

## BASIC DESIGN EDUCATION PARAMETERS IN TURKEY

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**Öz:** Tasarım, varolan problemin getirdiği sınırlılıklar içinde ve belirli hedefler doğrultusunda, zihinde oluşturulan birtakım resimlerin somut ve özgün birer ürüne dönüşme sürecindeki denemelerdir. Bu keşif ve deneylerin başarılı bir sonuca varabilmesi için tasarımcının önceki deneyimlerinden ve bilgisinden yararlanması gerekmektedir. Bunun ilk şartı ise, tasarımcının tasarım eğitimi veren kurumlarda- üniversitelerin ilgili bölümlerinde- görsel ve işlevsel estetik, teknik yeterlilik, ergonomi, üretim vb. konularda o günün gerekliliklerini karşılayabilecek ölçüde yetişmesidir. Eğitimi tamamlayan öğrenci, eğitimi sırasında edindiği bilgiler ile birlikte profesyonel hayatında tasarımlarını ahlaki ve etik kurallara uygun bir biçimde hayata geçirecektir. Kendi iç dünyasını, farklı bağlamlarda biçimlere dönüştüreceklerdir. Ayrıca, tasarım eğitimi, bireylerin gelişmekte olan dünyada düşünmesi, tanımlaması, ilişkilendirmeler yapabilmesi, bilgi ve becerilerini kullanıp uygulayabilmesi, değişmekte olan bir ortamda çalışabilmesi açısından zorunludur. Tasarım eğitiminin ilk basamağı olan temel tasarım eğitimi, tasarım eğitiminin kalitesini belirleme noktasında önemli görülmektedir. Bu çalışma kapsamında öncelikle, tasarım kavramı ve süreci tanımlanacaktır. Ardından, tasarım eğitiminin ilk yılında öğrencilere verilen “temel tasarım eğitimi”; amacı, süreç içinde eğitimin verilmiş biçimindeki değişimler ve iletişimin bu eğitimdeki rolü başlıklarıyla ayrıntılı olarak incelenecektir. Temel tasarım eğitiminin kalitesinin artırılması için yapılabilecekler arasında kavramın rolü, kavramsal öğretilerde kullanılacak metotlar, varolan yöntemlerle birlikte değerlendirilerek tartışmaya sunulacaktır. Temel tasarım eğitimiyle entegre edilecek kavramsal öğretimin tasarım eğitimine katkı ve etkileri sorgulanacaktır.

**Anahtar Sözcükler:** Tasarım, Eğitim, Temel Tasarım, Kavram, Öğrenme Yöntemleri, Bauhaus.

### Introduction

International Council of Societies of Industrial Designers (ICSID) sees it fit to define design as following: “the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange” (Ürük,

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2008). As we can clearly infer from this definition, design plays a vital role in human life and helps people significantly to adapt to changes.

In order for a design to exist, an idea is firstly constituted. However, an unabridged idea lacking a system cannot be converted into a concrete product and fails. In this context, Kahn points out that design creates a system of expressions and principles that make the idea comprehensible by saying that “idea is the backbone of design and its development process.” According to him, design stems from two sources, one of which is the characteristics of nature and the other is mathematics. The most fundamental product designed by nature is organism. Even if each organ in the organism has separate functions, they are the parts of the whole of that same organism (Alexander, 1972).

Design is a plan proposed as a solution to an existent problem. At first it is a Form in the mind. Then this idea is given a shape and eventually the Form is made something real and concrete in the creation process (Tunalı, 2004). So that is why when defining design the process must be described rather than the literal meaning of the word. The process of design is the finalization phase of a design, which may have been thought as a product in mind, or given a shape in the mind in order to prepare a plan or a sketch (Ketizmen, 2002). This process cannot be called a linear one and it causes ambiguity for everyone-professional or not. In order to manage this process, conscious steps must be taken, the complex abstractness must be reduced into as much concreteness as possible to allow it to be controlled and dealt with.

Many disciplines, under which design education is received, put effort into managing the process properly and improving it. Among many design disciplines interior architecture has been taking its place in educational institutions recent year at an increasing pace-especially the foundation universities of Turkey are providing an education with their quotas fulfilled intensively.

