1 Context of the study

At EMU-DIA; altogether there are eight design courses. The first two are conducted commonly with the Department of Architecture and are introductory design courses. The students of the Department of Interior Architecture start talking their design course which is special to their branch starting from the second year. Although they have six more design course till they finish.

In interior design studio I; they start their journey of interior design learning. In INAR 202 where they are bit more experienced; they go to Istanbul for a technical trip to widen their inspirational palette for good successful example.

INAR 391 is the studio level, where designing a 'residential' space is affixed obligatory theme. Following this studio; comes INAR 392; where the concept of "Adaptive reuse" is an obligatory part of their learning. This achieved mainly by

giving the students an old; historically valuable building as a design location or context.

INAR 491 is a wider scale project but has not fixed theme. INAR 492 is the graduation project.

It is more than often that this graduation project is also done in a historically valuable building.

The design courses are like below:

INAR 291: Interior Architecture Studio I

INAR 292: Interior Architecture Studio II: (Technical trip to Istanbul)

INAR 391: Interior Architecture Studio III: (Residential design)

INAR 392: Interior Architecture Studio IV: (Adaptive reuse)

INAR 491: Interior Architecture Studio V

INAR 492: Graduation project

As can be seen also from this list; adaptive reuse has a very important and critical role within the design learning scheme of EMU-DIA. The teams of design instructors are formed of both full-time staff and part-time practitioners. Not all of the design instructors have research or work related to adaptive reuse but there are relatively, an important number of instructors who currently deal with this topic. These are Assoc. Prof. Dr. Özlem Olgaç Türker, Assoc. Prof. Dr. Kağan Günçe, and Dr. Hacer Başarır.

The learning process begins with a warm up project. Then the students are given the project topic. They are asked to make research about the topic (through cases) and

then the existing old building with historical value's given to them. The students initially go and pay a visit to this building site with their instructors; (they are advised to pay later visits individually at later stage to).

They are also given the measured drawings of the building. Following this they are asked to make a careful analysis of this building information about its earlier uses/ history (as a part of its context and environment).

The new function for the old building is usually decided in squareal ways .It can be a real project. The current need for the new use for example; this can be a non-profit organization action dealing archeology and they need a museum.

There can be collaboration with other institutions on the island or abroad under a common theme; and the new use can be decided to this theme (e.g. the city and port).

The students can make context and environment analysis including a needs analysis for possible new function within that specific area. As a result of possible uses are listed and some are chosen by the student. In such case there might be variety of new uses within the name studio.

All throughout the semester; the students develop their adaptive reuse projects by talking regular critiques from their instructors and assistants. The design instructor also gives a lecture with reach information about architectural heritage conservation practices. The evaluation of student work is done thought the classical jury system like mostly in all design schools. The invited jury members are informed before the

juries about the importance and role of adaptive reuse dimension of learning in this code; however no all instructors benefit from this information equally.

Hence; the evaluation criteria of each invited jury member vary according to their own individual design and design instruction practices. Both during the critique and juries the students present their design idea and work on the form of sketches; models; (conceptual and working...) plans; section and 3D renders.

4.2 Data Sources of the Study

This study was conducted by collecting data mainly from two sources:

Human Sources:

The human sources of the study can also be introduced in two separate subheadings

- **The key-instructor:**

The key-instructor; Dr. Özlem Olgaç Türker, the backbone of this research since the beginning.

- **Students:**

The students who successfully did this course during the last five years were approached for the purpose of this study. Student views are considered as the most important source of this study since without them there would be no story of INAR392 and any adaptive reuse learning.

Material Sources

Material sources include the studio environment, where the student projects were displayed at many times. Also the lectures and the course outline, which were given to the students by the instructors, were used as available material. The three pictures below show some sources of the student work.



Figure 4.1: Interior design student Adaptive reuse final project (Taken from EMU/DIA Accreditation archive)

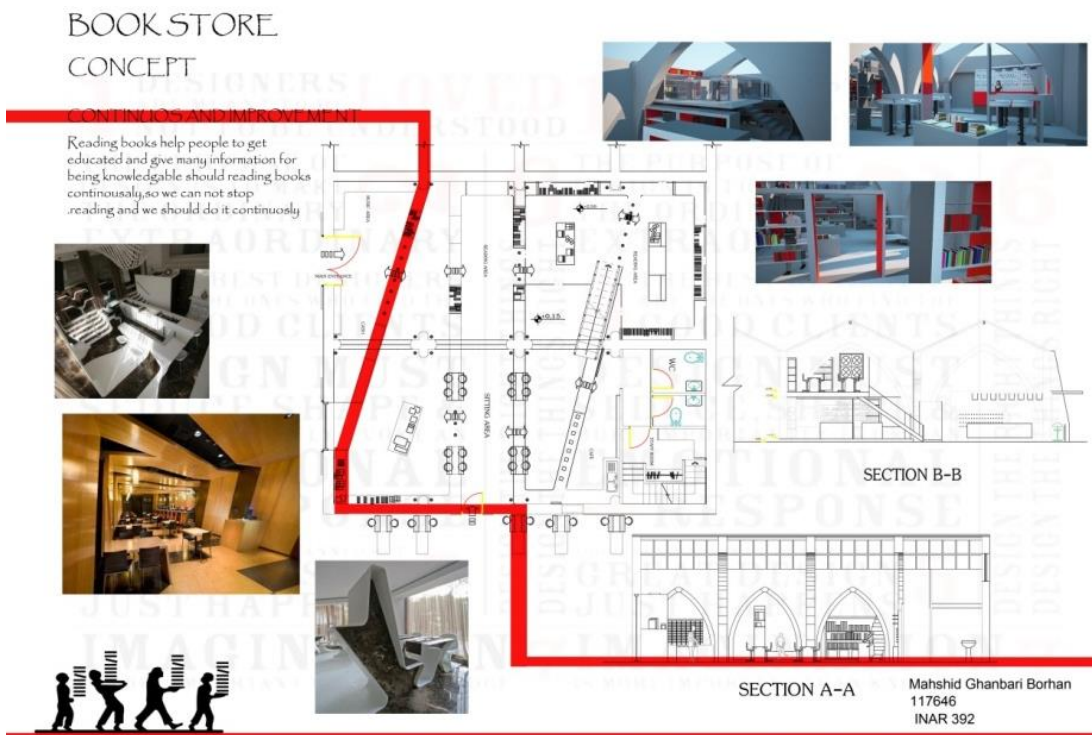


Figure 4.2: Interior design student Adaptive reuse final project (Taken from EMU/DIA Accreditation archive)



Figure 4.3: Interior design student Adaptive reuse final project (Taken from EMU/DIA Accreditation archive)

4.3 Data Collection Instruments and Procedures

Several data collection instruments that can be grouped under various categories were used in this study. Literature review on the adaptive reuse subject, observation of the studio design, questionnaire with student and interviewing with a key instructor are applied in this study.

Data collection procedures can be summarized in as three main parts or stages. The first stage is related the collection of data through the personal observations of the researcher in the design studio. The second stage is the collection of data through an open ended, semi structured interview, with the key instructor, who initiated the idea of fixing adaptive reuse to studio learning. The semi structured interview guide was prepared according to knowledge gathered through the observations and literature

readings. The third stage forms the main backbone of this study and that is the student feedback on the adaptive reuse focused studio through an online survey.

These stages can be seen in the figure below.

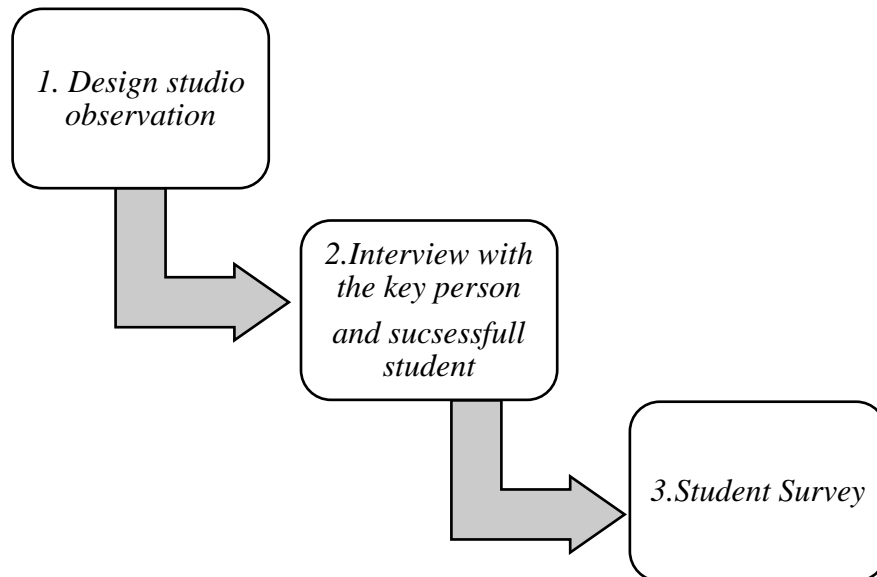


Figure 4.4: Process of data collection

Stage 1: Adaptive Reuse Focused Design Studio Observation

The researcher is from an education background; where she studied archeology. So this stage was very important for the conduction of the case study research; since she had to understand the context of the study very well. So ; while doing readings on literature she was regularly invited to the studio environment.

The researcher altogether paid approximately one semester visits to the studio and the juries. She was keen on spending long time in studio; trying to be near the students; having casual conversation with them and the assistants; observing their action; taking some notes and pictures.



Figure 4.5: Sample of student project in studio (photo by author)



Figure 4.6: Sample of student project in studio (photo by author)

Stage 2: Interview with the Key Instructor

The purpose of interview was to find out what the story of the course from an initiator's perspective, to understand her points of view. The questions that author used for the interview were prepared by her and her supervisor, it was 4 parts of questions A. an interview background 7 questions, B, Department perspective 3 questions, C. assessment 2 questions and D. teaching and learning adaptive reuse 8 questions, totally it was about 50 minutes duration of the interview.

As already mentioned earlier; in the department many instructors; who deal with adaptive reuse projects Assoc.Prof.Dr. Özlem Olgaç Türker (also mentioned as the key-instructor throughout the study) is the instructor; who has studied architectural heritage conservation as her main topic in PhD and who has been contributing to the department since 1997 when the department was established, it was her sensitivity and idea to fix 'adaptive reuse' learning to a design studio in an obligatory way. That is also why she is also addressed as the key-instructor.

