ORIGINS, AIMS AND METHODS OF BASIC DESIGN COURSES IN INDUSTRIAL DESIGN PROGRAMS IN TURKEY

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IN

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Approval of the Graduate School of Natural and Applied Sciences

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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science.

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ABSTRACT

ORIGINS, AIMS AND METHODS OF
BASIC DESIGN COURSES
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This study examines basic design courses in industrial design programs in Turkey, in terms of origins, aims and methods. The aim of the study is to inquire the differences and similarities, and to understand factors affecting the characteristics of basic design courses. A field study was conducted about the subject, which comprised of interviews with instructors of basic design courses and chairpersons in six departments offering undergraduate program in industrial design in Turkey.

The field study indicated that the aims of the course in different institutions were similar, whereas the origins, methods and the content varied. Of the factors affecting basic design education, student admission procedure,

background of students and the faculty that the industrial design department belonged to were found to be important. The differences among course instructors were also found to be as much significant as the institutional differences.

Keywords: Basic Design, Basic Design Education, Foundation Course

ÖZ

TÜRKIYE'DEKI ENDÜSTRI ÜRÜNLERI TASARIMI PROGRAMLARINDAKI
TEMEL TASARIM DERSLERININ
KÖKENLERI, AMAÇLARI VE YÖNTEMLERI

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Bu çalisma, Türkiye'deki endüstri ürünleri tasarimi lisans programlarindaki temel tasarim derslerini kökenleri, amaçlari ve yöntemleri açisindan incelemektedir. Çalismanin amaci temel tasarim derslerinin farklilik ve benzerlikleri arastirmak, ve bu derslerin özelliklerini belirleyen etkenleri ortaya çikarmaktir. Konuyla ilgili olarak yürütülen alan arastirmasinda, Türkiye'de endüstri ürünleri tasarimi lisans egitimi veren alti bölümde temel tasarim dersi veren ögretim elemanlariyla ve bölüm baskanlariyla görüsme yapilarak bilgi toplanmistir.

Alan çalismasinda, farkli kurumlarda dersin amaçlarinin benzer oldugu bulundu; bunun yaninda kökenlerin, yöntemlerin ve içerigin farklilasmakta

oldugu gözlemlendi. Temel tasarim egitiminin özelliklerini etkileyen etkenler arasinda, ögrenci kabul yöntemi, ögrencilerin egitim geçmisleri ve birikimleri ve endüstri ürünleri tasarimi bölümlerinin içinde yer aldiklari fakültelerin önemli olduklari bulundu. Ayrica, dersi veren ögretim elemanlarinin farkliliklarinin da kurumlarin farkliliklari kadar önemli oldugu anlasildi.

Anahtar Kelimeler: Temel Tasarim, Temel Tasarim Egitimi, Temel Sanat Egitimi

“Tradition is the illusion of permanence.”

Woody Allen

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CHAPTER 1

INTRODUCTION

1.1 Significance of the Subject

In art and design education, basic design is an introductory course offered in the first year of the curriculum. Basic design course is identified as ‘indispensable’ by many educators, and accepted as the most important course of the first year. Basic design is defined as a “vital controlling force” by Dietrich for any kind of art expression (4).

Although the importance of the basic design course is widely acknowledged, it has not been researched and questioned satisfactorily, especially in Turkey. Therefore, a comprehensive inspection of the subject is required.

The expectations from the basic design course are so extensive and diverse that sometimes these go beyond the boundaries of what a single course could do. Prof. Küçükerman of Mimar Sinan Fine Arts University describes the first year of his studentship as follows: “Not only your drawing but also the book you read, the exhibition you saw, a whole understanding of your life was evaluated” (Personal interview).

Basic design education in Turkey presents a special case due to its higher education system and the institutional approaches. Unlike the foundation course which is usually a pre-specialization course in Western art education, the basic design course is a part of departmental education; since, the department a candidate would attend is determined according to

the results of a centralized university entrance examination or an additional institutional proficiency examination at the beginning of the higher education in Turkey. Furthermore, there are different approaches in different schools. For example, at Middle East Technical University, Faculty of Architecture, basic design has been a departmental course for years. At Marmara University and Mimar Sinan Fine Arts University on the other hand, there are independent units called ‘basic education’; these units provide a ‘service’ course, which is a common core for the departments in the faculty. The difference draws attention to the issue of ‘whether the course should be departmental or common core’. Although it may not be necessary to settle on an agreement about this issue, it is crucial to investigate and understand the reasons behind these differences.

Various educational models for art and design education have been adopted from other countries. Gürsel mentions that in Turkey three different models of architectural education under the influence of French, German and Anglo-Saxon traditions were adopted consecutively (88-90). It is apparent that adoption of these models induces the question of how basic design education has evolved in Turkey.

The scope of this study is confined to an investigation in Turkey, and the study will only cover basic design courses in industrial design departments. There are many departments that also have a similar or the same course: the departments in faculties of architecture such as architecture, city and regional planning, interior design, landscape design; and the departments in faculties of fine arts such as painting, sculpture, graphic design, textile design and photography. The literature concerning these related disciplines were examined in this study.

In Turkey, basic design courses in industrial design departments were adopted from other disciplines, as industrial design departments were established subsequent to others. Alyanak from Marmara University

asserted, “Since we haven’t made up such a system of education ourselves, we need to go deeper into its origin.” She continued that it was a necessity to find out “why our need for such a course has arisen” (Personal interview). Therefore, historical background is required to be explored.

It is clear that discussing the origins is essential. Strikingly, in this study, the interviewees mentioned ‘Bauhaus’ 72 times, in 19 out of 25 interviewees. The educational approach in Bauhaus is said to be closely associated with basic design. According to Bülent Özer:

> It can be said that basic design is what makes the term ‘industrial design’ effective. Therefore, it is not possible to consider basic design apart from industrial design, as these two can not be separated from the Bauhaus (315).

Another motivation for the study is that basic design course is said to be ‘traditional’, which may imply that it is taken for granted. Segui declares, "It is particularly absurd to think that the didactical activity can be taught without strong beliefs and theoretically supported conjectures" (52). Thus, it is impossible to comprehend design education without its theoretical basis, and needs to be pointed out its conservative structure, and examined with a critical perspective.

The personal motivation of the researcher should also be mentioned. For the last two years, the researcher has been involved in the basic design course as a research assistant in the Department of Industrial Design at Middle East Technical University, and she is interested in how basic design education is performed in other institutions.

1.2 Aim of the Study

The aim of the study is to examine differing approaches to introductory design education, and reasons behind them in the context of industrial design education. It is intended to inspect factors affecting the characteristics of basic design, and to inquire the differences and similarities.

The aim is neither to propose modifications nor to recommend a new 'ideal' model. The researcher is aware that such attempts would be premature, and even unnecessary. Yet, this is a challenge of understanding and demonstrating the variety of attitudes, and interpreting these. Noting that education is a multifaceted, dynamic process, the subject's complexity will be processed under an extensive variety of headings.

The researcher observed that basic design in industrial design education has been hardly questioned and over-generalized as a Bauhaus tradition. Besides, no settlement can be claimed about what basic design is, or what it is for. Such variety renders the subject matter interesting and worthy of making research on. Controversy is not comprehended as negative, but a potential for research.

Although basic design have been studied to a certain extent in the fields of architecture and fine arts, a scarcity of research particularly in industrial design discipline in Turkey has been detected. Hence, this study would provide a base for further research and inquiries on basic design, which would pave the way of undermining the presumptions and stereotypes of the basic design education.

1.3 Research Questions

The main question of the study is:

What are the differences and similarities of basic design courses in industrial design programs in Turkey, in terms of origins, aims and methods?

The sub-questions of the study are:

1. What are the aims of basic design course in general? What are the aims of basic design course in industrial design programs in Turkey?
2. Which methods are being used in basic design course in industrial design programs in Turkey? What are the subjects that are covered?
3. What are the origins of basic design course? Which *écoles* or traditions are followed in industrial design programs in Turkey? What are the major changes in basic design education in Turkey?
4. What are the factors affecting the characteristics of basic design course in industrial design programs in Turkey?

1.4 Structure of the Thesis

In the introduction chapter the aim and significance of the study are explicated briefly, the research questions and the structure of the study are presented.

In the second chapter, a brief literature review addressing the research questions will be presented congruous with the issues raised in the field study.

The field study, which constructs the major part of this study, will be treated in the third chapter. The whole research process will be narrated.

The findings of the field study will be presented in the fourth chapter.

The study will be concluded in the last chapter associating literature review with the field study results, and implications for further studies.

Appendices comprise of sample cover letters, interview schedules and available programs of basic design courses.

Terminology

Since there are different definitions of terms related within the field, in different time and media, the terminology used in this study needs to be specified. The term ‘basic design’ will be used throughout the study when generally mentioning the first year introductory course. Wherever specifically mentioned, the term ‘basic art education’ will be used. It is a verbatim translation of the course, which is taught in faculties of fine arts in Turkey. Its content is akin to foundation course; nevertheless, not exactly the same when the Turkish higher education system is considered.

In this study, the term ‘instructor’ is used in a general sense, to signify the whole staff, not only who teach or taught basic design course, but also the research assistants who assist these courses.

CHAPTER 2

LITERATURE REVIEW

In this chapter, the research questions will be examined through a review of literature about basic design education. However, this review is not restricted to the industrial design field. Since a certain correspondence of literature has been found among the disciplines of architecture and fine arts, the basic design education in these fields will also be covered.

2.1 Basic Design: Origins

When origins of basic design are in question, introductory courses of its kind should be recalled. Farivarsadri dates it back to *Beaux-Arts* (Fine Arts) school, which was established in France in the 19th century. It is said to have continued to affect many schools until mid-twentieth century (15). Farivarsadri states that the most characteristic influence of Beaux-Arts on education was “formal compositions and accepting universal principles in design” (19). She points out that these ideas survived in later approaches to design education. “Although the classical tradition was believed to be no more the source of these principles," she explains (19).