Interior architecture education program aims to train individuals with the ability of creating innovative, dynamic, and original designs capable of more functional, wiser and aesthetical solutions for interior spaces. Began to blossom in the 19<sup>th</sup> century, the education was adopted as a teaching program in the 20<sup>th</sup> century thanks to the Bauhaus philosophy.

The goal of the interior architecture design is not only to provide students with information but also teach them how to get to knowledge and how they can develop themselves. Among the primary goals of the design education are to make students begin to embrace such an understanding in their first year of education and to take advantage of the educational process to the highest possible extent. What is expected at the end of this one year educational process is to have had a beneficial design process rather than a good quality of product.

Although this design education in the first year is named differently under various faculties, it is generally called “basic design education”. Basic design course given in the basic design education intends to increase the readiness level

of students up to a certain point, help them recognize their personal traits, and oversee their judgements and get rid of their prejudices (Seylan, 2005).

### **1. The Goals of Basic Design Education and the Relation with Bauhaus Philosophy**

The basic design education is something more than a primarily art education. Because of this, from the first day on it is a tool for students to develop a base for understanding art first and creating artistic products. Here the goal is to make connections on the surface or in the space, between the ingredients – the material - and the thoughts and feelings by means of theories based on general perception (rhythm, direction, ratio, balance, etc.) (Gökaydın, 2002).

Basic design education ought to be evaluated as an experimental process. The goal of the process is to gain the ability to reflect the products of perception and thought. Thus the more experiments-studies, the more and better the perceptions and expressions will be. The success to be gained here is parallel to the theoretical aesthetics education the student receives.

Basic design education is the first step of the design education for design disciplines. The philosophy of education here needs a system which will define the theoretical and practical phases of the education. This system must be simple and have a perception oriented formula.

The first school on art has founded in France in 1671 with the name of French Kingdom Academy. After the closure of this school in 1793, Ecole Des Beaux Arts has opened. Mentor system is valuable for this education program. Two dimensional and symmetric design approach is dominant. Also, it is known that studio system is planned to enhance communication between instructor and student.

As a response to Beaux Arts, Bauhaus is revealed in Germany in 1919. Different from Beaux Arts, students are far from all the conditionings; creativeness, imagination and individual expression opportunity are supported by instructors (Ketizmen, 2002).

Since the first half of 20th century, Gestalt theory took a part in design education and changed especially basic design education. In this theory perception is fundamental issue. Therefore, pureness and easiness is a must for perception in one of the rules of Gestalt called Pragnanz rule. With the help of Gestaltian approach, basic design education had to transform into intelligible and inclusive form. Cognitive processes are valuable than behavioral processes. Especially after the second world war, a different view reveals stating that designers must take a part in social and economical issues much more than in past. And a new education program Ulm, has founded in 1947 in Germany. Beaux Arts is a role model for this new program (Özalp, 2006).

As seen, different education programmes are come up till today. Among these programmes, in Bauhaus, basic design is firstly accepted as a course in design education program. Besides being the birth of interior architecture education,

Bauhaus is the period when the basic design creed/teaching was discovered. According to this teaching, all design based disciplines (industrial design, architecture, interior architecture, sculpting, painting, etc.) need a thorough educational experience in “basic design concepts-their relations” both theoretically and practically. For Bauhaus, calling for an inter occupational study, these experiences should be accumulated in a common pool belonging the all of the disciplines.

Aiming to receive education in design and stepping on to the basic design studio, the student faces a different kind of education system when compared with the previous terms. Previously, in a theoretical education system the students learned the information through memorising. This information whose truthiness was not questioned by the students could later involve in the process of design either positively or negatively. According to the teachings of Bauhaus, preconceived opinions feature a resistance against the new and different while according to the positivist approaches originated in later years conventions and knowledge over years shed light on design and constitute a creative design foresight (Ertek, 1999). Both of these approaches have some point. Nevertheless, it must be remembered that basic design education is, in a sense, the pre-school of the design education. In this school, students ought to be taught that they must realize themselves, they have ideas, and these ideas can be supported by others as well as they might be objected. The main purpose is provide them with an education system appropriate for their own skills, and in which they can stand out, as Denel states it all by saying “after we base our education system on a principle that gives credit to obedient persons whom can be developed in a multi-faceted way and destroys those resisting, not literally but their ideas, we try to reteach the troubled ones what we have been unteaching for years.”