Due to the reasons mentioned; she was the most information reach case to be approached for the aim of this study. In order to ask the most information yielding question; the researcher made some prior mini interview with earlier student and assistant. This helped her to practice her interviewing skills and focus on most fruitful questions. The design of the interview was conceptualized around the design to have the 'full' story of INAR392 since the beginning.

Stage 3: The Student Questionnaire

To wake a survey with the students come out as a natural idea at the end of the interview done with the key-instructor. Dr. Özlem Olgaç Türker. suggested students

as a possible source of information; whereas the researcher developed the idea of setting criteria for limitation before addressing them.

At the end of a discussion about this issue; a consensus was achieved for addressing students who got grade between A till B-. This would ensure that only students who have met the required learning outcomes of the course would be contacted and hence the data obtained would be reliable (Sample of the questionnaire is in appendix, 4)

The researcher obtained all the semesters' grades related to INAR392 from the EMU-DIA secretary for the last five years. She went through them one by one; noting down the name of the student who got A till B- grades.

The researcher contacted each student through Facebook; asking for their email contacts and permission to send them all invitation throughout survey monkey online application.

This process of communicating the students and getting response from them took about forty days. Altogether about fifty students were noted; out of which forty were successfully conducted. Altogether thirty two students participated in the survey through the "Survey Monkey"; Survey Monkey is an automatic application available through internet and is very easy to use for both the researcher and the participants.

The questioner was developed by taking the interview with the key-instructor as a basis. The researcher; summarized the key issues which were addressed throughout this interview and tried to prepare a collection of questions which covered all these issues. The questionnaire consists of three parts. The first part was about general

questions about adaptive reuse, the second part was about the assessment of the instructor by the students, and the last part was about the student perspectives on the course.

4.4 Findings

In this part, data regarding the observations of the researcher and interview with the students and key-instructor, and also the student survey are analyzed and presented.

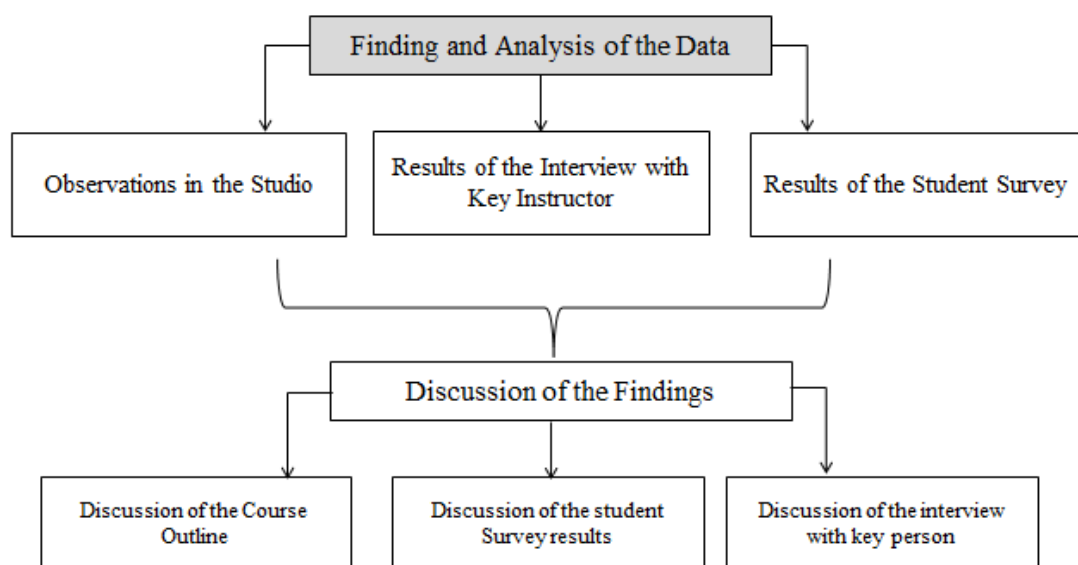


Figure 4.7: This figure shows the summary of the findings

4.4.1 Design Studio Observation

The researcher visited and observed the studio where the design topic site was a historical building in spring semester 2013-14. The observations went on for about the whole semester. The personal field notes, observations and casual conversations with students lead to a deeper relationship with some students and gave the possibility of making an in-depth interview with some of them. Then, these interviews and the important key words were used for further literature survey and interview preparation with the key-instructor.

Summary of the Observations the Studio:

During the studio observation, the following were noted by the researcher: Firstly the instructor gives some seminars to the student about various topics such as presentation techniques, historical buildings, what is an adaptive reuse projects, contemporary examples about how people around the world renovate the historical buildings with new methods and etc. secondly the instructors continuously talk with the students about working with historical buildings in the design studio. Students mentioned; that at first, it was so strange because they've never heard about it before. All the things were about modern design modern buildings before so they don't know how they can close to historical building and designing so for the first time, it was strange but then they like it. When ask about the difference between INAR/392 course and other course they mention that; INAR/392 course was a historical building, before always they have a new building and they add something new in it with new method students can do everything that they want. The important different between this course with the other course is about the historical building, first students should research about the structures because all the structures that have to use in the building should be self-stand and self-structure , when put them outside the building they should stand and protect themselves , and also the important difference is we have to respect the building means that because it's the historical building we should aware about the historical building, students cannot add any extra thing to the wall even to the columns just maybe according to the type of the historical building if we want we can did the floor not more . During working with old building first they choose subject, then they found a concept for designing and give some sketches about the concept and design, complete the form design principle and, think about the structures and furniture's, all of them should be self-stand even cannot put any of

them to the wall, all of them should have a little distance from the wall also the furniture. Most of the students' difficulty was the limitation of the time and locating the cooling and heating system. INAR/392 was like a primary school that children go and learn about the numbers and alphabet, it's something like this it's the primary and basic course for starting and awarding and knowing about adaptive reuse projects and primary step is very important because it was the first time that the student should think about special material, special structures, respecting to the building and awarding and sensitive about all the element that they have to put during the design of the historical building, it's important to make it alive without destroying the past and its history.

4.4.2 Summary of the Results of the Interview with Key-instructor

As already mentioned earlier in part 4.3 the interview, consisted of four parts; such as the "interviewee background, the department perspective, assessment and teaching and learning". (See full version of interview in appendix, 1)

The interviewee background: Assoc. Prof. Dr. Özlem Olgaç Türker; was a research assistant for about 5 years and now is in her 11th year of the academician position. Her research work is related to; adaptive reuse, cultural tourism, vernacular architecture and flexibility. In the question where researcher asked about the motivation of the key –instructor for putting adaptive reuse as an obligatory part of studio learning was seeing the high potential of Cyprus as a historical and valuable context. Therefore, at around 2008 suggested fixing adaptive reuse to interior design learning. The idea inspiration was started when she was at Istanbul technical university. Because in Istanbul technical for designing the old building it was expected to students to care about the historical value and the seed of this idea was started from there.

Second part of the interview was about the department perspective. The collaboration of the department was very positive and she also mentioned about the importance of collaboration of interior architecture with other, design team members such as mechanical engineers, and electrical engineers. In this part she mentioned that this course was alone without any other theoretical course and she was forced to put all of the data in just one lecture. Besides, the other difficulty of the course was lack of historical buildings with measured drawings and also the lack of experienced jury members. About assessing the students, she mentioned that some of the students get the concept of the course and some don't. So for those who don't get the concept of the course, she mentions that she tries to guide them by supportive lectures and also through critique.

The last part of interview was about the attractiveness of adaptive reuse as a learning topic for students. She mentioned that by showing contemporary successful examples of adaptive reuse in the world and also her explaining the importance of the value behind the old building, she tries to motivate the students for appreciating adaptive reuse. In fact, she likes the students to experience in design the self-supportive structures and also that is why she limits the students in their design and hence forces them to be more creative during their design. And she likes help the creating a balance between the new character and the old one of the building. At last as an advice for improving the course she suggested more lectures and invited guest numbers to the juries with more experience of adaptive reuse.

4.4.3 Summary of the Results of the Student Feedback

The questionnaire was designed according to the interview with key-instructor and was promoted to students, with A till B- grades and who passed this course during the last 5 years. It consisted of three parts. The first part was an overall questioning

about the concept of adaptive reuse. The second part was about the instructor’s ability to engage and challenge students intellectually. And the third part was about course organization, content, and evaluation. In the following part, results are presented one by one according to the answers of all 32 students. Each question is presented with a percentage result, pie chart and explanation.

1: The general quality of INAR 392 Course (when compared to other studios).

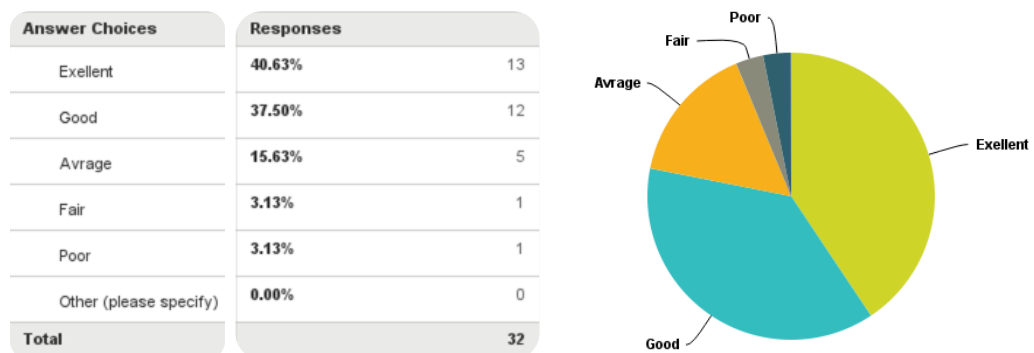


Figure 4.8: The result of question 1

Regarding the answer of students about the general quality of the course, it is concluded that most of the students are satisfied with the course quality when compared to other design courses. Almost 40% of students selected the excellent choice: Close to 37% and 15% selected average and just 6% didn’t have positive point of view about course.

2: The general approach and focus on the “adaptive re-use” concept within this course.