Bauhaus was one of the most influential institutions on design education and particularly on basic design. Though, most of the educational reformers in Germany in the period when Bauhaus was established agreed, “An essential part of the syllabus would be a general preliminary course during which the innate artistic talent of the student would be brought out” (Whitford 27-28). The student would come to know his abilities through practices on a

range of materials and techniques (28). Still, Bauhaus is distinguished from other reformer schools with its preliminary course: *Vorkurs*, according to Whitford (30). He claims that the reason making preliminary course at the Bauhaus distinctive was “the amount and the quality of its theoretical teaching, the intellectual rigour with which it examined the essentials of visual experience and artistic creativity” (Whitford 103). Wick describes the effect of Bauhaus “as a seed for the crystallization of a new practice of art and culture of form” (11).

However, the influence of Bauhaus and its perception have been subjected to many criticisms. Wick criticized that “pedagogy at the Bauhaus” has been over generalized; in fact, one cannot reduce the sum of all the instructions and methods pursued into one ‘over-simplified’ whole (11-13). One other critic, Whitford judges basic design in the Bauhaus to be “a brain-washing in which everything students had previously learned was drummed out of them and they were receptive to new ideas and methods” (55).

After the closing of the Bauhaus, the Ulm School (Hochschule für Gestaltung in Ulm) can be considered as another important influence, "which tried to create a more scientific basis for beginning design education with more emphasis on social responsibilities" (Farivarsadri 15).

Origins of Basic Design in Turkey

Gürsel referred that education in general and education of architecture in Turkey possesses the whole diversity of the westernization period and all qualities and experiences of the western world with regard to the experimenting of various models. According to him, thanks to such a vast amount of experience, Turkey has been more advantageous than any western country at creating models (88-89). Gürsel argued that the western countries have been living through problems of orthodoxy and preconception regarding their education models of architecture; whereas Turkey has experienced many different models just like a laboratory (90).

It can be stated for industrial design education in Turkey that there are three key institutions: Mimar Sinan Fine Arts University, Middle East Technical University and Marmara University.

Zeytinoglu accounts about the transformation of Academy of Fine Arts, which was a *Beaux-Arts* originated school, and whose name had been changed as Mimar Sinan Fine Arts University later:

> The National Socialists taking over the power in Germany in 1933 had created unfavorable conditions for the academicians as well as everybody else. Still, that could be said to be a turning point for the 'Academy of Fine Arts'. The invitation of the academic staff dismissed from institutions in Germany to Turkey was the beginning of a period called 'the Academy Reform.' [...] The admittance of Leopold Levy into the department of painting, of Rudolf Belling into the department of sculpture, of Ernest Egli, Bruno Taut and Robert Vorthözer into the department of architecture, of Philip Ginther and Marie Louis Sue into the department of decorative arts, helped the basis of modern education to be established (16).

Anilanmert (263) mentions that in the same institution, basic art education course was first established in 1969. He continues as:

> Nonetheless, it was not before 1972 that it was covered in curricula of all departments within the State Academy of Fine Arts. With the transformation of Academy into Mimar Sinan University in 1982, it was canceled for a while; and then was rearranged separately for each department. [...] in 1996, it was decided to establish a unit of basic education and a chair of basic art education in our institution (263).

Anilanmert informs that beginning from the 1997-1998 term, they started giving the course in departments of Painting and Sculpture, Graphic Design, Ceramic Design, Textile Design, Stage Design and Traditional Turkish Handcrafts. In 2002, the faculty of architecture (Departments of Industrial Design, Architecture and City Planning) began receiving the course from their department (263).

Denel declared that Faculty of Architecture at the Middle East Technical University was the first institution that had basic design education ("Bauhaus'ta" 95). The course could be dated back to the beginning of the education in the faculty in 1957 (Acar 67). Teymur and Aytaç-Dural recalled Fritz Janeba, who had studied as a UNESCO missionary, was an important character at the METU Faculty of Architecture:

> Fritz Janeba [...] has directed the first year studio between 1962 and 1966, in which architecture and city planning students studied together. Many of his students and assistants later became instructors of basic design themselves (*dedication page*).

In 1957, 'Devlet Tatbiki Güzel Sanatlar Yüksek Okulu', the State School of Applied Fine Arts was established with the help of Germans. The educational concepts of the Bauhaus were taken as a model, and for the first time, basic design courses were given. In the beginning, German instructors were in charge of basic design instruction. Later on, their Turkish assistants took over the instruction of the course (Öztuna 69-70).

2.2 The Basic Design Course: Aims and Methods

> [...] kavramlar [...], hazir-yapim veriler olarak elde bulunmazlar [...] göklerin bir kösesinde, bir filozofun gelip, onlari devsirip kavramasini beklemezler. Kavramlarin yapilmalari, imal edilmeleri gerekir.
>
> (Deleuze 19-20).

Any endeavor to define something is making a 'statement', putting forward a perspective. Definitions are, according to Kurtgözü, "active interpretations rather than outcomes of passive contemplation or observation" (175). Therefore, a definition is a proclamation itself, not "what basic design is" but an attitude towards it. Definitions of basic design encountered so far tackle it not only as a course but also as a phenomenon. For example, Dietrich (4)

describes basic design as “the fundamental, purposeful organization which underlies any form of art expression” which implies certain assumptions behind it.

Analogies are widely utilized when describing basic design, in order to translate it into a more down-to-earth form of expression. For example, Saranli states “It is just like the spelling of a visual language, therefore it does have an alphabet, that alphabet has to be learned; what the alphabet requires has to be done[1]” (43).

Basic design education is prepared to serve as an introduction for design education. Since, design disciplines all originate from the same roots; basic education programs prepared for them possess similarities. Usually, specialization on each subject occurs in later stages of the education. Wick asserts that at the Bauhaus, one of the aims of the basic design course was to bring students whose backgrounds and talents were widely apart to a ‘common standard’ (71). Denel states that another aim of the course was to prepare students for a changing world, “one must interweave it from the unchanged” (“Temel” 49).

Elements and Principles of Design

Acar summoned on the introductory design education that different types of relations or organization systems could be formed according to “the principles of grouping, properties of design elements, and the concept of order” (25). Graves explained in his book *The Art of Color and Design* –published in 1951, which became a reference book for many instructors– that the elements of design are “the materials from which all designs are built.” These seven elements according to him are:

[1] All the quotations from Turkish sources have been translated by the author.

1. Line
2. Direction
3. Shape
4. Size
5. Texture
6. Value
7. Color (XV).

The relationships of the elements in order to accomplish a certain effect are defined as principles of design by Graves (17-18). The elements are organized according to these principles, which are:

1. Repetition
2. Alternation
3. Harmony
4. Gradation
5. Contrast, Opposition, or Conflict
6. Dominance
7. Unity
8. Balance (XVi).

Another influential study is *Art & Visual Perception* (which was originally published in 1954), belonging to Arnheim. Being an art historian and psychologist, he has a treatise on Gestalt psychology, in which he explains the perceptual mechanisms of visual arts. The topics covered are *balance, shape, form, growth, space, light, color, movement, dynamics, and expression*. Without a question, it is crucial to recognize the significance of studies on visual perception and their relationship with the basic design discourse. Nevertheless, it is beyond the scope of this study to cover the subject in detail. Briefly, *Gestalt* can be explained as 'configuration' or 'pattern', and *Gestalt approach* emphasizes" that objects are perceived as

“well-organized, whole structures rather than separated, isolated parts" (Matlin, Foley 6).

Figure 2.1 shows the alternative approaches to the distribution of the basic design course through the four-year design curriculum in Bauhaus, prepared by Fritz Seitz. Among these four models of basic instruction, the allocation shown in the first column seems to coincide with all the industrial design departments in Turkey.

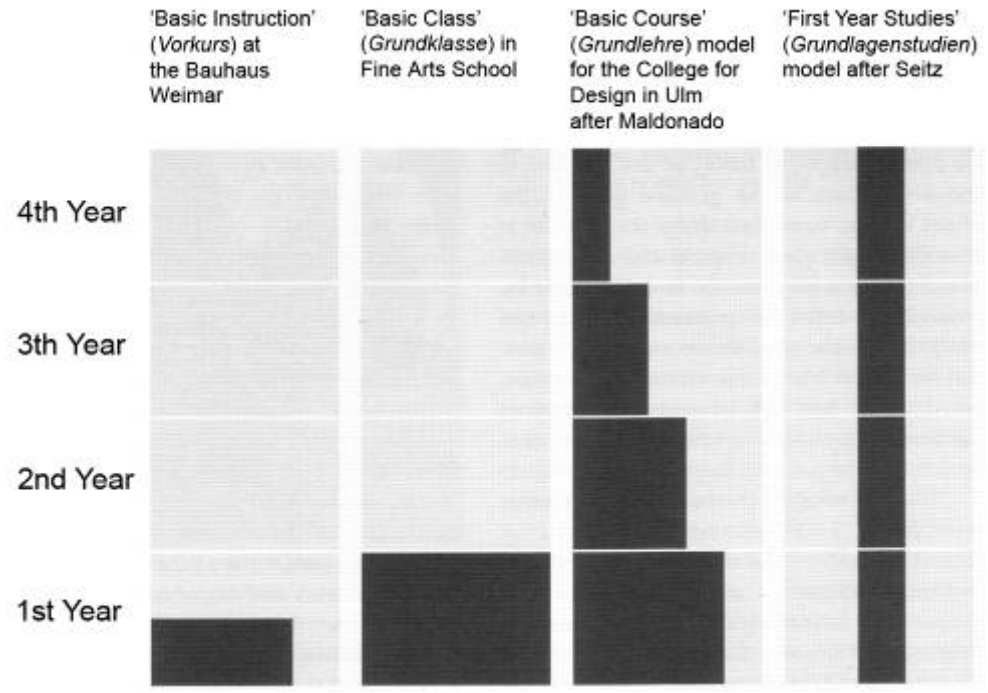


Figure 2.1 Schematic diagram of various models for basic instruction, by Fritz Seitz (Wick 326).

Findeli proposes that basic design course, instead of being taught in the first year as a preliminary course in accordance with the Bauhaus tradition, “would be taught in parallel with studio work through the entire course of study, from the first to last year” (*Rethinking* 16).