Another goal of this education is to maintain it as workshop training in studios. In this way, the student will think more creatively and productively, will be able to come up with alternatives, and will be provided with an infrastructure in order for him to develop a different system of thinking. By means of workshops that are organised for a defined time in studios, students can scan sources about the subject, can make observation, can make new collaborations in groups. These groups can be conducted with small or large groups depending on the context and process of the workshop. In small group workshops, each member take in charge more, and the group can be controlled easily. Conversely, workshop groups which are broad in subject, groups have more members and if it is possible to work effectively, can have result with much more alternative and improved projects.

Besides short-time workshops, studio places must be designed in proper way for increasing students’ productivity and relaxing for whole of the semester. Therefore, any wall or boundry in non- pysical way should not be placed between students and teachers, they must have a strong communication for any moment in studio time.



*Figure 1.* Basic design course, studio critics in University of Camerino, Italy

In addition, basic design course would not be seen as only a pre course for design education, it also aims to give cultural, social, historical and ideological point of view to the students. Basic design studios also aim to integrate the knowledge and skills gained by students through practicing, form a mathematical logic in the problem solving process, connect the student to the outside world more, encourage them to gain making decisions ability, and more importantly develop their designing skills within the framework of designing philosophies and theories (Hacıhasanoğlu, 2003).

It is expected from students to be practical in the context of problem solving and creative thinking, to be improved in visual memory and observation, to be able to use various drawing techniques and presentation techniques, besides of two-dimensional thinking also be capable of three dimensional thinking and perception, to have knowledge about colour and material.

## **2. The Organization of Traditional Basic Design Education and Other Applied Methods**

Basic design course is an applied course given in a studio environment in line with the other applied design courses. In a studio environment, students are taught to some extent according to the traditional education chart, and then they are directed to applications in which they solve problems based on what they learned. At the end of these applications, various student outcomes are discussed openly and criticized. Students also participate in these. Theoretical knowledge is given at intervals. After each of these intervals, the application phase takes place. The applications are firstly characterized by intangibility, and informative of the principles. Skills gained later serve in functional studies with certain goals and analysing architectural designs (Güngör, 1972).

The education chart that Güngör (1972) points to is a generally accepted chart for basic design education. It regards a plan which advances by presenting technical knowledge to students and practicing them through applications whose phases and outcome products are discussed in order to overcome the deficiencies. The point of this chart is to teach the student the knowledge effectively and ensure them to think logically without memorising—make them notice the faulty parts. In this context, as long as being dependent on the framework that is drawn, applications may vary.

In table 1; the credits, departments and faculties of basic design courses in selected 3 universities in foreign countries are given.

**Table 1:** *European Credit Transfer Systems of basic design courses in selected foreign universities*

UNIVERSITY	FACULTY	DEPARTMENT	ECTS (European Credit Transfer System)	SEMESTER TOTAL ECTS
Parsons Unv.	School of Constructed Environments	Interior Design(BFA)	3	15
Politecnico di Milano	Scuola Del Design	Interior Design	10	35
Columbian College of Arts and Sciences	Interior Architecture and Design Program	Bachelor of Fine Arts	6	12

Credits, departments and faculties of basic design courses in selected 6 universities (3 private and 3 state) in Turkey can be seen at the table below.

**Table 2:** *European Credit Transfer Systems of basic design courses in selected universities in Turkey.*

UNIVERSITY	FACULTY	DEPARTMENT	THEORY	PRACTICE	ECTS	SEMESTER TOTAL ECTS
Anadolu Unv.	Arch. and Design	Interior Arch.	3	3	8	30
ITU	Arch.	Interior Arch.	2	2	6	32,5
Bilgi Unv.	Arch.	Interior Arch.	-	-	10	24
Bilkent Unv.	Fine Arts, Design and Arch.	Interior Arch. and Env. Design	-	-	6	31
Yaşar Unv.	Arch.	Interior Arch. and Env. Design	2	6	10	30
Hacettepe Unv.	Fine Arts	Interior Arch. and Env. Design	4	2	5 (Cred it)	25 (Credit)

In comparison with table 1 and table 2, datas indicate that in selected foreign universities, basic design courses are not divided into two parts, practice and theory. Also, in these universities, except University of Parsons, the ECTS of basic design course has a considerable ratio in total ECTS alike with the selected universities in Turkey. Thus, it can be stated that the belief of the necessity of basic design course in design education is leading in these universities.