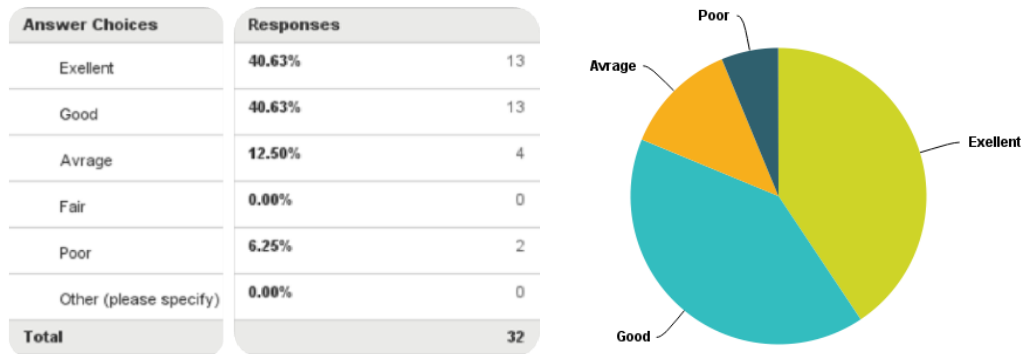


Figure 4.9: The result of question 2

In question 2 where the main focus was on the adaptive reuse concept within this course; similar to previous question; the students had a “satisfactory” point of view. Most of them selected excellent and good options.

3: I would recommend other interior architecture programs to have a studio like this one (with special focus on adaptive-reuse).

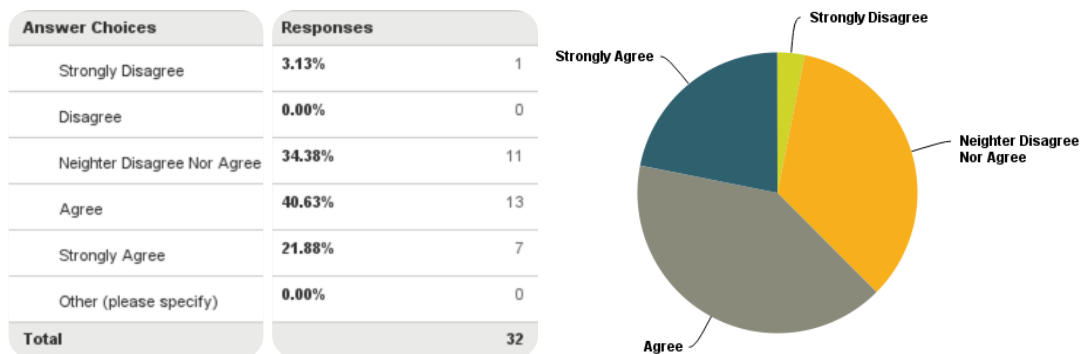


Figure 4.10: The result of question 3

Question 3 asked about if the students would suggest other interior architecture programs to have a studio like this one. Near to 40% of students agreed with the given offer. About 20% is strongly agreed and 20% just agreed. In between, 34% made no comment and just 3% disagreed. So in conclusion, most of students would offer the course to other programs.

4: The instructor expressed clear expectations for my learning and performance related to adaptive re-use issues.

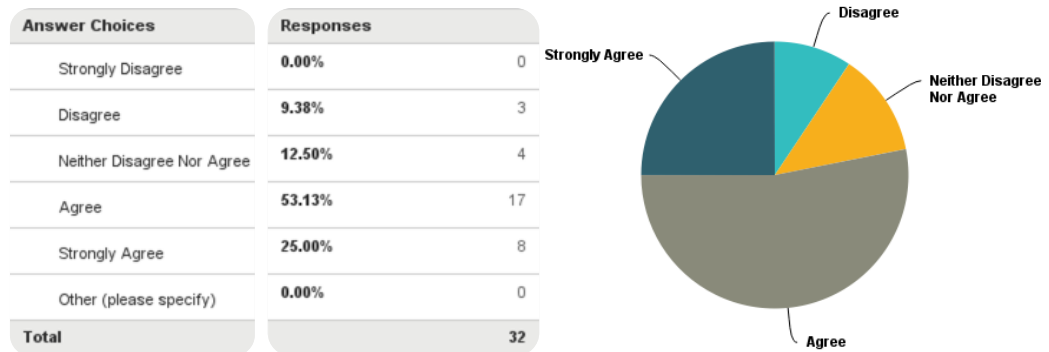


Figure 4.11: The result of question 4

In question 4, as related to understanding the instructor's expectations; students about 75% of students have selected strongly agree and agree choices.

5: The instructor clearly explained the concept and importance of adaptive re- use for interior architect.

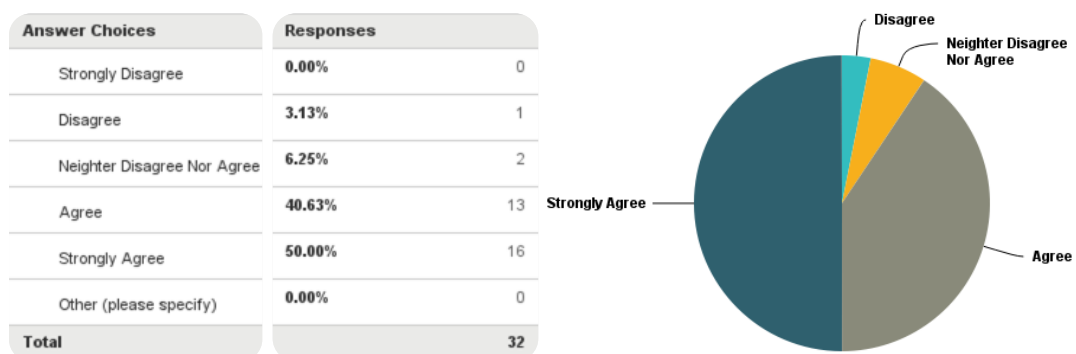


Figure 4.12: The result of question 5

In this question it is concluded that the instructor clearly explained about the importance and concept of the adaptive reuse in this course since the student results that 90% agree.

6: The instructor contributed to improving my awareness of the hidden values (historical, cultural and economic) of old buildings both in Cyprus and in the world.

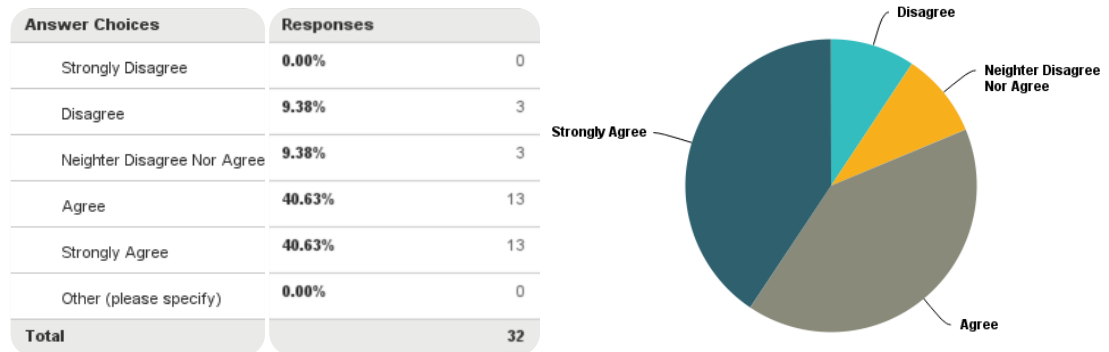


Figure 4.13: The result of question 6

In question 6 asked about “The instructor contributed to improving my awareness of the hidden values (historical, cultural and economic) of old buildings both in Cyprus and in the world”. Regarding the results, 80% of attendees were agreed or strongly agreed .A little less than 10% made no comment, and about 10% reported that the instructor did not cover the above mentioned topic.

7: The instructor helped me to develop an understanding of the relationship between adaptive re-use issues and sustainability.

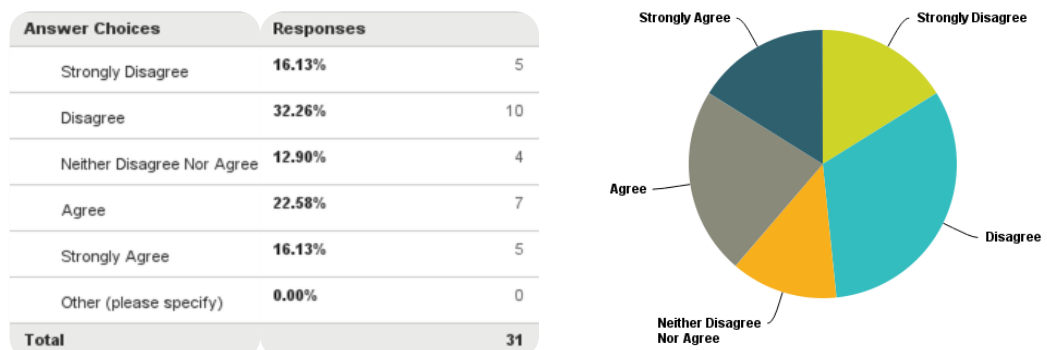


Figure 4.14: The result of question 7

Question 7, was concerned about the relationship between adaptive re-use issues and sustainability by students. The results show that nearly 50% of the students could not establish a relationship between adaptive reuse issues and sustainability. However, a little less than 40% reported that they could find a relation between re-use and sustainability.

8: The instructor challenged me to think about the necessary forms of collaboration with other professionals (such as architects, engineers, archeologists, artists).

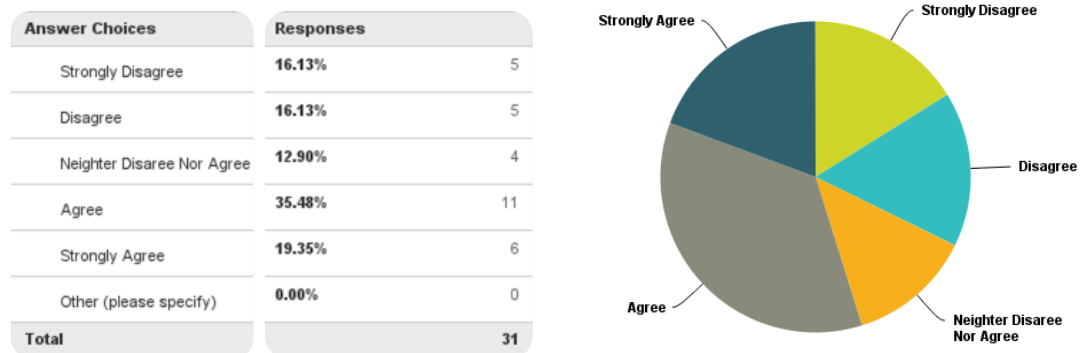


Figure 4.15: The result of question 8

In question 8; it was asked if the instructor challenged the student to think about the necessary forms of collaboration with other professionals (such as architects, engineers, archeologists, artists). The results between agree and disagree about this question were indicate a challenge around 50% which is either low or high. However, the result indicates that the importance of collaboration could get more attention.