Anilanmert states that in the current system in Mimar Sinan Fine Arts University, the basic art education consists of two separate courses of

practice. These are the ‘atelier’ courses of drawing and composition. He continues as:

> With the beginning of every week, students from different departments gather at the conference hall. After the briefing by the instructor on basic concepts about the new subject, they begin working together in the ateliers.
>
> The sources here are always the nature, the environment, objects and pieces of art. We think that the planar compositions, 3 dimensional designs of any material, exhibitions of “Introduction to creativity”, drawing training and conferences investigating concepts of art through the study done in an analytical manner feed each other, developing the artistic senses of the student and helping to expose her/his energy (263-264).

Bülent Özer finds similarities between sports and basic design course in terms of the exercises: “The players need to learn to overcome the problems they may face during the game through certain abstract exercises” (329). He implies that the exercises given in the basic design courses are not concrete design problems.

Itten asserts that they call the preparatory term ‘the basic course’. “Originally this title indicated neither a special syllabus nor a new teaching method,” he declares (7).

2.3 Discussions on Basic Design

> The painter does not paint on an empty canvas, and neither does the writer write on a blank page; but the page or canvas is already so covered with preexisting, preestablished clichés that it is first necessary to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos that bring us the vision.
>
> (Deleuze and Guattari 204).

Debates are not new about the issue. In 1947, Dietrich argued that: “traditional methods of teaching design theory and the so-called principles of

design first and then attempting to adapt materials and functions to them" cannot achieve the desired sensitivity in the student (5).

Lang argues that "trying to maintain the conditions for objectivity to exist, while striving for artistic freedom is one of the paradoxes of the theory of modern architecture" (6). He claims that:

> The course is presented as one setting the mind free on its own flow, enriching the introduction of design, whereas critics concentrate on the thought that it does just the contrary; forcing the students towards uniformity and developing an orthodox manner towards both design and intellect of design (6-7).

In 1971, Denel discussed the Bauhaus in the framework of Department of Architecture at the Middle East Technical University. Denel claims that at Bauhaus the education of architecture had practically never been carried out. He argues that the philosophy of Bauhaus has been tackled in a general and superficial manner; the practices have been applied directly, without being re-commented ("Bauhaus'ta" 98). He maintains, "Nevertheless, the educational methods of Bauhaus have been applied to the education of architecture in contemporary schools today, as if that goal has been achieved." ("Bauhaus'ta" 98).

Therefore, what Bauhaus represents for design education is subject to discussion. Denel claims that the educational system of Bauhaus was recognized as if it was an *école* ("Bauhaus'ta" 96). Denel asserts that naming Bauhaus 'an *école'* is nothing but a misunderstanding of the Bauhaus. He claims that the method of Bauhaus "has various problems regarding regional culture and that it has been unable to gain a universal character through the negative results obtained from applications all over the world" ("Bauhaus'ta" 104).

Admission procedure of students is another argument, which more or less affects the content of basic design. Kural asserts that since students are not

elected through special skill examinations in the Department of Architecture at the Middle East Technical University, they may be better at solving solid problems. Kural also criticizes basic design problems of being abstract; thus, the goals of the course are unclear for the student. He mentions his studentship as “although basic design studio consisted of quite different and solid practices, we the students were often bored, wondering when we would begin to study architectural design” (47). He continues to mention current situation:

> Today, apparently, the students’ backgrounds are quite different; they have more advanced levels of perception and problem solving. Therefore, I think it would be appropriate to direct the students towards architectural problems as soon as possible. Otherwise, the student will falter when s/he faces these architectural problems at the beginning of the second year, as if s/he has not spent a whole year in architecture. (47-48).

Therefore, the time spent for basic design should be decreased, according to Kural. “The aims and methods of basic design should be looked over and the second semester of the first year should include architectural design and building practices” he states (48).

A serious criticism put forward by de Sausmarez maintains that basic design is “in danger of creating for itself a frighteningly self-sufficient art-form, a deadly academism of geometric abstraction [...]” (15). According to him, the difficulty emerges from the fact that there has been failure to save basic design courses in many schools of art “from the awful fate of becoming blinkers [...]” (14-15). He clarifies the aim of basic design “not an end in itself but a means of making the individual more accurately aware of the expressive resources at his command [...]” (de Sausmarez 15). Similarly, Bülent Özer argues that certain inconsistent practices have led the way for basic design to become a discipline occasionally perceived as unreliable. “The step to take should not be to take it down, but to help it to be practiced in a healthy way” according to him (331).

The issue of the basic design course being either a departmental or a common core course also provokes questions. In his article dated 1971, Denel claims that the opinion which maintains every branch of art is basically the same, and these branches differ only in scale and material has come to contribute nothing educational to the student. He discusses this understanding as follows:

> The mentality that places the painter, the sculptor and the architect on the same point has led the education into an ill course from the beginning. Two-dimensional and drawing-based practices have prevented skills that could be diverted into different branches of art from developing instead of helping them to develop. Therefore, after 50 years have passed by, the academic society has realized the necessity of constituting separate methods for separate branches of art ("Bauhaus'ta" 103).

As it can seen of the review of literature; basic design is a multi-faceted issue and so are the discussions on its manners of application. On some subjects, these may almost oppose each other, as well as they may overlap on some.

CHAPTER 3

FIELD STUDY

In this chapter, the field study will be explained in detail. Firstly, the aim and methodology and, the design and conduct of the field study will be described. Secondly, the procedure adopted for the analysis of the collected data will be described.

3.1 Aim and Methodology of the Field Study

The main aim of the field study was to find out the aims, methods, contents and origins of the basic design courses in industrial design departments in Turkey. It was decided to conduct a field study to gather information and make a comparative analysis.

A qualitative research method was employed in the field study, in order to cope with the complex and diverse material in design education area. According to Bogdan and Biklen (2) in qualitative research, the data collected are ‘soft’ (i.e. “rich in description of people, places, and conversations”), and cannot be easily managed by statistical procedures.

Interviewing is one of the common methods of qualitative research according to Bogdan and Biklen (2). No matter how time and effort consuming the technique is, interviewing was decided to be well suited for the nature of this study. One of the reasons for selecting interviewing was the existence of a small number of people targeted for the subject and their accessibility; and the fact that they were the key people in the field under

discussion. Another reason was that the research questions were required to be examined deeply, which can be handled properly through ‘face-to-face’ interview (Gillham 9-11). Besides, interviewing offers the chance to gather ‘firsthand’ and ‘in-depth’ data “which can be obtained in no other way” (Gillham 17-18).

Probes are complementary questions states Gillham (46), used for clarification or expansion of the answer of the interviewee. The opportunity to support the questions with follow-ups and probe questions wherever required is another advantage of the interview method. In addition, interview technique creates the chance to visit the participants in their own educational settings, which helps to gain insights from the environment. Supportive visual material like photographs and catalogs can be obtained besides verbal data.

Gillham puts the interview technique in a scale from unstructured to structured (3-6). In the ‘structured’ extreme, there is a tightly scheduled interview with close-ended or multiple-choice questions; whereas, the most unstructured way of interviewing is the informal dialogue. In this research, open-ended questions were preferred not to confine the outcome and to allow flexibility. However, the use of the interview schedules (Appendix C and Appendix D) brings this study closer to the structured end of the scale.

Since all the participants were the professionals of the subject, the interviews conducted in this study can be counted as ‘elite interview’ according to the definition by Gillham (81). A particular group of people has been selected “on the basis of their expertise” in the field of the research (Marshall and Rossman 94). In this research, the participants were the instructors of basic design courses, and the chairpersons of the industrial design departments in Turkey.

In this study, questions prompting historical remarks were also raised in the interviews. ‘Oral history’ is defined in the home page of the Oral History Society as recording of people’s experiences; it is a means to reach personal knowledge and interpretations not yet written in the books. “All memories are a mixture of facts and opinions, and both are important” (The Oral History Society Home Page). It indicates that invaluable input for design education could be gathered by reaching both historical information and personal perspectives.

3.2 Design of the Field Study

3.2.1 Selection of the Population to be Studied

As mentioned above, the population of this field study has been selected from among the people who were instructors of basic design courses currently or previously in the departments of industrial design in Turkey. The reason was that they would provide first-hand data about the practice of basic design courses; about the aims, methods and contents; also historical data about basic design courses. Concurrently, it was aimed to interview all those available at the time.

All the chairpersons of industrial design departments were also subjected to a similar but briefer interview.

When determining the population of instructors to be interviewed, the chairpersons were asked about who were current and past instructors of basic design courses. In addition, all the interviewees were requested to recommend people to interview about the basic design subject, other than instructors who were offering basic design course.

It was decided to restrict the choice of recommended interviewees to the industrial design depertments. Finally, three instructors (in Section 3.4) recommended by other interviewees were interviewed, for being a former chairperson, and/or being knowledgeable about the origins and history of basic design, concerning the industrial design depertments.

3.2.2 Interview Schedule

Interview schedule is crucial in ‘multi-subject’ and ‘multi-site’ studies in order to get comparative data across the sites, notify Bogdan and Biklen (71).

Two different interview schedules were employed in this study. The first schedule (Appendix B) was prepared for chairpersons. Most of the questions were common with both schedules, but questions about the aims, content and methods of the basic design course were excluded in the first one.

After interviewing all the chairpersons (six in total) depending on the feedback received, the second interview schedule was prepared. The second schedule (Appendix D) was for instructors. There were six sections in the interview schedule:

1. Information concerning the research and the researcher
2. Questions about the aims of the basic design course
3. Questions about the methods and content of the basic design course
4. Questions about the origins and the history of the basic design
5. Questions about ideas on developing the basic design course
6. Questions for suggestions and opinions

The first section was an introduction to the subject, aimed to introduce the research and the researcher. Through the second to the fifth sections, open-ended questions were asked, which were formulated according to the research questions. The last part was for final comments and ideas.

In order to gather information about the interviewee a questionnaire was given at the end of the interview. It included questions about their educational and professional backgrounds and their contact information.

3.3 Conduct of the Field Study

There were two main stages: interviewing the chairperson of each department, and interviewing the instructors of basic design courses. Pilot interviews were conducted at the beginning of each stage.