To have an idea about the proposed methods of basic design courses in Turkish universities, some examples will be given from the universities. In basic design courses at Bilgi University, it is considered that students can think and plan with design concepts under favour of abstraction and conceptualization of environment they involved in. The limitation of time and datas given to students help them to focus on the theme. Exercises that improve hand and mind coordination are intensely used. Process is valuable as product. Critics in studio, increase students' ability of self- expressions.

The other example will be given from Yasar University. In this studio course, subjects are given to students and expected them to have an observation about the subject before coming to course. After this preliminary work, instructors will give a brief information about the subject and allocate a time for brain storming with students. Therefore, can be provided to have students to think freely without any boundry. After then, it is expected them to work on assignment with the determined datas and restricts of subject. During the semester, students practice on a great amount of assignment. Thus, it is aimed to improve students' rapid and practical thinking, ability of present alternatives.



*Figure 2.* Basic Design Course in Yasar University- 2D Works- symmetric balance, asymmetric balance



*Figure 3.* Basic Design Course- 3D Works- repeat of triangles in rhythmic order

Finally, methods of basic design course at Anadolu University are mentioned. The semester begins with line and tone practices; concepts like surface, volume and mass are given correlated with the line. After each concept, memoribility is provided by practices.

Basic design studio involves some assignments. At the beginning of each of these assignments, advisors set out goals, expectations, general mechanisms and

criteria to be fulfilled as well as the qualities. This can be called as completing “the homework / mission”. Throughout the designing process, the advisor meets with the students individually or in groups. These meetings might be either in the form of desk criticisms or clipboard criticisms. It should be defined that the student performance level is the primary parameter in the basic design studio.

In this context, there are activities which involve fundamental geometry—basis of basic design-(point and lines), intersecting lines and linear elements, direction, etc. and then plane creating techniques, and creating textures. Another important aspect is measuremental and proportional values. In addition to that; colours, colour values, primary-secondary colours, bright and cold colour tones are thought about and these colours are applied in accordance with basic design principles (rhythm, hierarchy). Besides; contrasting through shapes, studying rhythm, depth, and surface- shape relationship, etc. are subject to practice. After perceiving the relationship between these concepts; transparency, lineament, dominancy, repetition, visual equality balance (symmetry-asymmetry) etc. are analysed. Studies are carried out in order to provide understanding of structure, modularity, geometry, void-solid, perception of volume, and perception of space-place.

With the development of technology, as the other areas of education, also in design, forms are changed. Especially with 90s, technology is seen as a valuable data for design. Computer aided designs, are participated in design education for the aim of help to traditional education forms besides of them. Under favour of this media, designs are improved in much more shorter time, alternatives can be produced easily and the flexibility in design process can increased.

Beyond computer aided design, “digital design” take a part in design education rapidly. In 2000, FEIDAD Award, the Far East International Digital Architectural Design Award has been launched. The aim of the Award is to find projects investigating digital concepts such as computing, information, electronic media, hyper, virtual, and cyberspace for defining and discussing future spaces in the digital age (Liu, 2006).

For having an unique impacts of digital design, a search began in new educational frameworks. So many researchers and educators pointed out the need of digital design in architectural design education. Design computation and digital design had a crucial impact on the development of theoretical; computational and cognitive approaches by so many researchers as a foundation for design education and pedagogy. Digital architecture as a challenge for design pedagogy: theory, knowledge, models and medium (Oxman, 2008).

Today, digital methodologies are enhancing definite capabilities of generative and performative processes that were never available in previous conventional, paper-based methods. By this way, they are also changing the traditional processes and sequence of conventional design (Oxman, 2008).

Students need to use digital techniques for understanding how computing can provide architecture's diverse endeavours and thinking modes. Students can



explore and present design ideas fluidly using digital and traditional media, and they must understand conceptual frameworks and strategies to approach new technology (Oxman 2008).

Not only students, schools also have dramatically responsibility about digital education. They must provide networking and output devices such as printers, plotters and projectors and training on their use.

Finally, schools need to have a qualified and experienced instructors specified in software applications and a positive learning environment must be provided (Saad, M. N. S., 2011).