9: The instructor encouraged me in terms of creativity through limiting my intervention to the existing old building.

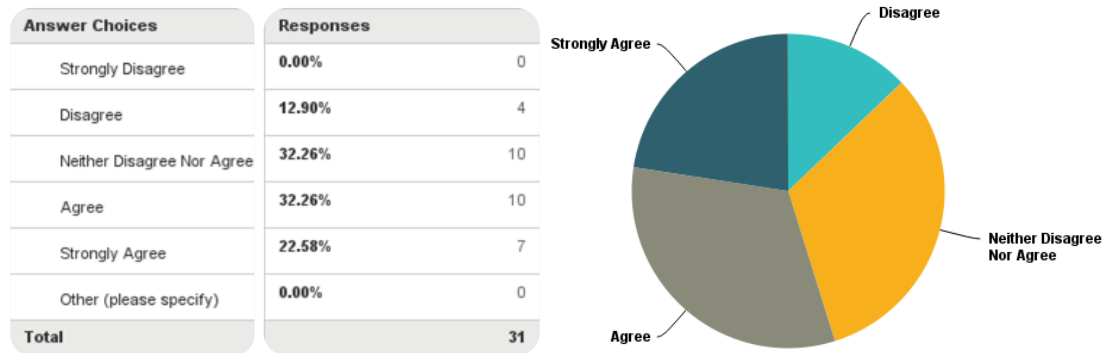


Figure 4.16: The result of question 9

Creativity is one the most important factor in interior architecture, therefore in question 9, was asked to see if the instructor encouraged students in terms of creativity through limiting intervention to the existing old building. The results show that there is balance between students who agrees and disagree with this idea. It means that the lecturer could encourage the students more in terms of creativity may be not just through limiting the intervention they are doing to the existing old building.

10: The instructor inspired me by presenting many contemporary successful adaptive re-use examples from the world.

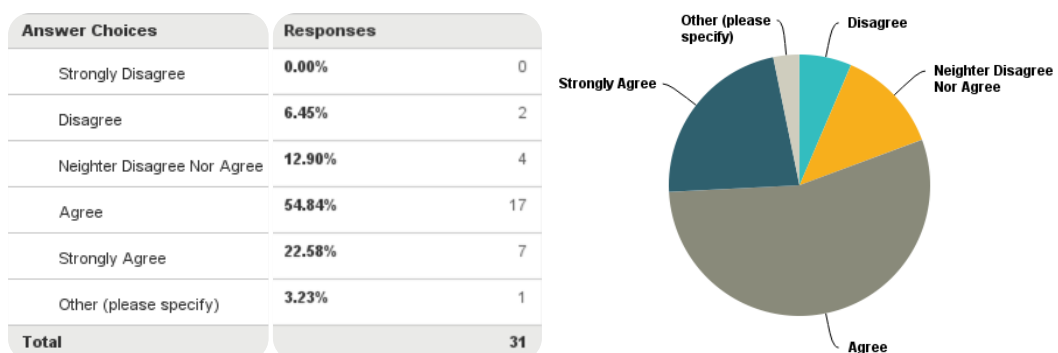


Figure 4.17: The result of question 10

Question 10, was asked if the instructor inspired students by presenting many contemporary successful adaptive re-use examples from the world. The vast majority

of students 79%, selected the option agree and strongly. Only 6% selected the option disagree.

11: I felt challenged and learnt a lot (more than I expected) about adaptive re-use during this studio course.

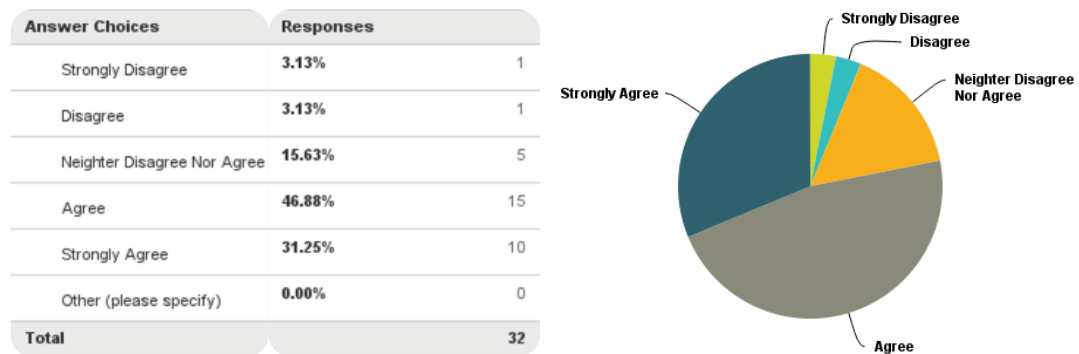


Figure 4.18: The result of question 11

In this question it was asked if students felt challenged and learnt a lot (more than they expected) about adaptive re-use during this studio course. Clearly more than 75% agreed with this question. Just close to 6% did not agree.

12: This studio course has raised my interest in the adaptive re-use aspects of interior architecture.

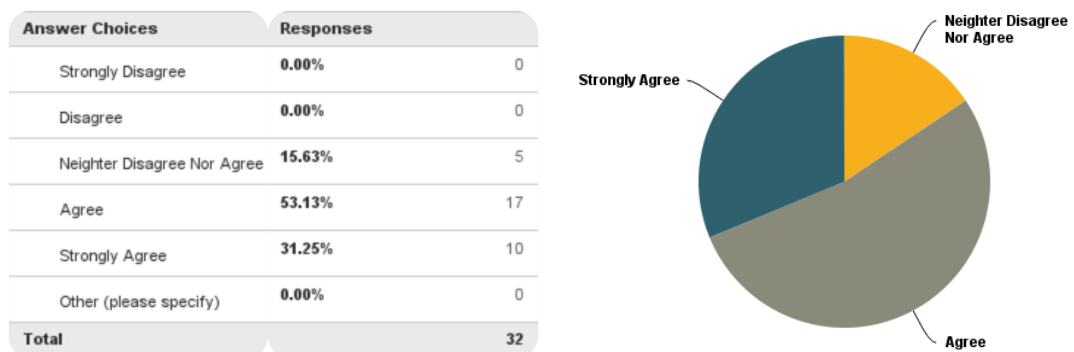


Figure 4.19: The result of question 12

Question 12, asked about raising students interest in the adaptive re-use aspects of interior architecture. This question was indicated mostly in agree options. No one selected disagree and strongly disagree option. 13: I believe that what I was asked to focus on during this studio course was and still is important for my profession.

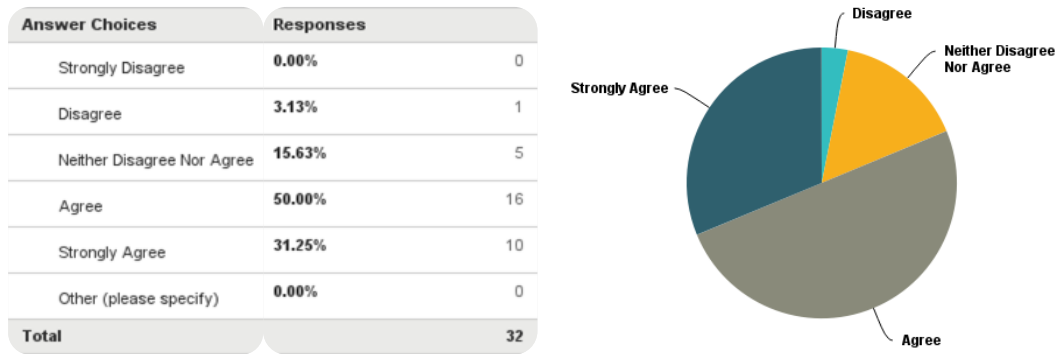


Figure 4.20: The result of question 13

This question asked: I believe that what I was asked to focus on during this studio course was and still is important for my profession. Similar to the question before; vast majority agreed about the ongoing importance of this course in their profession. Just only 3% did not agree.

14: The design problem in this studio opened my eyes regarding the possible mistakes and harm I could do as an interior architect, if I had no knowledge and experience related to adaptive re-use.

Answer Choices	Responses	
Strongly Disagree	0.00%	0
Disagree	6.25%	2
Neither Disagree Nor Agree	9.38%	3
Agree	65.63%	21
Strongly Agree	15.63%	5
Other (please specify)	3.13%	1
Total		32

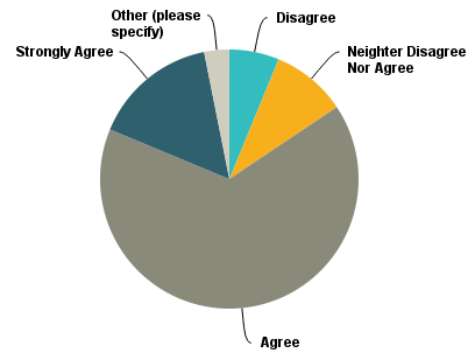


Figure 4.21: The result of question 14

The question 14, asked: The design problem in this studio opened my eyes regarding the possible mistakes and harm I could do as an interior architect, if I had no knowledge and experience related to adaptive re-use. Large member of attendees in this question agree with this just 6% disagreed.

15: The design problem in this studio made me understand the problems of historical buildings.

Answer Choices	Responses	
Strongly Disagree	0.00%	0
Disagree	9.38%	3
Neither Disagree Nor Agree	18.75%	6
Agree	53.13%	17
Strongly Agree	18.75%	6
Other (please specify)	0.00%	0
Total		32

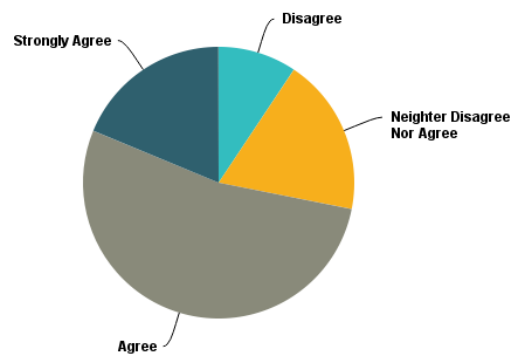


Figure 4.22: The result of question 15

Question 15, asked if the design problems in this studio made students understand the problems of historical buildings. Close to 75% agreed .About 10% did not agree. It seems that the design problem managed to make the students more familiar with problems historical building have.