3.3.1 Pilot Study

Pilot interview is a last rehearsal, nevertheless an actual interview, aiming to get feedback for necessary alterations (Gillham 53-55).

First interviews of both stages were treated as pilot studies and certain modifications were made on the interview schedule after these two. Not only interviewees were asked for feedback just after the interview, but also transcriptions of these interviews provided input for the schedule. The interview schedule was further developed and structured; some questions were added, and some questions were rephrased according to the feedback received.

Since the researcher was able to access easily, the participants of the pilot studies were selected from Middle East Technical University.

3.3.2 Conducting the Interview

All of the interviews were conducted in Turkish. Two letters were faxed to the secretaries of the departments; one from the thesis supervisor and the other from the researcher (Appendix A) to the chairperson of each department. All the appointments were made by telephone or via e-mail, and some of the e-mail appointments were confirmed by telephone. First the researcher introduced herself and referred to the letters faxed; then she explained the aim of the research briefly, and finally asked for an appointment at their convenience.

For the second group (the instructors), no letters were sent, and the appointments were made by telephone, via e-mail or face-to-face. In this group, only one instructor was unable to be interviewed due to his health problems.

At the beginning of the interview, a handout (Appendix C) was given to the interviewee in order to introduce the research topic and the researcher. All the interviews were conducted in the spring semester of year 2004, between 11th of March 2004 and 1st of July 2004. Four days after the pilot study was conducted, the first group of interviews was with five chairpersons in 10 days. The second group of interviews was conducted with 19 instructors in 64 days.

In the second group of interviews, interview execution order was planned in accordance with the academic calendars of the universities. The priority was

given to those universities whose classes ended earlier. The sequence was as follows:

1. Yeditepe University, Faculty of Fine Arts, Department of Industrial Design
2. Istanbul Technical University, Faculty of Architecture, Department of Industrial Product Design
3. Marmara University, Faculty of Fine Arts, Department of Industrial Design
4. Mimar Sinan Fine Arts University, Faculty of Architecture, Department of Industrial Design
5. Anadolu University, School of Industrial Arts, Department of Industrial Design
6. Middle East Technical University, Faculty of Architecture, Department of Industrial Design

3.3.3 Recording and Documentation

It has been decided to cite the names of the interviewees. At the beginning of each interview, approval of the interviewee was requested. None of the interviewees rejected; only one of the interviewees declared that his words should not be related to a single discipline such as ‘industrial design’.

Each interview was recorded on tape or by a digital voice recorder, except two. Voice recording was not permitted in one interview; however, the interviewee faxed the answers to the interview schedule afterwards. Another interview was conducted via e-mail, because the interviewee was not accessible geographically at the time.

In total, approximately 16 hours of voice recording were obtained from the interviews. The Interview with chairpersons was anticipated to take nearly 30 minutes; the actual voice recordings lasted 12 to 50 minutes. The interview with instructors was anticipated to take nearly 60 minutes; the actual voice recordings lasted 17 to 90 minutes.

The meetings lasted far longer than recordings; in one extreme case, it lasted half a day. Conversations took place at the beginning and at the end of the interview, about why this particular research subject had been chosen, or more generally on design and education issues. Most of the interviewees were interested in the findings about other sites.

In most of the cases, the researcher was allowed to take photographs of some of the examples of student works. Some digital photographs and catalogs were also received from the interviewees on request.

In order to see the course setting, atmosphere, and student-instructor relationship, initially it had been intended to conduct observations, as a complementary research method besides interviews. Nevertheless, because of limitations in time and the coinciding class hours of the basic design courses; finally it was decided to observe at least one course session in each department. Each industrial design department's basic design course was visited except Istanbul Technical University; because at the time the field study was conducted (the spring semester); the basic design course was not taught. During the visit of the course sessions, the researcher tried to be unobtrusive, and did not take any notes or photograph during the class. Just after the session, some notes were taken about the physical setting, the subjects covered during the session and other details observed.

Being a participant as a research assistant at Middle East Technical University, in the Department of Industrial Design, the researcher had the

chance to make comprehensive observations for a period of two academic years.

Difficulties in Conducting the Interviews

Some problems were faced when accessing the interviewees in order to make appointments. Some of the interviewees were requested to assist for accessing the other prospective interviewees from the same institution; and some others were visited in their departments in order to make appointments in person.

Since all the interviews were conducted in the offices of the interviewees, interviews were interrupted frequently with telephones, colleagues or students. Most of the time recording was paused.

Limitations of the Methodology

Besides many advantages of the interview method as mentioned above, there are certain limitations. Firstly, as Gillham claims, "the relationship between beliefs, opinions, knowledge and actual *behaviour* is not a straightforward one" (94). Since, the main body of the field study is based on the interview data; it should be kept in mind that the data accessed are subjective opinions (Gillham 93).

An important limitation for this particular study was language, since the interviews were conducted in Turkish, deviations or distortions to a certain extent are possible, due to translation from Turkish to English.

Another limitation was the researcher being a research assistant at Middle East Technical University; therefore, a participant in the field study herself.

3.4 Method for the Data Analysis

Verbatim transcriptions were made in a word processor. In preparing the raw material for analysis, the interview transcriptions were put in order according to the faculties and locations of the universities:

Table 3.1 Analysis Sequence of Field Study Data

	University	**Faculty**	**Location**
1	Yeditepe University	Faculty of Fine Arts	Istanbul
2	Marmara University		
3	Mimar Sinan Fine Arts University	Faculty of Architecture	
4	Istanbul Technical University		
5	Middle East Technical University		Ankara
6	Anadolu University	School of Industrial Arts	Eskisehir

Gillham explains the 'content analysis' as organizing the content of the interview, and it comprises of two levels of tasks: categorization and interpretation (73). A reference system was developed in order to facilitate the analysis process. The transcripts were printed as a whole in order to preserve their context. The parts that were found significant were highlighted; by the help of this, the key words and sub-titles were determined.

Population Interviewed

25 interviews (table 3.2) were conducted in total; eight professors (two retired), four Assoc. professors, five Asst. professors, five instructors and three research assistants; as listed below:

- Four interviewees from Yeditepe University
- Four interviewees from Marmara University
- Three interviewees from Mimar Sinan Fine Arts University

- Five interviewees from Istanbul Technical University
- Six interviewees from Middle East Technical University
- Three interviewees from Anadolu University

Distribution of interviewees:

- 6 chairpersons of industrial design departments: (Selek-Bora, Ertem, Küçükerman, Bayazit, Hasdogan, Curaoglu)
- 1 former chairperson (recommended by other interviewees): (Alyanak)
- 2 instructors recommended by other interviewees: (Erda, Asatekin) (explained in Section 3.2.1)
- 13 instructors teach/teached basic design course in industrial design departments: (Büyükisliyen, Bagli, H. Özer, Isingör, M. Özer, Karavit, Çakmakli, Aydinli, Dener, Erpi, Günöven, Ünlü, Saltik)
- 3 research assistants assisting basic design course in industrial design departments: (Yalçin-Çelik, Yilmaz, Ak).

Ages of interviewees ranged between 25 and 80 as of 2004, and years of experience in the education field ranged between 2 and 42. There were 11 female and 14 male interviewees.

Table 3.2 Interviewees of the Field Study

Current institution the interviewee works for	**Interviewee**	**Bachelor's degree, Institution**	**Year of Birth**
Yeditepe University (YU) *Yeditepe Üniversitesi*	Asst. Prof. Dr. Nazan Selek-Bora	Interior architecture, Devlet Güzel Sanatlar Akademisi	1944
	Prof. Zahit Büyükisliyen	Painting, Gazi Egitim Enstitüsü	1946
	Asst. Prof. Dr. Hümanur Bagli	Industrial design, METU	1973
	Inst. Hakan Özer	Painting, MU	1967

Marmara University (MU) *Marmara Üniversitesi*	Asst. Prof. Dr. Hakan Ertem	Industrial design, MU	1965
	Prof. Dr. Sermin Alyanak	Interior architecture, Devlet Tatbiki Güzel Sanatlar Yüksek Okulu	1943
	Prof. Dr. Mümtaz Isingör (retired)	Painting, Devlet Güzel Sanatlar Akademisi	1934
	Prof. Mehmet Özer	Painting, Devlet Tatbiki Güzel Sanatlar Yüksek Okulu	1945
Mimar Sinan Fine Arts University (MSFAU) *Mimar Sinan Güzel Sanatlar Üniversitesi*	Prof. Önder Küçükerman	Interior architecture, Devlet Güzel Sanatlar Akademisi	1939
	Assoc. Prof. Dr. Süha Erda	Interior architecture, Devlet Güzel Sanatlar Akademisi	1949
	Asst. Prof. Caner Karavit	Graphic design, Mimar Sinan University	1960
Istanbul Technical University (ITU) *Istanbul Teknik Üniversitesi*	Prof. Dr. Nigan Bayazit	Architecture, ITU	–
	Inst. Oruç Çakmakli	Architecture, ITU	1952
	Prof. Dr. Semra Aydinli	Architecture, ITU	1952
	Assoc. Prof. Dr. Aytanga Dener	Architecture, Mimar Sinan University	1960
	Res. Asst. Pinar Yalçin-Çelik	Landscape design, Istanbul University	1975
Middle East Technical University (METU) *Orta Dogu Teknik Üniversitesi*	Assoc. Prof. Dr. Gülay Hasdogan	Industrial design, METU	1963
	Prof. Dr. Feyyaz Erpi (retired)	Architecture, Devlet Güzel Sanatlar Akademisi	1924
	Assoc. Prof. Dr. Mehmet Asatekin	Architecture, METU	1946
	Inst. Ali Günöven	Architecture, METU	1946
	Inst. Dr. Canan Ünlü	Industrial design, METU	1966
	Inst. Hasan Saltik	Graphic design, Tatbiki Güzel Sanatlar Yüksek Okulu	1942
Anadolu University (AU) *Anadolu Üniversitesi*	Part time Inst. Hasan Saltik	Graphic design, Tatbiki Güzel Sanatlar Yüksek Okulu	1942
	Asst. Prof. Dr. Füsun Curaoglu	Industrial design, METU	1965
	Res. Asst. Tolga Yilmaz	Industrial design, METU	1976
	Res. Asst. Duygu Ak	Industrial design, METU	1979