Considering design as a translation which successfully communicates verbally-visually can be described as showing effort to comprehend its formal and stylistic structure and this effort strengthens the relationship between the advisor and advisee throughout the design process-thus expanding the fixed perspective of advisee regarding participation. In fact designers imagine the concrete design variations more easily and prefer them to the complexity of the abstractness. According to Kavaklı and Gero (n.d.), experienced designers are more active and productive in terms of cognitive actions and coming up with alternatives as well as conceptional designing process depending on these (Arıdağ and Uraz, 2006).

### **3. The Role of Communication in the Methods of Basic Design Education**

Design studios witness a rather dynamic and unsteady process due to the nature of design process. In these educational environments, unlike the other theoretical courses, design studies are carried out in accordance with a much more intensive program. The effort and enthusiasm to create products with high aesthetical values, and which live up to expectations enable many factors in the studios. Besides the educational studios and the time factor, lecturer and the receiver profiles and the relationship between them are also essential elements of the process.

The process in the design studio requires a different kind of communication. In this kind of communication, the trio interaction of the student- message-receiver is an important cycle. Communication is the key concept of basic design studio as well. So it enhances freely expressing of oneself and sharing during the process of transferring and increasing knowledge. The communication in question is not only oral but also by means of drawings, diagrams, sketches, three dimensional modelling (Potur, 2007). The advisor and advisee, in other words the studio manager and the student walk together. The students, together with the studio manager evaluate their designs-their sketches, drawings, model, etc. through which they have embodied their ideas.

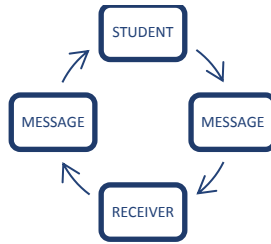


Figure 4. A cycle model for communication in design studios

The positive relationship between the student and the advisor helps the students approach their designs with different points of view as well as enabling their designs to go much further than the point where they were normally intended to be the final version. Therefore, the advisor needs to be able to empathize, to notice the words by which the advisees express themselves, try to understand them both at the studio and in their lives (Arıdağ and Uraz, 2006).

#### 4. The Importance of Conceptual Teaching in the Methods of Basic Design

Concept is an essential part of human daily lives, it helps him to make sense of this world and communicate with it and give him the chance to influence his thoughts. Conception is a good way to think, gain experience, and know what to do. These wise compositions made up of intellectual structures might have been come into being out of creation, experiences, or other different concepts according to different theories (Oxman, 2003).

As for the concept in design disciplines, it forms the basis of design idea. Conceptual knowledge constitutes the ideational base of design and it is one of the most important forms of knowledge in design. When it is taken into consideration with regards to the interior architecture education, concept refers to a special way in which the requirements regarding the program, the content, the context and the philosophical thoughts are gathered together (Balkan, 2005).

As it is seen, concept is a complicated phenomenon as of its definition and its relations with other phrases. In order to increase the comprehensibility of this phenomenon by students, all the elements constituting the concept must be simplified. The most important of them must be analysed and that data should be provided for students.

The way Engelmann (1969) presents the conceptual teaching to the students is a successful example in terms of simplification. The sample group is selected from among primary school students rather than university students. Engelmann firstly defines conceptual learning in five phases.

These are the following:

- Concept analysis,
- Teaching,
- Task analysis,
- Correct programming and
- Problem solving.

Engelmann devises an example sentence for the **concept analysis** which he calls as the first phase. For example, if a war is intended to be told, simply describing it as “a lot of people fight” creates the war image in the mind of the student. In this way, an illustration of it is formed.

The next step is the **task analysis** phase which is structured in order for the student to perceive by experiencing. In this phase, whether the student gets the message as desired or not is being tested. For example, the student is asked to design a scene about war.

Appropriate **programming** is crucial for the student to be able to conceive the concept. Solutions must be reached through subjects in line with the concept.

About **problem solving** Engelmann argues that “problem solving can be possible by solving conceptual clustering”. The formation of primary concept depends on forming sub concepts and these sub concepts must serve the basic design. Also, there are 6 rules to be regarded while learning the sub concepts:

1. Customizing the conceptual clustering (elective)
2. Routinizing each conceptual clustering so that they are taught in the same way
3. Choosing a representation from these conceptual clustering, so avoiding loss of rule
4. Using tips to apply on different subjects
5. Preparing representations realizable and valid for students
6. Working to ensure routine compliance and functionality for students.