16: The design problem in this studio guided me to learn new approaches to adaptive re-use design problems.

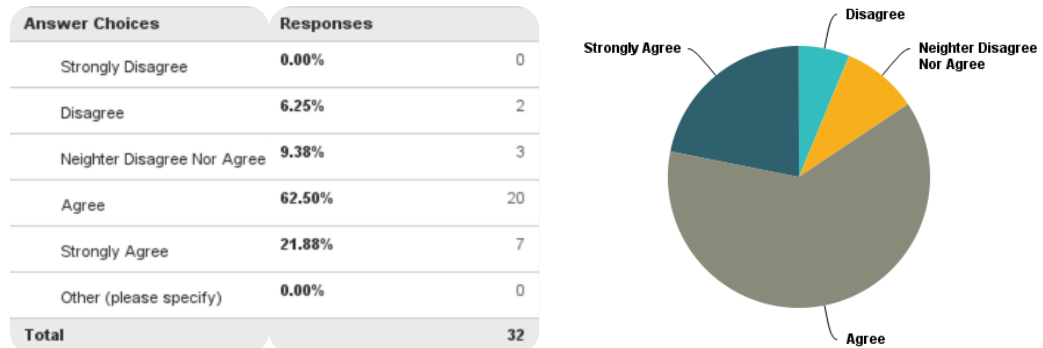


Figure 4.23: The result of question 16

This question asked if the design problem in this studio guided students to learn new approaches to adaptive re-use design problems. 85% of the students selected agree and strongly agree options, which is very positive.

17: The design problem in this studio helped me in understanding the reasons for redefining the uses of old buildings.

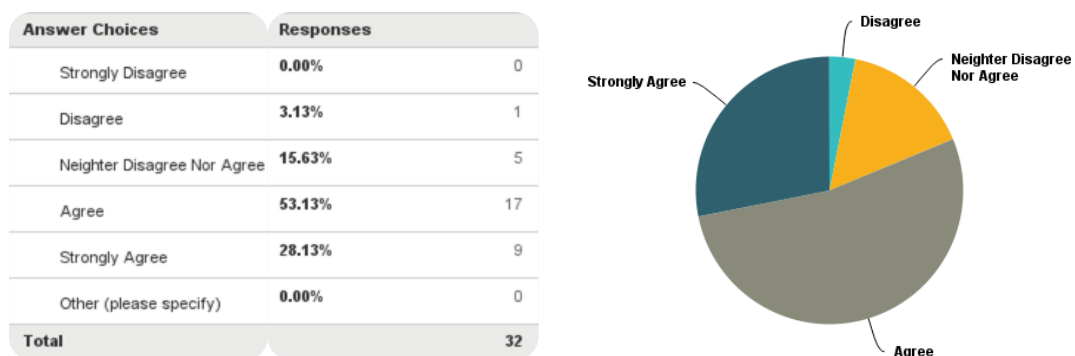


Figure 4.24: The result of question 17

In this question wanted to evaluate if the design problem in this studio helped the students for understanding the reasons of redefining the uses of old buildings. Close to 90% of students agreed about this. Just only 3% disagreed option.

18: The design problem in this studio guided me in designing self-supportive structures within an existing shell.

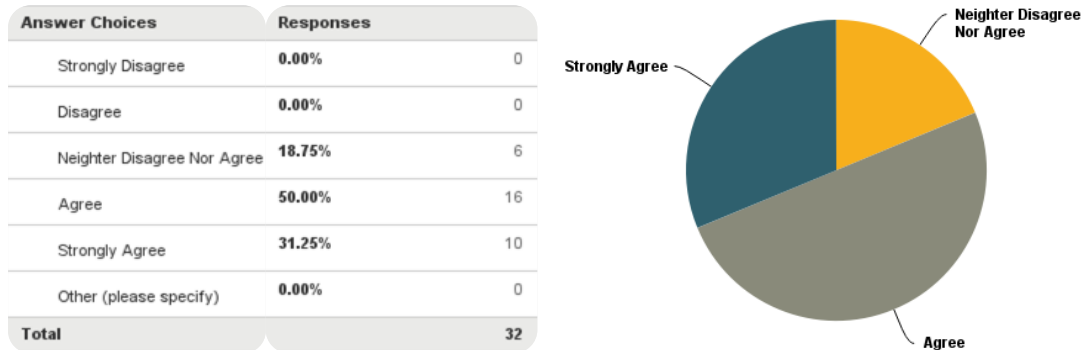


Figure 4.25: The result of question 18

Question 18 asked: The design problem in this studio guided me in designing self-supportive structures within an existing shell. Close to 80% of the students strongly agreed or agreed. About 20% of the students were neutral.

19: The design problem in this studio made me understand that it is my responsibility as a designer to set a balance with the original character of the building and my design proposal.

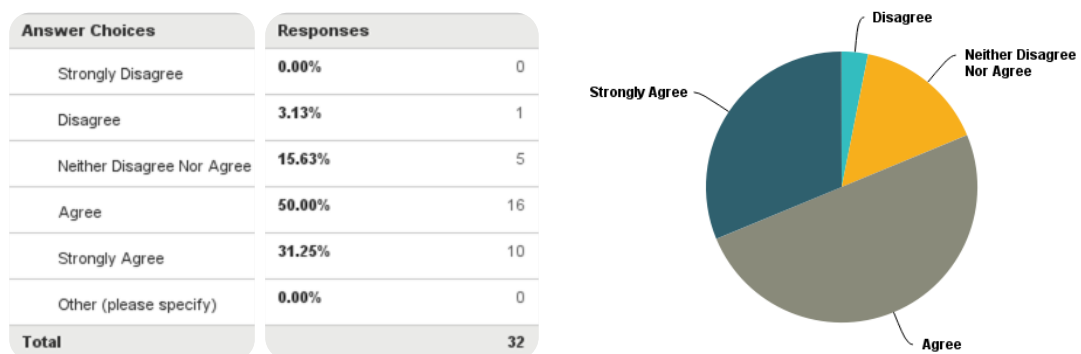


Figure 4.26: The result of question 19

The question asked: The design problem in this studio made me understand that it is my responsibility as a designer to set a balance with the original character of the

building and my design proposal. The answers were strongly positive as 81% of the students selected agree and strongly agree options. Just a few of attendees selected the disagree option.

20: The design problem in this studio increased my awareness of the need for collaboration with architects, mechanical, electrical and structural engineers.

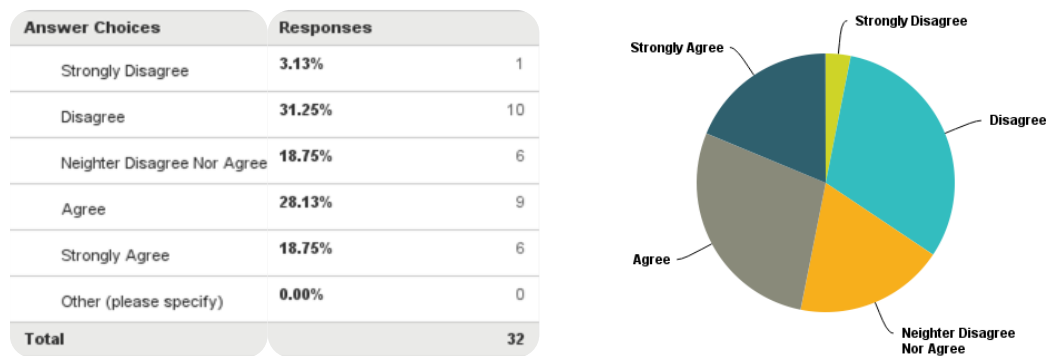


Figure 4.27: The result of question 20

In this question asked 8, the design problem in the studio help to increase the knowledge of students in terms of the need for collaboration with architects, mechanical, electrical and structural engineers. In this case, less than 50% of the students selected agree and strongly agree choices. However, 35% of students presented a negative point of view.

4.5 Discussion of the Findings

The most commonly used space in architectural education is the studio, which functions both as a learning center and as a complex social organization. According to the importance of design studio in interior architecture and also importance of adaptive reuse; the results of the case study findings are discussed below. The text is structured according to the three sources of data: Material sources; interview with the key instructor and the student survey.

Discussion of the course outline:

First it has to be mentioned that the course outline of this course need to have more emphasize and focus on adaptive reuse (the full course outline is in appendix 3) the importance of adaptive reuse in the course outline is not too bold.

Catalog Description:

“Interior design exercises involving projects of relatively low complexity. Problems will be examined in depth focusing on human needs, culture, technology, indoor environment, and the relations with close exterior environment and interior arrangements with either furniture selection or design. Interior arrangements of large public spaces within an existing building with historical value motivate the students to design ‘space within a space’ by proposing extension systems. Project topics may include exhibition halls, sports halls; cultural centers etc. will be addressed”

As it can be seen in the first part of the course outline “Catalog description” the importance of historical value of the building is stated.

Aim and objective:

“Aim of this course is to experience the overall process of design in interior architecture, starting with the existing building, concept development, functional issues, focusing on human needs, culture, indoor environment, human – environment relationships (in term of scale, ergonomics), spatial and formal configuration, interior space organization, lighting, color, technology, internal structure, internal finishing, and construction. The studio provides the students consciousness on contemporary conservation approaches for historical buildings as well as various ways of architectural thinking, creating, design and critical inquiry”

In the aim and objective of the course, it has also mention about contemporary conservation approach for historical building.

GENERAL LEARNING OUTCOMES (COMPETENCES)

On successful completion of the course, the student is expected to develop knowledge and understanding of

- Interior space notion
- Functional organisation
- Conceptual approaches
- Lighting, colour & material knowledge
- Basic structural understanding
- Integration of systems to find a solution with given data user needs.
- Approaches to adaptive re-use of historical buildings
- User Comfort
- Philosophical discussions on different issues.
- Commercial design, Retail Design & Display systems
- Cafe design

Also in general learning outcome it mentioned about approach to adaptive reuse of historical building.

The student survey:

The overall results show that the students have very positive memories about the general quality of INAR 392 design studio, approach and focus on the adaptive reuse. That is also why the majority of them are willing to give recommendation of integrative adaptive reuse to studio learning to other programs.