Table 3.3 Institutions in the Field Study

Department	Foundation Year of the Department	Private or Public University	Language of Instruction	Location	Course Name	Faculty	Admission Procedure	Hours per week semesters
Yeditepe University Department of Industrial Design	1996	Private	English	İstanbul	Basic Art Education	Faculty of Fine Arts	Special Skill Test	8 hours 2 semesters
Marmara University Department of Industrial Design	1986	Public	Turkish	İstanbul	Basic Art Education	Faculty of Fine Arts	Special Skill Test	12 hours 2 semesters
Mimar Sinan Fine Arts University Department of Industrial Design	1972	Public	Turkish	İstanbul	Basic Design	Faculty of Architecture	Student Selection Examination	8 hours 2 semesters
İstanbul Technical University Department of Industrial Product Design	1993	Public	Turkish	İstanbul	Basic Design	Faculty of Architecture	Student Selection Examination	6 hours 1 semester
Middle East Technical University Department of Industrial Design	1979	Public	English	Ankara	Basic Design	Faculty of Architecture	Student Selection Examination	12 hours 2 semesters
Anadolu University Department of Industrial Design	2000	Public	Turkish	Eskişehir	Design Principles	School of Industrial Arts	Student Selection Examination	8 hours 2 semesters

Institutions in the Field Study

Semester system is used in all the universities in the field study. Admission is either through student selection examination or through special skill tests. The categorization of the departments is at Table 3.3.

In the next chapter, findings of the field study will be presented.

CHAPTER 4

FINDINGS OF THE FIELD STUDY

In this section, the field study findings will be conveyed. 17 questions were asked (excluding the suggestions section) during the interviews with the instructors. The answers to the interview questions were categorized and presented under five headings:

- origins and the history of the basic design course
- aims of the basic design course
- methods and content of the basic design course
- factors affecting the characteristics of basic design course
- ideas for improving the basic design course

Two questions were directed to the chairpersons only:

- Who are the current instructors of the basic design course in the industrial design department?
- Since when has been the basic design course in the program of your department?

The questions that were directed to both the chairpersons and the instructors were:

- In your opinion, what is the importance of the basic design course?
- Who have been the key people in the initiation of the basic design course in the industrial design department? (Who were the former instructors of the basic design course in the industrial design department?)
- What are the major changes you observe in the basic design course?

- Do you think that the basic design course in your institution differs from the ones in other industrial design departments?

Abbreviations (shown at Table 4.1) for the current institution(s) that the interviewees are involved, will be given in parenthesis throughout this chapter.

Table 4.1 Abbreviations of the Institutions in the Field Study

AU	Anadolu University
ITU	Istanbul Technical University
MU	Marmara University
MSFAU	Mimar Sinan Fine Arts University
METU	Middle East Technical University
YU	Yeditepe University

4.1 Origins and History of Basic Design Course

Four questions were asked related to the origins and history of basic design courses in the departments of industrial design in Turkey. The first question, directed to the chairpersons only, inquired since when the basic design course has been in the department's program. All the chairpersons said that it was taught since the foundation of the department.

The second question inquired who the key people were in the initiation of the basic design course in the industrial design department, and who the former instructors of the basic design course in the industrial design department were.

The third question was about the *écoles* or traditions that were influential in the interviewee's department concerning the basic design course. Whenever necessary, two additional questions were asked about how the basic design course was initiated at the interviewee's institution, and what its origin was.

The last question was about the major changes that the interviewee observed in the basic design course. If appropriate, an additional question inquiring the reasons for those changes was asked. Potential areas of improvement were also reminded such as changes in the course program, goals, content or methods.

During the interviews, some interviewees made general comments on the history of basic design. Saltik (METU, AU) explained how basic design was first realized and settled in Turkey:

> When the importance of basic design came to be realized within Turkey, the first people employed to instruct were painters, sculptors. That was the way at Istanbul Technical University, the same way at other schools, too. They benefited from artists. Even though the elements and principles of design did not belong to their own fields, they applied those principles under certain names according to their own understandings.

Büyükisliyen (YU) mentioned his studentship at Gazi Egitim Enstitüsü, where they took a similar course to basic art education called 'the Form and Building course'. However, the course was offered in the senior year, which was wrong according to him. He also compared the Turkish schools with the Kassel Academy in Germany:

> What I saw at Kassel Academy was different. It was not such a thing as the Bauhaus revoked; in those years, the 60s, everything had already changed. What was implemented in Turkey was the study of the Bauhaus. In the 60s, the whole thing had been transformed into something really different from what was taught at the Bauhaus.

> There, I realized how the basic art education should be given. What I saw in Turkey, the course developed as the elements of point, line, plane, three dimensional forms; as texture, rhythm. However, it was at Kassel that I realized all was a case of 'concept'. As the concept is studied, all those elements I have pointed out are mentioned, but they themselves are not the goals.

Alyanak (MU) emphasized that she observed the school of Bauhaus in Weimar had changed the system totally. "They do not have a preparatory year in their education program anymore. The reason may be that they no longer need such a course in their education system," she stated.

4.1.1 Institutions

In this section, firstly, a brief history of the institutions will be presented. Then, the answers to the questions on 'key people' and 'écoles or traditions' will be summarized.

4.1.1.1 Mimar Sinan Fine Arts University

Mimar Sinan Fine Arts University was established in Istanbul in 1883 as 'Sanayi-i Nefise Mektebi', the School of Fine Arts. In 1928, in accordance with the regulations of the newly founded republic, it was named as 'Devlet Güzel Sanatlar Akademisi', the State Academy of Fine Arts (Mimar Sinan Fine Arts University Home Page, *Tarihçe*). The State Academy of Fine Arts' School of Applied Industrial Arts was the first educational institution to start a degree program in industrial design (furniture and interior architecture) in Turkey in 1971 (Er and Korkut 1998, 7; MSÜ Endüstri Ürünleri Tasarimi Bölümü 1998, 36). Although, the department appears in the Faculty of Architecture, all the departments in the faculty of Fine Arts and the Faculty of Architecture take place in the same building altogether.

Küçükerman (MSFAU) stated that Oktay Anilanmert, Özer Kabas, Altan Gürman, Erkal Güngören, Bülent Özer and Gündüz Gökçe were the key people in the initiation of the basic design course in this institution.

Küçükerman (MSFAU), the chairperson of the department since its establishment, expressed that in the past their system was extremely flexible, and it was advantageous. He claimed that flexibility was partially the result of the school's being based on individual success, not on team work. He expressed that although programs or curricula changed, their understanding of education did not change, and that the institution was founded on French and to a certain extent Italian influences.

Commenting on basic design within the school, Küçükerman (MSFAU) said that they did not use the term 'basic education' until the 1980s. Prior to that, the course used to be called 'atelier', which was also the basis of the French school.

Karavit (MSFAU) informed that prior to the establishment of a basic education unit in Mimar Sinan Fine Arts University, drawing and composition were not separated, which afterwards became two separate ateliers. He pointed out that of these two courses, composition was based on Bauhaus, while academic drawing was based on *écoles de beaux arts,* and that this conception has not changed since the school's establishment. Karavit (MSFAU) explained that Bauhaus was an *écoles* to unify all plastic arts with architecture. Many subjects in basic art education -like color theories by Johannes Itten- became a course in Bauhaus.

4.1.1.2 Middle East Technical University

The Middle East Technical University was founded in Ankara in 1956 as the 'Middle East High Technology Institute'. "The first academic program to start education was the Department of Architecture" (Middle East Technical

University Home Page). With the conversion of that institute into the Middle East Technical University, the Faculty of Architecture was the first faculty to be established. The Faculty of Architecture initially comprised of a single department, that of architecture. Then, the department of City and Regional planning was established in 1961. The first report on the establishment of an industrial design department at the METU faculty of Architecture was published in 1965 (Asatekin quoted in Er, Korkut 7). In 1970, an American industrial designer, David K. Munro started the first elective courses on industrial design under the architecture program (Er et al. 2003, 31). The department of industrial design was established and started education in 1979 (Er, Korkut 8).

Hasdogan (METU) asserted that Mehmet Asatekin and Güner Mutaf were the two key people in the initiation of the basic design course in the department, as well as in the foundation of the department. There were also Selahattin Önür and Ali Günöven.

Erpi (METU) compared the educational system at the Middle East Technical University with the ones in universities in Istanbul and explained the uniqueness of their institution as follows:

> In universities in Istanbul, there was the Mid-European system with the chair system. However, here there is no chair system, only the departmental system and the whole thing is more democratic and different. And it all started here, the concept of basic design was first mentioned here. Later it began to be approved by the other institutions in Istanbul. Therefore, it is characteristic of us to understand basic design comprehensively, because we learned it firsthand from American instructors teaching here.

Günöven (METU) avoided talking on behalf of the institution. He expressed his personal idea that the 'material' was of great importance, probably because of the modernistic thought he had been exposed to; and that the function and functionality were really important. Hasdogan (METU) described two separate approaches to basic design, one based on

architecture and the other based on fine arts. “It is said that all basic design education is based on Bauhaus; which I don’t believe much, it has evolved considerably,” Ünlü (METU) stated.

4.1.1.3 Marmara University

‘Devlet Tatbiki Güzel Sanatlar Yüksek Okulu’, the State School of Applied Fine Arts was founded in Istanbul in 1957. In 1981, the institution became part of the Marmara University, and was renamed as the ‘Faculty of Fine Arts’ (Alyanak 52). The earliest efforts to establish an industrial design department within the institution date back to the mid 1960s. In the late 1970s, the Department of Interior/Furniture Design started a dual atelier program as interior/furniture design and product design, resulting with the earliest industrial design projects. However, the establishment of the Industrial Design Department as a separate unit was not realized until 1985 (Alyanak 52).

Celbis (MU) indicated that they had instructors from Germany, such as Karl Schlaminger, who was the key person in the initiation of the basic design course in the institution. Within the department, he stated, there was Mümtaz Isingör.