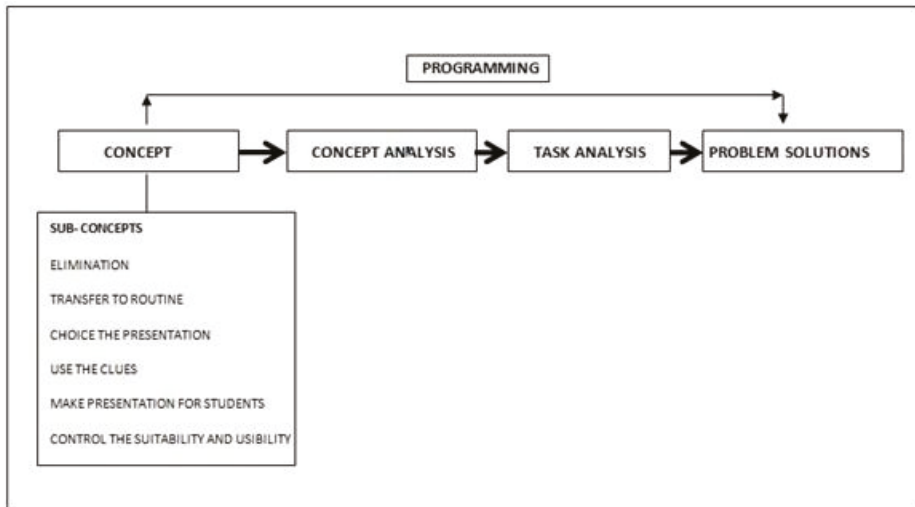


Figure 2. The Conceptual Design Process Illustration According to Engelmann

### 5. Methods of Conceptual Design

Concept is considered an interesting subject by psychologists as well. This is because it is a phenomenon existing in the real world though abstracting,

measuring and discussing it is challenging. Psychology has a close relationship with design disciplines which are also discussing about how to realize conceptual teaching.

The following methods below are some of the useful ones inclining students to embrace conceptual learning during the design process, especially the basic design education process.

### **5.1. Analogy and Metaphor**

Concepts can be used in unusual ways in mind. For instance, they can be regarded as a metaphor or an analogy by means of which something is perceived and experienced from a different perspective.

According to Lackoff and Johnson (1980), the thinking process is mostly metaphorical. Therefore, conceptual system of humans also has a metaphorical structure. Metaphor means “a personal transfer of verbal or non-verbal knowledge of physical or metaphysical facts from one field to another in a sensual, intuitive, and logical manner, ensuring the form-content consistency of the transfer. This transfer is in fact the creation of a brand new meaning-deep rooted and permanent- rather than being temporary (Sayın, 2007).

In metaphorical concepts two different sources are mentioned. Source concept and goal concept (target). To tell target concept and provide it to be permanent, is envisioned to use with source concept. Generally, used source concept is tangible but target concept is intangible and difficult to understand. In basic design studio, source concept can be used to tell target concept. Likewise, proper conditions can be created for students to use source concept for telling target concept (<http://www.ege-edebiyat.com>).

Besides, Analogies also play an important role in human thinking and can be used for explaining conceptual content. Analogy is a conceptual structure laying down the systematic resemblances between two similar sources. Analogic causality can only be used if there is some experience in certain fields. Conceptual structures are considered within the framework of relational structures such as Analogy and it is a form of explaining knowledge.

### **5.2. Architectural Ideas Method**

As a starting point for design; natural lighting the space features, space and space arrangements, structural composition, form, settlement patterns on terrain and such architectural terms are used. This data will provide students with new thoughts by creating divisions in their minds.

### **5.3. Organized Ideas Method**

This method can be thought to concern the parts constituting the whole and the required geometric arrangements and hierarchy between the whole and itself. Thanks to it, parts will be diverse and in return this will strengthen the whole and form new wholes.

#### **5.4. Chart and Sketch Method**

Sketching is one of the methods in practice as a visual material in basic design studios. Sketching is the basis of a creative design for a designer. Schön and Wiggins (1992) characterize the design as a meeting between the mind and sketching which affect each other. Sketching which has several different meanings involve repetitions that ease the search of alternatives through the recognition of the design subject to commentaries and available options.

Highlighting the use of conceptual and graphical expressions, this method stems from Beaux Arts schools (Balkan, 2005).