They also had maximum satisfaction about the clarity of the instructor's expectations from the students; her explanations about the importance of adaptive reuse for interior architecture. The awareness of hidden value of historic building, and also her presentation of the successful contemporary examples from the world. New paragraph in this part, three important questions couldn't get the maximum satisfaction by the students. The first one is about develop an understanding of the relationship between adaptive re-use issues and sustainability by the instructors, the second one was the necessary forms of collaboration with other professionals (such as architects, engineers, archeologists, artists) and the last one was about, encouraging the student in terms of creativity through limiting the intervention to the existing old building by the instructors.

The third part of the questionnaire was about student satisfaction related to the design studio. The students stated generally that they felt challenged and learnt a lot (more than their expectation) about adaptive re-use during the studio course, This studio course has raised students interest in the adaptive re-use aspects of interior architecture and students believe that what they were asked to focus on during this studio course was important for their profession. This is a very positive outcome of the student survey.

The fourth part of the questionnaire was related to the design problem in design studio. The majority of the student mentioned that the design problem in the studio opened their eyes about the possible mistakes if they could have done , the design problem in the design studio , made the students understand the problems of historical buildings, and guided them to learn new approaches to adaptive re-use : it helped the students in understanding the reasons for redefining the uses of old

buildings and designing self-supportive structures within an existing shell , and also how they can set a balance with the original character of the building and with their design proposal.

Discussion of the Results of the interview with the key-instructor

The instructor played a key role for understanding both the literature and the student survey. It functions just like a bridge or a structure which connects and holds many different pieces of information together.

When related to the observation of the studio or initial discussion with the students the summary of the key points of the interview overlap with each other, however when compared with the content of the course outline it was observed that the interview yielded much more information than the course outline.

Actually; at the pre final jury stage; one of the instructors who was a jury member; mentioned and suggested that the summary of the keywords and key concepts derived from the interview could be used for revising the expected learning outcomes of INAR392 course. These keywords and key concepts are listed below:

- High potential of Cyprus with its many historical buildings
- Necessity of sensitivity about historical buildings
- Need for supervising this course with other theoretical courses
- Need for collaboration of interior architects with other, like architects, civil engineers, mechanical and electrical engineers
- Need to inspire the students by showing and contemporary successful examples of adaptive reuse
- Explaining the importance of the old building
- Necessity for teaching the student to design self-supportive structure

- Importance of forcing the student to be creative in limited context
- Significance of learning how to balance the character of the old building and with the new character developed through design
- Successful design as a result of enjoying the course
- Understanding the background of historical buildings

As summary it can be mentioned that, there is a conflict between the view point of the instructor and students in some parts such as; pay attention to the sustainability, creativity and also collaboration of interior architecture and other department. It can be mentioned that more emphasis on historical building should be given more. To increase the general efficiency for this design studio, the instructors have to focus on the weak points of the class; hereby it can be useful both for the student and also their treatment with the heritages.

In particular the study aimed to establish to what extend INAR392 participants , archives the program and the course outline prescribed aims and learning outcome, to highlight any aim not your achieved and through reflecting of why this might be whereas What is a barrier for adaptive reuse is very important to education. Fundamental to any quality of learning that implemented in any school and the educational setting is the recognition and acceptance of the importance of collecting feedback from the students about their study experience supporting the acceptance is a significant way of research which shows the strong correlation between classroom environment students learning and satisfaction , this study shows how information providers and in roll to address barriers to learning , what are the barriers to learning to students of adaptive reuse , maybe they are too young to appreciate cultural

heritage ,maybe they are afraid of losing their creativity maybe they are not exposed to inspiring example , or even maybe their educational background.

Whereas as it also indicate in ICOMOS guideline there is a need to impart knowledge of conservation attitudes and approaches to all those who may have a direct or indirect impact on cultural property, the practice of conservation is interdisciplinary; it therefore follows that courses should also be multidisciplinary. Professionals, including academics and specialized crafts persons, who have already received their normal qualification will need further training in order to become conservationists; equally those who seek to act competently in historic environment.

Conservationists should ensure that all artisans and staff working on a monument, ensemble or site respect its significance and also Training in disaster preparedness and in methods of mitigating damage to cultural property, by strengthening and improving fire prevention and other security measures, should be included in courses.

Chapter 5

CONCLUSION

The purpose of this study was to examine the awareness, knowledge and skills associated with architectural heritage conservation in relation to learning interior design (in INAR 392 course); mainly from the viewpoint of a key instructor and students who took this course. In this way, it was hoped that, a general summary providing an overview of the important key-concepts and their influence on learning in the studio will be provided and used as a motivational guide by other researchers, academicians and administrators who are interested in the topic.

With this aim in mind, this thesis first described in detail literature about adaptive reuse as a contemporary way for architectural heritage conservation and its education. It first introduced the first theoreticians, who touched the subject and then provided a definition of adaptive reuse followed by closely related terms explanations. Consequently, the advantages and disadvantages of adaptive reuse were discussed and summarized. As a second part of literature; architectural heritage conservation education issues in general and in specific as related to the “Guideline for education and training in the conversation of monument ensemble and site” of ICOMOS were introduced. These were then related to interior design education and the design studio learning.

Students are one of the important stakeholders in higher education. It's important to recognize their views while monitoring and revising the learning. The nature of adaptive reuse itself and its education are two very important subjects for interior design education.

Interior design learning within a studio context is a "student centered" one, where "learning by doing" (as earlier mentioned through the expression of Schon), is very important. Focusing on students views and understanding to which extent they could understand and thus relate the key-issues of adaptive reuse to their learning was an important aspect of this research. Also, being a university student in a very historical city, such as Famagusta, doubled the significance of this aspect.

Initially, the researcher, who came from an archeological educational background, absolved many casual visits to the adaptive reuse focused interior design studio. Her personal observations and conversations in the studio with the students helped her to understand how learning works within a studio culture. This experience, merged with her readings of literature, formed the basis of the semi-structured interview guide, she prepared for the interview with the key-instructor, who had initiated the idea of fixing adaptive reuse to studio learning as an obligatory act. The interview with the key-instructor proved to be a very beneficial and helpful step for the progress of the thesis. Most of the information, which was obtained from this interview was later used to deepen literature readings and to develop a questionnaire, which was later prepared and distributed to the students via an online application called Survey-Monkey.

The results of this study show that, what is learnt in INAR 392 course is of very high value and it was a very meaningful decision of the key-instructor to move ahead with her idea. Both the interview with the key-instructor and student survey revealed, the positive effect of integrating adaptive reuse learning to interior design studio.

This study concludes with the below results:

- The study yielded very positive results from student feedback.
- Interview with the key instructor justified the need for learning adaptive reuse, which was something also revealed in literature survey (overlap of information in a positive sense).
- Student views revealed information about the need for more effort in INAR 392 in three main areas: Understanding the need for collaboration with the other members of the design team, a perceived need of the students, to be more openly motivated about creativity by the instructors, and understanding the relation of adaptive reuse to sustainability.
- The fact that, the relation of INAR 392 course to adaptive reuse could be more emphasized in the course outline in two main parts; both in the catalogue description and in the part where the aim of the course is explained.
- Interior design studio courses are very important tools for applying the integrated approaches in conservation education, which promote students' abilities in deeply understanding the heritage significance and revitalizing its values.
- “Adaptive reuse” students appreciate learning how to deal with heritage elements within its context.

This thesis further recommends the following:

- Parallel to the suggestions of the key-instructor interviewed, more studies can be done on the possibilities of adding more courses to the EMU-DIA curriculum, theoretical and/or practical to foster learning in the adaptive reuse focused interior design studio.
- It would be meaningful to find ways of collaboration with other team members in the department or university, or other local bodies related to architectural heritage conservation, to develop an archive and or documentation center for providing measured drawings of old buildings with heritage value, reference collections, etc.
- Including more instructors in the educational team with sound theoretical knowledge and practical experience in conservation.

Within EMU-DIA, the results of this study modestly indicates the possibility of organizing a team of skill leaders in order to work together and prepare a framework document, based on the “Guidelines, for education and training in the conversation of Monuments Ensembles and Sites” (ICOMOS documents, 1993); and “Principles for Capacity Building through Education and Training in Safeguarding and Integrated Conversation of Cultural Heritage (ICOMOS-CIF Capacity Building, 2013).

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APPENDICES

Appendix 1: Full Interview with “Assoc Prof. Dr. Özlem Olgaç Türker”

Interviewee Background

How long have you been in your present position at Eastern Mediterranean University?

As an instructor from 2003. So, it has been eleven years as “full time”. Before, I was a research assistant. With that, we can add five years more.

What is your field of study?

Adaptive reuse is one of them and vernacular architecture, cultural tourism and flexibility. These are my fields of study.

How are you involved in teaching, learning and assessment here?

Since 2003. No, actually since 1997, as I was here as a research assistant.

What motivates you to use innovative teaching and/or assessment techniques in your teaching?

Every semester we discuss what were the problems of that semester or what were the difficulties we have faced and hence improve and overcome these problems. We generally discuss with our friends. We reads and check what the others do to make it better.

What was your main aim to open this course?

I think that Cyprus as an island, has this high potential. There many old buildings, which need to be reused and we (as a department) are graduating designers, architects and interior architects. I f our graduates are not even aware of the value of these buildings, they can make wrong things which cannot be returned and the outcomes will not be reversible. So, I thought that awareness is necessary. They need to experience the problems of the historical buildings and learn how to approach them in adaptive reuse projects in the undergraduate level. So, I offered that this will be a part of the obligatory subjects that we had.

How did you personally come to develop the course? When was this? Which year did you decide?

Before 2010, when I was the head of department I think I was doing it like that (focusing on adaptive reuse in my design courses) but it was not obligatory. After 2007 and before 2010... Actually at certain designs we were dealing with historical building but it's not an obligatory course. When Nurten Hanım and Ahmet were here... We offered that it will be the subject of 392, after I think 2008 or 2009 and something like that.

Are there any other people who inspired you for open this course? What was your instinct? How did you arrive to this idea of making it an obligatory part of the design studio?

When I was a student in Istanbul in all projects we were expected to be sensitive to the historical context. So it was an approach of Istanbul Technical University then, when I was studying architecture. Maybe the first seeds were then and then when I was studying my PhD it was about sustainability, continuity issues of vernacular traditional environment... So, I had this way of look and when I was observing around the role of interior designers in existing buildings, I could see that they could totally change the form, character and value of an existing building. And, if this was a historical building, its much more important. And, that's why I wanted to make this.