“The course is natural for us, and it is already there. We did not organize such a thing within the department,” Ertem (MU) commented. Celbis (MU) declared that the course had existed since the foundation of the institution. Isingör (MU) claimed that their school, ‘Devlet Tatbiki Güzel Sanatlar Yüksek Okulu’ was the first school to initiate a basic art education course in Turkey.

“Our institution is based on Bauhaus system.” M. Özer (MU) asserted. Alyanak (MU) informed that the way that the course taught in their institution started out as ‘uniting’ the educational program, and it was based on the

idea of *Vorkurs,* as it was called at the Bauhaus. According to Isingör (MU), it was an important issue that basic art education was initiated at the Bauhaus, rejecting the classical master-apprentice relationship, from where a principle emerged, informing the students and fostering their creativity.

4.1.1.4 Istanbul Technical University

Established in 1883 in Istanbul, "'Hendese-i Mülkiye Mektebi', the School of Civil Engineering assumed the name 'Engineering Academy'" (Istanbul Technical University Home Page). Providing education in the fields of engineering and architecture, "the Engineering Academy gained university status in 1928, and it was incorporated into Istanbul Technical University in 1944." (Istanbul Technical University Home Page). In 1989 as a graduate program in industrial design was started at the ITU Faculty of Architecture and the program was open to only those with a bachelor's degree in either industrial design or architecture. The Department of Industrial Design at ITU was founded as a separate unit, and started its undergraduate education in 1993 (Bayazit 62).

Bayazit (ITU) indicated that the key person was Oruç Çakmakli (ITU) who was teaching the basic design course since the foundation of the department.

Aydinli (ITU) claimed that the concept of basic design was first formed at the Bauhaus, which united art and craft, and gave importance to workshop studies and 'learning-by-doing'. She indicated that basic design at the Bauhaus aimed to develop both manual skills and creativity. "For all courses of basic design, there is one never-changing school of thought, the Bauhaus; which I do believe is the core of all these courses," declared Çakmakli (ITU). However, he added that it did not remain original; there had been many alterations.

4.1.1.5 Yeditepe University

Yeditepe University was founded in 1996, and the Department of Industrial Design was one of the initial departments to be opened. It should be noted that Yeditepe University is the only private university with an industrial design department in Turkey (Yeditepe University Home Page).

Selek-Bora (YU) indicated that the key people in the initiation of the basic design course in the department were Prof. Mehmet Özer from Marmara University, Assist. Prof. Emre Zeytinoglu and Ins. Müserref Zeytinoglu from Mimar Sinan Fine Arts University. H. Özer (YU) asserted that Zahit Büyükisliyen (YU) was one of the key people, who brought the influence of the Hacettepe University.

Büyükisliyen (YU) explained that they had instructors from different schools, from Marmara University and Mimar Sinan Fine Arts University, teaching basic art education. Therefore, he said the instructors had their own style. Bagli (YU) claimed that even though a synthesis of different approaches was tried in her institution, different approaches existed side by side without being integrated.

4.1.1.6 Anadolu University

The Anadolu University was founded in 1958 in Eskisehir, and including the students in distant learning programs, it is the largest university in Turkey. In 1993, the School of Industrial Arts was founded as a new institution within the university. As separate departments of the school, the Department of Industrial Design and the Department of Fashion Design were opened in 2000 and 2001 respectively (Anadolu University Home page).

“In Anadolu University there is the influence of the Middle East Technical University, because most of the instructors and the assistants originate from

Middle East Technical University," Saltik (METU, AU) explained who is from Middle East Technical University, is also a part-time instructor in Anadolu University.

4.1.2 Changes

Changes concerning many different aspects of the course were conveyed by the interviewees as observed throughout their studentship and/or while they were teaching.

"The course was common core in the faculty; but when the number of the departments increased, it became necessary to differentiate," Selek-Bora (YU) explained.

Dener (ITU), speaking on her school years as a student at Mimar Sinan University, said that they used to take the course together with students from the departments of painting and sculpture, and that had certain advantages. Karavit (MSFAU) also mentioned his studentship in the same institute:

> Before the 80s, the course was common to all departments; we all used to study in the same space. I believe it has been very beneficial to me. My classmates from other disciplines; such as industrial design, photography, interior design; conveyed much of what they learned in other courses. That helped a lot to broaden our view.

Karavit (MSFAU) explained that 'basic art education' was not a unit. "Now that it is a unit, it has certain effects on the program," he said.

"After the 80s, it was realized that certain alterations were required concerning the industrialization of the profession," Küçükerman (MSFAU) expressed. Therefore, they began to include these subjects in basic design.

“It was seen that basic principles of the academy were not enough for industrial design education,” he explained.

Dener (ITU) explained her thoughts on the changes that have occurred as follows:

> In my opinion, there is this change; a consciousness appeared within the course. Before that, everything seemed to run spontaneously. All the instructors acted to meet the need of the students as they felt. In our field, there is an ideological structure, the students must be thought according to a certain view; the design education may be shaped accordingly. Everyone can have different views; therefore, different schools of thought may arise. While you talk about the human being itself, suggest becoming aware of one’s own self; you present them a way of thinking, a view of the world.

“The dualistic point of view within the course has vanished. There are no certain answers, but different possibilities are offered to the students,” Yalçin-Çelik (ITU) stated.

Hasdogan (METU) described the transformation she observed as follows:

> Basic design course changed from a more architectural oriented approach to a more industrial design oriented one. Exercises used to be abstract, now a product design is assigned in second semester.

Technical Means Changed

Yalçin-Çelik (ITU) claimed that technical means affect the conduct of the course. “Materials are so many and rich now, even cutters and scissors. Now we have the computer,” Saltik (METU, AU) stated. Ünlü (METU) also observed many changes depending on the changes in materials. “It affects both the instructor and the student; it provides the means for new exercises. Students now have what we could not imagine before,” she claimed. Yilmaz (AU) informed that nowadays the students used the internet as a source, but not efficiently.

Course Hours Changed

M. Özer (MU) drew attention to the reduction in course hours. “The course used to take 24 hours a week, then it was decreased to 16 hours; and with the credit system now it is 12 hours. It is insufficient for us,” he stated. “Course hours have been decreased from 16 hours to 8 hours, which is a disadvantage for us all,” Karavit (MSFAU) declared.

Student Profile Changed

Curaoglu (AU) emphasized that student profile changes over the years.

4.1.2.1 No Major Changes

Celbis (MU) claimed that basic art education had a classical concept, and that it did not change much. Nevertheless, he added, “instructors gradually began to assign exercises more specific to the departments in the second semester.”

Erda (MSFAU) argued that there had been minor changes depending upon the instructors’ manners; but no major change was ever seen concerning the essence of the course. He added that they discussed changing and updating the course; but they finally decided that no radical change was necessary other than minor updates.

Ünlü (METU) emphasized that there was no change in the aims of the course. Curaoglu (AU) mentioned that since her studentship at the Middle East Technical University to day, there had been no major changes other than small revisions in the structure of the course. “Exercises by students who graduated 20 years after I did are amazingly similar to those of mine,” she pointed out. Similarly, Ak (AU) claimed that there had not been much change, because the same generation continued to instruct the course to day at the Middle East Technical University.

4.1.2.2 Major Changes

Not other interviewee expressed significant changes other than Aydinli (ITU), who pointed out a rupture of perspective in the Faculty of Architecture in Istanbul Technical University:

> 15 years ago, when I first started instructing basic design courses, 'visuality' was the only important issue. Color, form, composition, figure and ground relationships or rhythm, the compositions of repeating geometrical or non-geometrical forms, were not made for a reason; the idea behind those compositions was not considered, all that was done was to concentrate on the appearance. In fact, Bauhaus was like that too; first, they had courses on abstracting specific figures, yet they were integrated; but lacked the function.

Aydinli (ITU) continued comparing current understanding with the past one: "basic design used to begin within those abstract dimensions, later it would materialize in project classes." She pointed out that the reason was "the dual understanding of the world; the separation between the abstract and the real." Moreover, she stated that today they "combine all those; these are no more opposite poles; all those contradictions exist within each other."

Aydinli (ITU) indicated a radical change in understanding, and compared the past with the present:

> Today architecture is not what it used to be in my years of learning, not even when I was an early assistant; it is completely different now. It became more complicated, most important of all; there are no more boundaries between disciplines. We used to say there is the construction project, there is the building project, there are the materials and here is the basic design. Now it is accepted that these must merge as a whole. Moreover, some views changed; we used to see many things more two dimensionally, used to study more two dimensional through plans or sections. Then technology, via digital media, showed us that we need to think in three dimensions while designing.

She considered those changes important. The reflections on education, according to her, was a move towards three dimensions, which brought

many unexpected and abstract aspects, and made the whole thing become complicated. In the past, “working in two dimensions was much easier; everything had coordinates,” she stated.

Many interviewees stated that the aims of the course have not radically changed. However, changes in materials, tools and dependently the content were more emphasized.

4.2 Aims of the Basic Design Course

Three questions were asked about the aims of the basic design course in industrial design departments in Turkey. The first question was the aims of the basic design course. Since there are many disciplines other than industrial design, which also have comparable courses, and since some instructors may have offered the course in other departments as well, a question concerning the aims of the course *in general* was thought to be important. 9 instructors out of 13 (excluding research assistants) are/were involved in basic design courses in other departments as well.

The second question was whether there were any specific aims of the basic design course that the interviewee considered for the industrial design department. The purpose for asking this question was to find out whether the interviewee considers the basic design course as a departmental or a common core course, and the reasons behind it.

The third question was about the importance of the basic design course, and the kind of skills and knowledge the interviewee intended to achieve/develop. The reason for asking this question was to expand on the answers to the first two questions, and to learn whether and why the basic design course was considered important.

Besides the direct answers to the questions about the aims of the course, most of the interviewees mentioned a variety of characteristics of basic design, and made illustrative definitions.