#### **5.5. Discourse Utterances Method**

In order for an architectural design to yield success, it has to have a solid architectural idea. However it is not yet enough. The designer should be able to put his thoughts on paper with a chart or an outline and communicate it across. This enriches the phase of presentation while ensuring that the architectural idea of the design is dominant and clear enough to draw attention.

#### **5.6. Making Key Words Method**

Each design has its own “keywords” distinguishing it from the others and proving its originality. The task of the designer is to determine these words out of the data he has obtained so as to rotate his design.

All these methods listed above are provided for design students to guide them upon the problems they encounter. However, the design process should not be expected to be an obvious process whose successful outcomes depend on certain criteria as it is in other scientific branches. There exists many variables. Numerous elements affect the process, such as the number of experiments and up to what extent they are beneficial, personal ambitions, the adopted method of the design, antecedence precedence relationships. As Kurt states (2009) the design process is full of entertainment, enjoyment, and ambiguities. Complete success may not be possible. The casual system is not linear, thus making it unable to describe. This process which is difficult for students to conceive in the beginning requires a personal beginning effort, which necessitates a maturing process by making trials and making evaluations with the advisor on a regular basis.

In the basic design studio, the concept of “**creativity**” also affects the teaching highly. The main reason why students are concerned about being creative is that they see the concept as “the word of God”, which leads to hurrying and failing to produce. In fact, what mostly plays a role in creativity is one’s success, background, experience and properly and logically thinking rather than personal skills, which have a less share regarding creativity.

#### **Conclusion**

Design maintains its place as a large and primary problem in the centre of disciplines which have design as their focus. While every discipline has diverse definitions of this word, making various senses out of it, architectural disciplines as well question design and reserve a place for it in their curriculums. Especially

in recent years, together with the appearance of concepts like sustainable designs which have a vision of energy saving, as well as functional, aesthetic and technological designs, new expectations both open up a rich way for designers and encourage them, and also challenge them on the other hand. The more this demand increases the more the number of the institutions giving design education. Especially the increasing intensity of students in foundation universities paved a way for more faculties giving interior architecture education. Besides, the education programs tend to renew themselves. The curriculums of the departments giving interior architecture education change, and the expectations of the faculties have begun to differ.

In this study, the importance of basic design courses given in various universities and faculties has been highlighted and by presenting traditional methods, it has been aimed to discuss that different methods can be attempted to be applied together with the classical methods in studios. It has been emphasized throughout the article that freshmen design students equipped with an understanding based on memorising due to the curriculums of primary and secondary schools, can be gained the ability of thinking, judgement, questioning, and making decisions, and what methods could be effective for achieving these.

The main goal of the basic design education is to encourage the individuals who will become professionals in future to firstly trust in themselves and their ideas and then to unleash their skills without being scared. Naturally this courage will mostly come into being by raising awareness in individuals and with the knowledge to be gained. Hence, the individual must be aware of the process while advancing and interpret the design process conceived through a couple of examples and methods, in accordance with self-experiences and characteristics basing it on self-designing skills. The main requirements for that are to maintain a healthy communication with the advisor and the other individuals with whom the studio environment is shared, and to embrace the conceptual nature of the designs.

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#### BASIC DESIGN EDUCATION PARAMETERS IN TURKEY

**Abstract:** Design can be described as the efforts during the process of transforming some images created in the mind into real and original products within certain restrictions brought by the existent problem and the scope of certain criteria. In order for these expeditions and experiments to result in success the designer has to take advantage of his previous experience and knowledge. To achieve this, designer has to be qualified in universities about visual and functional aesthetic, technical proficiency, ergonomic, production. Graduates will actualize their designs regarding ethic and moral attitudes with their knowledge. They will convert their inner worlds into forms in different contexts. Design education is obligatory for individuals to think, make definitions and connections, put their knowledge and skills into use in a developing world and to work in an ever changing environment. First step of design education, basic design course, is considered significant concerning the definition of quality in design education. In the scope of this study, design and its process are defined, and basic design education is studied with the topics of the aim, changes of its education throughout the process and the role of communication. To improve quality; role of concept, methods of conceptual learning is discussed together with current methods. The contributions of conceptual learning to basic design are questioned.

**Keywords:** Design, Education, Basic Design, Concept, Learning, Methods, Bauhaus.