Departmental Perspective:

What were some of the major challenges you were faced with, in order to focus on adaptive reuse issue in interior architecture department?

Actually, this course is alone. It's not supported by any other theoretical courses; to give the student that theoretical background enough. So, we are trying to squeeze the broad information to only a few lectures and thus, it can only stay at awareness level. So, if it was supported by other "core" courses and they could experience, they could research about it more, it would be stronger I think. I have difficulty in giving this concept in only one design course.

Which difficulties did you face while opening this course?

Actually, the biggest difficulty is generally finding (historical) buildings with drawings. Because (earlier) we tried to give buildings without drawings and let the students measure the buildings. But we lost so much time at the beginning of the semester and then the design course was squeezed too much. Besides, the students, after the measuring the building thought that they make the analysis and that it's the whole process, because they spent too much energy. And we couldn't make them to do a good analysis after the measured drawings. So we started giving them buildings with existing drawings so that, we gain time. But it's really hard to have those buildings, because most of the buildings are without drawings here... Historical buildings... That's one of the most important difficulties. I don't know if there is another one... Maybe, the second thing is the approach of instructors are so different here. Contemporary conservation needs a contemporary approach. So if the instructors who are coming as jury members are not aware of this or if they didn't have researches on this, they might give a different way (direction) to the student. And, it's hard to have enough number of jury members who are actually parallel to this course.

How was the collaboration of interior architecture department with you for opening this course?

They were very positive. I mean all members supported this idea. They were also putting attention that interior architects have to take role in adaptive reuse projects...

Interior designers need to be included in adaptive reuse projects; not only architects... Restoration is OK... An expertise... But interior architects need to be included in the jobs; so they were supporting it...

What is your opinion? I mean... Are the restorators and architects not enough? Why interior architects need be involved?

Because, the atmosphere creators are the interior designers; interior architects. So, architects' education are now much more upper scale they stay in 1/200 and they rarely come to 1/50. Interior architects are the ones who should be dealing with the real details, materials and those effects of the materials when coming together. So, I'm not saying architects should not be involved but that they should be together.

Collaboration with not only architects but also mechanical engineers and electrical engineers. A teamwork is required when dealing with the historical building...

Most of the architecture schools include courses about that but most of the schools of interior architecture do not. But in the market, interior architects can also be faced with renovation and adaptive reuse projects... So I think, they should be aware and sensitive.

Assessment (of the Learning Outcomes):

How do you go about assessing whether students grasp the material you present in the class – regarding adaptive reuse?

From their designs, I'm trying to follow... Maybe, I'm not sure whether they grasp or not. That's why I answered in the previous question that this concept should be supported by other lectures as well. Because some of them get that concept, and some of them do not. I notice that, they cannot grasp that idea only with a few lectures. I cannot be sure. If they didn't, I try to guide them by giving critics in their designs.

How do you guide the other instructors while teaching this course?

There should be different projects and different subjects for several times to gain experience.

Teaching and Learning Adaptive reuse

How do you think adaptive reuse can be attractive subject for the students?

I think, once the students see the contemporary and successful examples they're already inspired. Because, what they see around are empty, deteriorated, unused, or functionally obsolete historical buildings. And, they don't notice the potential of those buildings; how they can become more contemporary by extensions, additions or adaptations. But, once they see good examples and successful examples, I believe, they can see the potential of the existing surrounding ones, so they can be motivated to welcome this issue.

How do you motivate young people for absorbing a certain sensitivity regarding adaptive reuse?

Again, by explaining the importance of the values behind the buildings. Why these historical buildings are important for our future etc... I try to give those concepts like "historical" values, "cultural" values, "documentary" values... These buildings have different values and the rarity of them! We don't have enough examples of these. So, I try to show them how important these buildings are...

So, I think at first before starting the course, you give the students a lecture, so that they get familiar with this... Yes?

Actually, it is not at the very beginning. Because our students are gathered a little bit late, so I wait a few weeks, so that everybody is in the studio and then I give this lecture. And generally the first weeks, we do the other things like; program development or concept development or user analysis etc., which don't need to be connected to the building and then after they are gathered, we go to the building and we give those lectures.

In the Adaptive reuse course what would you like the students to experience?

I generally don't let them to get support from the historical walls and if they're going to make a mezzanine floor or they're going to create spaces, I force them to design a space within space. Even though the building is not a monumental one, I treated like as if it is a monumental one. In this way, the students are forced to design self-supportive structures within an existing shell so that, when they are faced with the more important monumental buildings, they will know how to manage. Because, if they get support from the historical walls, or if they make openings or if they can change the roof and everything, they will not to understand the limitation of these kind of buildings. So, I generally limit them and try to force their creativity within a limited context. In this way they can see and say for example "... Ohhh, Ok. We cannot put a nail into this wall..." I try to give them that message.

What would you expect the student to learn at the end of the course?

Most probably the new approaches... How to intervene an existing building... I mean, if they are going to make an addition; how this is going to be... If, they're going to give a new character; how this can be balanced with the original character? Specially, the dominance of the designer is very important. Because, the students generally like to put their stamp in the building... To give a character. But here, they have to set a balance with the existing original character of the building, which needs to continue and the new character which the students will bring. So that there is a balance there... I think the most important thing is to experience that balance... To learn how to balance the new with the old.

Are the students enjoying the course?

Laughing... I think so. I hope so. Actually from the online course and instructor evaluations, I get positive responses. I think so... Also from the results of what they design... If they did not like it, they wouldn't design it I think.

What kinds of difficulties are students facing during this course?

They have difficulty, first of all in understanding the historical building. Because, it's not something that they are used to. They're generally working in reinforced concrete buildings and they somehow know columns beams etc. But this time, is not the skeleton structure. It's a load bearing structure and they cannot do openings wherever they like and they struggle with these limitations. One of them is this is one... The second one, is continuing that original, authentic atmosphere. So again, they need to understand the intangible values of the building... Such as touching the memory of the building, the social background of the building... How people used to live there... Or how people used that building... They need to make research and understand the background the background of the building so they can sustain it to today. I think that's one of the other difficulties they face...

Do the other jury members ask questions to students, specific for adaptive reuse? Are they trained to evaluate these issues?

It depends on the member. That was one of the problems I was mentioning earlier. I mean some of them are aware and some of them are not. Some have a sensibility and know about the learning outcomes that we are expecting. But some of them are not aware, so they can change the focus of the design to another point.

Are they trained to evaluate these issues?

Not all of them. Because we have experience at different levels...

What are the problems in the evaluation of this course? Do you think the design of the evaluation criteria of the course should also have a special focus?

Yes. I think so. I mean in addition to all other design evaluating criteria which should be in all levels, the sensitivity to the historical building should be an important concept... Should be an important evaluation item... And its' weight should be important. It should not be something to be ignored...

It should be one of the most important factors shaping the concept of the students' design approach and also when they are solving the structures... It should be reflected in each item I think...

How this course can help the students for their job in the future?

I think, if there is an adaptive reuse project in their portfolio, this can be an advantage. Because in most offices, they have to deal with adaptive reuse projects. Specially in the environments like Istanbul, Cyprus, where there are many historical buildings... And Iran... Also, I believe it can affect positively their applications...

What advise would you offer for improving this course?

More lectures would be may be better... If I had time I would prepare more lectures with more examples and contemporary issues. And maybe invited guests who are

experienced in adaptive reuse projects. And more trips to the existing successful adaptive reuse projects...

Apart from you, who can be approached? Who would you advise?

Kağan Hoca... He knows the essence... Özge Cordan is an interesting name... And as far as I know Müge Hanım... Also Cultural University. Zafer Hoca... They also have adaptive reuse projects...

If this research was a kind of a gift to you... What do you think this study should not leave out? What this study is trying to do is to tell the story of this adaptive reuse focused design studio course... trying to emphasise its importance and to be an educational motivational guide...as a nicely summarized example...

Are you contacting also the students? May be more number of graduate students can be approached with a well structured questionnaire... There are many graduate students of INAR392.

*(This could actually be a way of getting very good feedback for the department...)
So we should contact graduates?*

You can select from students from different semesters. You can ask for the names of the students from department secretary...

Students with A till B- grades...

☺)) Yes, that can be a good criteria. Because that means that the learning outcomes were met...

Also, it can be questioned if they felt any difference between other courses...Because that is the only design course with a special focus...

Did they also feel what I was mentioning them? What I wanted them to? I really wonder that... ☺ And already if they are working, you can ask them... if they are benefiting from this course... if it was useful for them or not... e.g. when applying for jobs...

Thank you for your time...

Appendix 2: Guidelines for education and training in the conservation of monument ensemble and site

The General Assembly of the International Council on Monuments and Sites, ICOMOS, meeting in Colombo, Sri Lanka, at its tenth session from July 30 to August 7, 1993;

Considering the breadth of the heritage encompassed within the concept of monuments, ensembles and sites;

Considering the great variety of actions and treatments required for the conservation of these heritage resources, and the necessity of a common discipline for their guidance;

Recognizing that many different professions need to collaborate within the common discipline of conservation in the process and require proper education and training in order to guarantee good communication and coordinated action in conservation;

Noting the Venice Charter and related ICOMOS doctrine, and the need to provide a reference for the institutions and bodies involved in developing training programmes, and to assist in defining and building up appropriate standards and criteria suitable to meet the specific cultural and technical requirements in each community or region;

Adopts the following guidelines, and Recommends that they be diffused for the information of appropriate institutions, organizations and authorities.

AIM OF THE GUIDELINES

1. The aim of this document is to promote the establishment of standards and guidelines for education and training in the conservation of monuments, groups of buildings ("ensembles") and sites defined as cultural heritage by the World Heritage Convention of 1972. They include historic buildings, historic areas and towns, archaeological sites, and the contents therein, as well as historic and cultural landscapes. Their conservation is now, and will continue to be a matter of urgency.

CONSERVATION

2. Conservation of cultural heritage is now recognized as resting within the general field of environmental and cultural development. Sustainable management strategies for change which respect cultural heritage require the integration of conservation attitudes with contemporary economic and social goals including tourism.

3. The object of conservation is to prolong the life of cultural heritage and, if possible, to clarify the artistic and historical messages therein without the loss of authenticity and meaning. Conservation is a cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context.