4.2.1 Definitions of the Basic Design

Terms

Two interviewees expressed their concerns about the naming of the first year introductory course. Karavit (MSFAU) stated that the 'basic art education' course in Mimar Sinan Fine Arts University was, in reference to the terms used abroad, "somewhere between the basic design, and the foundation course." He indicated that the term 'basic design' appeared more directed towards vocation, and the term 'foundation' indicated something prior to the basic art education. Günöven (METU) also mentioned the term 'basic design', which is used in his institution; the course used to be called 'techniques and fundamentals of design' in the Faculty of Architecture, which he considered a more appropriate term.

Küçükerman (MSFAU) asserted in his institution basic education was two years for them, even if it was not named so.

Name Explains Itself

Some interviewees (5 out of 25) asserted that the course title was self-explanatory. For instance, Asatekin (METU) suggested that its name -basic design- explained everything; and Erpi (METU) claimed that "the basic design course should be in line with its name; the name is clear, *basic*."

Analogies and Metaphors for Basic Design

Analogical definitions are generally consulted when a concept is vague or difficult to define. As Roediger explained (232), the function of metaphors and analogies are "to provide understanding of something whose qualities were not known [...] by substituting something better understood or more familiar in its place." Even though the basic design course has a long history in higher education programs, many interviewees devised analogies or metaphors in their definitions. This situation may indicate that basic design is perceived as a phenomenon more intricate than a mere course.

7 out of 19 instructors from different universities devised the metaphor of 'language' and used terms such as 'grammar', 'vocabulary', 'dictionary', or 'alphabet' to describe basic design.

According to Bagli (YU), basic art education can be described in terms of the process one goes through while learning a new language:

> When you are learning a new language, you need to build your vocabulary and learn the rules and terms of the language to be able to speak and write fluently in that language. From my perspective, basic art education goes through the very same process of learning a language.

According to Çakmakli (ITU) basic design can be considered as "the visual equivalent of a universal language"; and "for the design product to be able to speak the language of the real world, it has to use that language." According to Büyükisliyen (YU), the aim of the course is to form a dictionary as regards to that language. For Selek-Bora (YU), basic design is like a "common language," whereas for Curaoglu (AU) it is "the alphabet itself."

Alyanak (MU), on the other hand, wondered whether there was "an alphabet for the course"; and concluded that there were no 'recipes' for this. According to her, design education is "not that much mathematical."

Some other metaphors were also employed. For example, Curaoglu (AU) described basic design as a *seed*, which may indicate that it is perceived as an infrastructure. Çakmakli (ITU) described basic design as a *game* course played with students.

4.2.2 Aims

Various opinions about the aims of the course were articulated, which can be divided into five groups. In the first group, the aims are to build a basis, to construct awareness or sensitivity, and to give a perspective of life. These are general aims about developing students' professional, personal and cultural attitudes. In the second group, the aims are about the intellectual development of students: to teach problem solving and critical thinking. The aims about improving students' technical skills constitute the third group: to teach visual skills and manual skills. The fourth group of aims is concerned with breaking mental blocks and fostering creativity; and this group of aims was observed to be widely accepted. The last group of aims is about teaching principles and elements of design, and teaching composition (i.e. preset essentials of art and/or design).

4.2.2.1 Improving the Attitude of the Students

<u>Building a Basis</u>

An opinion shared by many interviewees was the appreciation of basic design as a 'basis' to build on in the further steps of education and in the professional design practice. Büyükisliyen (YU) asserted that the course was a "basis for art"; whereas, Saltik (METU, AU) stated that the aim was "to build a basis to prepare students for the profession."

Karavit (MSFAU) stated that the course was a preliminary course, preceding the disciplinary formation. Erpi (METU), on the other hand, expressed that one of the aims was to “instill a designer’s mentality into students.” Although the idea of basic design as a ‘basis’ seems to be shared by many interviewees, there are diverse opinions about what this basis is for.

Raising Awareness / Sensitivity

Some interviewees commented on the level of awareness and sensitivity of the students in Turkey: Aydinli (ITU) criticized that their sensitivity was depleted; Curaoglu (AU) indicated that their level of awareness was low. Likewise, Ak (AU) stated that since basic design was the first step of education, one of the aims was to ‘give’ certain sensitivities.

Perspective of Life

H. Özer (YU) declared one of his aims as making the students gain a new standpoint. Günöven (METU) affirmed that they aimed to enrich the students’ perspective; and Ünlü (METU) asserted that they tried “to instill the viewpoint of life.” Basic design was there “to change students’ understanding of life, of the world, of object, of people” for Hasdogan (METU). Most of the instructors who emphasized the students’ perspective of life were from the Middle East Technical University.

4.2.2.2 Intellectual Skills

Problem Solving

Bagli (YU) defined basic design as a problem solving activity, and pointed out that it was valid for all design activity. Günöven (METU), likewise, indicated that it was crucial to teach how to handle and present a problem. Yalçin-Çelik (ITU) also stated that the students should be able to define and solve a problem.

Critical Thinking

Aydinli (ITU) declared that one of the aims was to improve critical thinking; once one started building causal relations, s/he gained flexibility of transforming, she explained. Ünlü (METU) stated that one of the aims was "to make student think"; similarly, Ak (AU) pointed out that the importance of teaching the students to ask questions.

4.2.2.3 Technical Skills

Skills mentioned were visual skills, 3D skills and manual skills. Visual skills were considered as an important aim of the course. Yalçin-Çelik (ITU) stressed that the students should learn to express themselves visually and they should "try to transform a 2D idea into 3D." Similarly, 3D visualization and introducing materials were necessary according to Dener (ITU). M. Özer (MU) and Isingör (MU) also declared that experimenting with materials was essential.

Dener (ITU) and Ünlü (METU) asserted that teaching manual skills was one of the aims. Ünlü (METU) stated the considerations should be "meticulousness, care and order."

Some instructors from the fine arts faculties emphasized that drawing was not the only concern. For example, M. Özer (MU) indicated that not drawing but the idea behind it was important. In addition, Küçükerman (MSFAU) claimed that the main issue was not learning the subjects such as drawing or light.

4.2.2.4 Creativity

Creativity was one of the most emphasized issues by the instructors from all the universities in the field study.

Fostering Creativity

Isingör (MU) commented on fostering creativity of the students as follows:

> One and only aim of the course is to stimulate the students' creativity and to direct the students to searching, force them to think various possibilities; and help them gain a different attitude other than the existing ones.

In the same way, Karavit (MSFAU) declared that they tried to encourage students' creativity, after a basis was achieved. According to Çakmakli (ITU), "It is the first and the only course in which it is implied that the student can think of anything; there is no other such course, and no such opportunities." For Yalçin-Çelik (ITU), teaching multi-dimensional thinking was one of the considerations of the course. Consistent with these ideas, Günöven (METU) maintained that bringing a novel perspective was desired.

Aydinli (ITU) indicated that basic design helped students to gain flexibility in thinking. She put forward that she gave more importance to creative thought than mere abstract creativity.

Breaking Mental Blocks

Ünlü (METU) stated that the students' 'fixed ideas' originating from the secondary school education, should be broken. Correspondingly, Yalçin-Çelik (ITU) mentioned that it was crucial to break the mental blocks. Both Saltik (METU, AU) and M. Özer (MU) stressed the importance of changing the students' habits.

4.2.2.5 Elements and Principles of Design

Basic elements and principles of design or art (summarized in Section 2.1) were often mentioned in relation to basic design course. Many interviewees (8 out of 25) referred to, directly or indirectly, the principles, criteria, or concepts of design or art.

Isingör (MU) stated that basic art education was a course based on principles. In the same manner, Karavit (MSFAU) explained one of their aims as demonstrating basic elements and principles of art and making the students perform them. He also defined the course as an initial enterprise for the accomplishment of students both in practice and in theory.

The utilization of the basic principles of design in other areas and at subsequent steps of education was another issue emphasized by some interviewees. For instance, Erpi (METU) expressed that the students should learn and accept the principles, in order to employ them. Asatekin (METU) made a similar comment: “Later on, other concepts would be built on the basic concepts that are learnt in the course.”

Concerning the constancy of these elements and principles, Saltik (METU, AU) claimed that the elements –such as line, form, proportion, direction and texture– were determined. According to him, “Elements and principles of design do not change much.”

Ak (AU) mentioned that teaching the criteria of product designing was one of the concerns of the course. Another interviewee from the same institute, Yilmaz (AU), also affirmed that basic visual values should be internalized in the course.

Composition

For Büyükisliyen (YU), it was required to teach what was called composition, ‘the notion of arrangement’. The students should be aware of the principles of composition, according to H. Özer (YU). Karavit (MSFAU) identified elements and principles of composition as ‘indispensable’. Dener (ITU) declared that the knowledge of composition was required for arranging, editing and uniting elements. Ünlü (METU) articulated her ideas about the significance of learning composition in basic design course as follows:

> Basic design is the constitution of the awareness of ‘composition’. Life is a composition, everything we use, visually and logically. The students try to design by rearranging the elements, by analyzing and reconstructing those elements and their relations.

Universality of Basic Design

Ünlü (METU) claimed that universally accepted ‘basic principles and elements’ were recognized as a basis. Saltik (METU, AU) observed that the course was not different from elsewhere. Moreover, Curaoglu (AU) underlined that basic design was an undeniable and universal truth of education. Günöven (METU) was the only interviewee who explicitly avowed, “We do not have any assumptions such as design has that many principles, etc.”

4.2.3 Aims Specific to Industrial Design Department

‘The aims specific to industrial design department’ emerged as a controversial issue. As mentioned in Section 1.1, the opinions concerning the basic design course as a departmental or common core course differed.

There Are No Specific Aims

Almost all the interviewees who asserted that the course should be common core were the members of the faculties of fine arts. H. Özer (YU) claimed that in the faculty of fine arts, his aim, for the first year students, was not to make them feel as designers. M. Özer (MU) also argued that the course was not specific to any discipline: “Basic art education covers all the programs, all the branches of art.” He explained that if the course turned out to be a disciplinary formation, it could confront the risk of being stereotyped, lose the flexibility and creativity. Similarly, Alyanak (MU) summed up the situation in her institution: “The basic art education we have is one that tries to solve the problems within itself; it is not a function-oriented one.” In the

faculty of architecture, Dener (ITU) considered all the students as “design students in general.” Erpi (METU) pointed out that the effect of basic design in industrial design was just the same in any other discipline.