EDUCATIONAL AND TRAINING PROGRAMMES AND COURSES

4. There is a need to develop a holistic approach to our heritage on the basis of cultural pluralism and diversity, respected by professionals, craftspersons and administrators. Conservation requires the ability to observe, analyze and synthesize. The conservationist should have a flexible yet pragmatic approach based on cultural consciousness which should penetrate all practical work, proper education and training, sound judgement and a sense of proportion with an understanding of the community's needs. Many professional and craft skills are involved in this interdisciplinary activity.

5. Conservation works should only be entrusted to persons competent in these specialist activities. Education and training for conservation should produce from a range of professionals, conservationists who are able to:

- a. read a monument, ensemble or site and identify its emotional, cultural and use significance;
- b. understand the history and technology of monuments, ensembles or sites in order to define their identity, plan for their conservation, and interpret the results of this research;
- c. understand the setting of a monument, ensemble or site, their contents and surroundings, in relation to other buildings, gardens or landscapes;
- d. find and absorb all available sources of information relevant to the monument, ensemble or site being studied;
- e. understand and analyze the behaviour of monuments, ensembles and sites as complex systems;
- f. diagnose intrinsic and extrinsic causes of decay as a basis for appropriate action;
- g. inspect and make reports intelligible to non-specialist readers of monuments, ensembles or sites, illustrated by graphic means such as sketches and photographs;
- h. know, understand and apply Unesco conventions and recommendations, and ICOMOS and other recognized Charters, regulations and guidelines;
- i. make balanced judgements based on shared ethical principles, and accept responsibility for the long-term welfare of cultural heritage;
- j. recognize when advice must be sought and define the areas of need of study by different specialists, e.g. wall paintings, sculpture and objects of artistic and historical value, and/or studies of materials and systems;
- k. give expert advice on maintenance strategies, management policies and the policy framework for environmental protection and preservation of monuments and their contents, and sites;
- l. document works executed and make same accessible;
- m. work in multi-disciplinary groups using sound methods;
- n. be able to work with inhabitants, administrators and planners to resolve conflicts and to develop conservation strategies appropriate to local needs, abilities and resources;

AIMS OF COURSES

6. There is a need to impart knowledge of conservation attitudes and approaches to all those who may have a direct or indirect impact on cultural property.
7. The practice of conservation is interdisciplinary; it therefore follows that courses should also be multidisciplinary. Professionals, including academics and specialized craftspersons, who have already received their normal qualification will need further training in order to become conservationists; equally those who seek to act competently in historic environment.
8. Conservationists should ensure that all artisans and staff working on a monument, ensemble or site respect its significance.
9. Training in disaster preparedness and in methods of mitigating damage to cultural property, by strengthening and improving fire prevention and other security measures, should be included in courses.
10. Traditional crafts are a valuable cultural resource. Craftspersons, already with high level manual skills, should be further trained for conservation work with instruction in the history of their craft, historic details and practices, and the theory of conservation with the need for documentation. Many historic skills will have to be recorded and revived.

ORGANIZATION OF EDUCATION AND TRAINING

11. Many satisfactory methods of achieving the required education and training are possible. Variations will depend on traditions and legislation, as well as on administrative and economic context of each cultural region. The active exchange of ideas and opinions on new approaches to education and training between national institutes and at international levels should be encouraged. Collaborative network of individuals and institutions is essential to the success of this exchange.
12. Education and sensitization for conservation should begin in schools and continue in universities and beyond. These institutions have an important role in raising visual and cultural awareness - improving ability to read and understand the elements of our cultural heritage - and giving the cultural preparation needed by candidates for specialist education and training. Practical hands-on training in craft work should be encouraged.
13. Courses for continuing professional development can enlarge on the initial education and training of professionals. Long-term, part-time courses are a valuable method for advanced teaching, and useful in major population centres. Short courses can enlarge attitudes, but cannot teach skills or impart profound understanding of conservation. They can help introduce concepts and techniques of conservation in the management of the built and natural environment and the objects within it.
14. Participants in specialist courses should be of a high calibre normally having had appropriate education and training and practical working experience. Specialist courses should be multidisciplinary with core subjects for all participants, and

optional subjects to extend capacities and/or to fill the gaps in previous education and training. To complete the education and training of a conservationist an internship is recommended to give practical experience.

15. Every country or regional group should be encouraged to develop at least one comprehensively organized institute giving education and training and specialist courses. It may take decades to establish a fully competent conservation service. Special short-term measures may therefore be required, including the grafting of new initiatives onto existing programmes in order to lead to fully developed new programmes. National, regional and international exchange of teachers, experts and students should be encouraged. Regular evaluation of conservation training programmes by peers is a necessity.

RESOURCES

16. Resources needed for specialist courses may include e.g.:

- a. an adequate number of participants of required level ideally in the range of 15 to 25;
- b. a full-time co-ordinator with sufficient administrative support;
- c. instructors with sound theoretical knowledge and practical experience in conservation and teaching ability;
- d. fully equipped facilities including lecture space with audio-visual equipment, video, etc. studios, laboratories, workshops, seminar rooms, and staff offices;
- e. library and documentation centre providing reference collections, facilities for coordinating research, and access to computerized information networks;
- f. a range of monuments, ensembles and sites within a reasonable radius.

17. Conservation depends upon documentation adequate for understanding of monuments, ensembles or sites and their respective settings. Each country should have an institute for research and archive for recording its cultural heritage and all conservation works related thereto. The course should work within the archive responsibilities identified at the national level.

18. Funding for teaching fees and subsistence may need special arrangements for mid-career participants as they may already have personal responsibilities.

Appendix 3: INAR 392 Course Outline

CATALOGUE DESCRIPTION

Interior design exercises involving projects of relatively low complexity. Problems will be examined in depth focusing on human needs, culture, technology, indoor environment, and the relations with close exterior environment and interior arrangements with either furniture selection or design. Interior arrangements of large public spaces within an existing building with historical value motivate the students to design 'space within a space' by proposing extension systems. Project topics may include exhibition halls, sports halls; cultural centers etc. will be addressed.

AIMS & OBJECTIVES

Aim of this course is to experience the overall process of design in interior architecture, starting with the existing building, concept development, functional issues, focusing on human needs, culture, indoor environment, human – environment relationships (in term of scale, ergonomics), spatial and formal configuration, interior space organisation, lighting, colour, technology, internal structure, internal finishing, and construction. The studio provides the students consciousness on contemporary conservation approaches for historical buildings as well as various ways of architectural thinking, creating, design and critical inquiry.

GENERAL LEARNING OUTCOMES (COMPETENCES)

On successful completion of the course, the student is expected to develop knowledge and understanding of:

- Interior space notion
- Functional organisation
- Conceptual approaches
- Lighting, colour & material knowledge
- Basic structural understanding
- Integration of systems to find a solution with given data user needs.
- Approaches to adaptive re-use of historical buildings
- User Comfort
- Philosophical discussions on different issues.
- Commercial design, Retail Design & Display systems
- Cafe design

On successful completion of the course, the student is expected to develop **skills** in:

- Critical thinking on design issues

- Communication by expressing their creative ideas verbally or visually through Technical drawings and Modelling
- Solving complex problems of interior design

On successful completion of the course, the student is expected to develop **abilities** of:

- Promptness
- Uniqueness in design
- Respecting others ideas

On successful completion of this course, the student is expected to develop **appreciation** of (and/or **respect for values** of):

- Creativity
- Working discipline (participation in the studio program, idea exchange via critiques, etc.)
- Architectural / design justice
- Architectural / design ethics

LEARNING / TEACHING METHOD

The course is organized in two half day design studio, where the students are encouraged to study in the studio and get individual and group critics about their design proposals. Students work individually on the assigned design project under methodological surveillance and regular consultations provided by studio tutors. Students are expected to work actively in finding respective data, seeking additional consultations, and making surveying. Architectural quality and originality of the projects are aimed at the end of the semester. Through two projects that are the **‘Warm up project’** and the **‘Interior Design Project’** the methods listed below will be experienced:

- Researches on case studies
- Researches on philosophy
- Researches on technical information
- Studies on the design problem
- Critics by instructors
- Group discussions led by instructors
- Presentations (verbal, graphics and models)

Appendix 4: Online Questionnaire

1. The general quality of INAR 392 Course (when compared to other studios)

- Excellent
- Good
- Average
- Fair
- Poor
- Other (please specify)

2. The general approach and focus on the “adaptive re-use” concept within this course

- Excellent
- Good
- Average
- Fair
- Poor
- Other (please specify)

3. I would recommend other interior architecture programs to have a studio like this one (with special focus on adaptive-reuse)

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

4. The instructor expressed clear expectations for my learning and performance related to adaptive re-use issues

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree

- Strongly Agree
- Other (please specify)

5. The instructor clearly explained the concept and importance of adaptive re-use for interior architects

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

6. The instructor contributed to improving my awareness of the hidden values (historical, cultural and economic) of old buildings both in Cyprus and in the world

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

7. The instructor helped me to develop an understanding of the relationship between adaptive re-use issues and sustainability

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

8. The instructor challenged me to think about the necessary forms of collaboration with other professionals (such as architects, engineers, archeologists, artists)

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

9. The instructor encouraged me in terms of creativity through limiting my intervention to the existing old building

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

10. The instructor inspired me by presenting many contemporary successful adaptive re-use examples from the world

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

11. I felt challenged and learnt a lot (more than I expected) about adaptive re-use during this studio course

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

12. This studio course has raised my interest in the adaptive re-use aspects of interior architecture

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

13. I believe that what I was asked to focus on during this studio course was and still is important for my profession

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

14. The design problem in this studio opened my eyes regarding the possible mistakes and harm I could do as an interior architect, if I had no knowledge and experience related to adaptive re-use

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

15. The design problem in this studio made me understand the problems of historical buildings

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree

Other (please specify)

16. The design problem in this studio guided me to learn new approaches to adaptive re-use design problems

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

17. The design problem in this studio helped me in understanding the reasons for redefining the uses of old buildings

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

18. The design problem in this studio guided me in designing self-supportive structures within an existing shell

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

19. The design problem in this studio made me understand that it is my responsibility as a designer to set a balance with the original character of the building and my design proposal

- Strongly Disagree
- Disagree

- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)

20. The design problem in this studio increased my awareness of the need for collaboration with architects, mechanical, electrical and structural engineers

- Strongly Disagree
- Disagree
- Neither Disagree Nor Agree
- Agree
- Strongly Agree
- Other (please specify)