Small Differentiations Only

Dener (ITU) declared that the course in the department of industrial design was mainly the same with the department of architecture; but they specialized in minor products. Likewise, Isingör (MU) stated that the course was applicable to all plastic arts disciplines, but some subjects like structure was covered extensively in industrial design department. Saltik (METU, AU) commented that in every art education there was basic design education, they were very similar to each other; there might be minute differences.

There Are Specific Aims

Yalçin-Çelik (ITU) affirmed that there should be certain disciplinary specifications besides general knowledge; and minor projects could be given. In the same manner, Asatekin (METU) indicated that vocational differentiation in basic design course would be devised towards the end of the year so that a more compact program could be obtained. Another interviewee from the same institution, Günöven (METU), described the course he offered as follows:

> We are trying to settle down the introductory concepts of a discipline that train professionals for the industry in a short term of four years. We are trying to fulfill this through concrete examples, which are directed to our discipline, perhaps rather different from the well-known basic design course.

It was observed that all the interviewees who were in the opinion that the aims of the course were departmental to a certain extent, were from the faculties of architecture.

4.2.4 The Importance of Basic Design

The importance of the basic design course was accentuated by many interviewees. Küçükerman (MSFAU) drew attention to the distinctive character of the course: "The students will not have a chance to come across it again; but they will meet everything else." Erpi (METU) underlined the vital role the course has: "If a person grasps basic design well, s/he can design anything properly." In addition, Hasdogan (METU) and Ak (AU) shared the opinion that the course had a very important mission.

Indirect, Long-term Effects

Indirect, long-term effects of the basic design course were highlighted by some interviewees. H. Özer (YU) declared that they wanted the students to feel the effects of this course later. Likewise, M. Özer (MU) claimed that the students should acquire the ways of employing basic art education as a language, which can be applied to other subjects, to other fields. Similarly, Karavit (MSFAU) stated that they aimed to teach the basic knowledge the students were going to use later: "If the students are lacking these principles, they would feel the deficiency later in the design activity." According to Saltik (METU, AU), the aim was to teach the concepts that the students would use –maybe even unconsciously.

Methods May Vary, Aims Not

Some interviewees emphasized that whatever the method of the course was, the aims remained same. For Büyükisliyen (YU) and Ünlü (METU), the methods of the course may be diverse. "The concepts are same, the content has not changed; but the methods and approach change every year," Günöven (METU) asserted.

4.3 The Methods and Content of the Basic Design Course

There were six questions covering the methods and content of the basic design courses in the departments of industrial design in Turkey. The first question was concerned with the number of semesters and the number of hours per week the basic design course was allocated in the curriculum of the industrial design department.

The second question inquired about the kind of assignments the interviewee gave in the basic design course, and the method s/he pursued. The interviewee was also requested to summon some examples. If there were examples available, the researcher requested to go over them.

The third question inquired whether there were any components in the basic design course specifically targeted towards the industrial design department. If there were, the interviewee was requested to specify these assignments.

The fourth question was about the way in which the interviewee evaluated the student work and provided feedback to students. If necessary, examples of evaluation such as ‘jury’ and ‘collective evaluation’ were reminded.

The fifth question was about if there were any sources, people or institutions that inspired the interviewee about the basic design course.

The last question inquired the kind of documents the interviewee used within the context of the basic design course: definition of the course, course book, lecture notes, documents or articles concerning the lecture subjects or assignments.

4.3.1 The Course Content

General comments and examples were obtained about the content of the course. The interviewees described what kinds of activities were carried out in the course, the methods pursued, and the seminars, exercises and assignments given.

Exercises and Assignments

Selek-Bora (YU) stated that they gave a classical 'basic art education' in the first semester. She mentioned that they assigned exercises on arrangements with the basic elements, applications on 2D and 3D compositions (Figure 4.1).

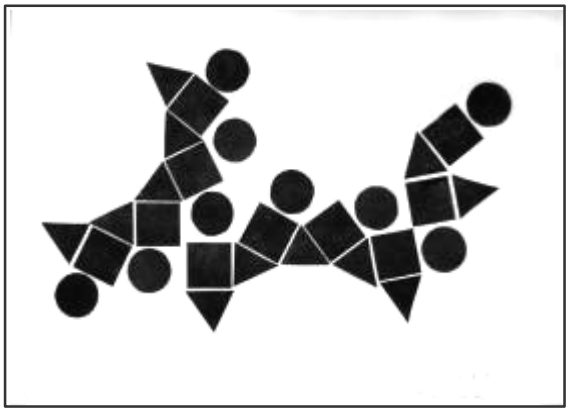


Figure 4.1 An example of the 2D composition (Yeditepe University, 2004, photograph by Damla Özer).

Büyükisliyen (YU) compared their approach at the Yeditepe University with other institutions:

> In many other institutions, the basic art education is based on basic elements of art such as point, line, texture, structure, etc. We study through concepts. Naturally, while we guide the students towards the 'concepts', we go over those terms, I mean point, line etc. Still, our course does not contain such a study as 'basic art education' by points, or by lines or by texture, or by dimensions. We express ourselves all through concepts.

Bagli (YU) summarized their method as follows: “There is the sequence of 2D studies, relief and 3D studies; at a certain point, color studies and studies on abstraction.” She added that they conversed through certain abstract terms such as ‘hierarchy’, ‘dominancy’, etc. H. Özer (YU) mentioned the ‘animal abstraction’ assignment (Figure 4.2). The students required to make an analysis of an animal they preferred, and then to make a structural abstraction by using prisms only.

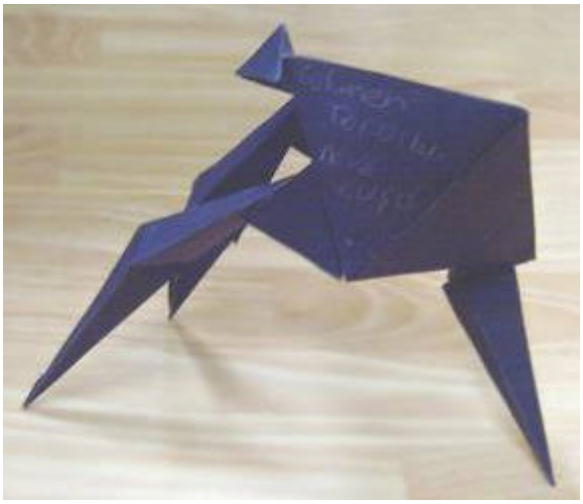


Figure 4.2 An example of the animal abstraction assignment (Yeditepe University, 2004, photograph by Damla Özer).

H. Özer (YU) gave importance to ‘collage’ exercises (Figure 4.3) since it helped students to learn all the concepts about 2D design. He also mentioned the exercise of ‘alienating an object’ –graphically transforming the image of an object step by step. He added that they also discussed related concepts, for example what alienation signified.

M. Özer (MU) stated that in Marmara University, they had three starting points in the course: “First and the most important one is nature; the second point is culture, history of art, examples from all branches of art, that is to say, tradition; and the last one is the former students’ works, namely the practice of the education itself.” He gave the headings of their course

program as point, line, light, value, volume, form, color, texture, the concept of contrast, and structure (Figure 4.4).

Figure 4.3 An example of the collage exercise (Yeditepe University, 2004, photograph by Damla Özer).

Figure 4.4 Examples from the basic art education exhibition at the Marmara University, Faculty of Fine Arts (Marmara University, 2004, photograph by Damla Özer).

Erda (MSFAU) summarized the activities in the course as general seminars on art, and 2D and 3D exercises (Figure 4.5, Figure 4.6). Karavit (MSFAU) explained that the two ateliers, drawing and composition were instructed in

coordination. For example, when the subject of light and shadow was covered in the drawing atelier, light was treated as an element in the composition atelier. “However, methods -of course- differ in two ateliers” Karavit (MSFAU) noted.

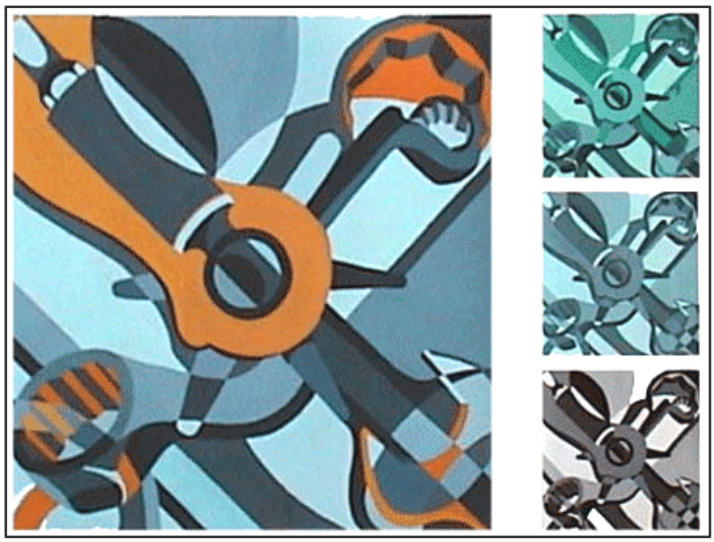


Figure 4.5 A 2D exercise by Yesim Unan (Mimar Sinan Fine Arts University Home Page, 2003).

Figure 4.6 A 3D exercise by Engin Kalfa (Mimar Sinan Fine Arts University, 2003, *Sanatta Yaraticiliga Giris 4*).

Çakmakli (ITU) pointed out that with the ‘face’ exercise (Figure 4.7), the students exhibited the notion of ‘expression’.

Figure 4.7 Examples of the ‘face’ exercise (Istanbul Technical University, 2001, photographs by Pinar Yalçin-Çelik).

Çakmakli (ITU) mentioned that he assigned composition exercises dealing with the main geometrical elements; and then, exercises on uniting the geometrical language with the concepts. In addition, he gave the example of an exercise called “going from A to B”; in which the students were free to go from the first point to the second one with any material. Another activity mentioned was the free exercises on figure drawing.

Aydinli (ITU) stated that she preferred to assign products like ‘audio CD cover’ –not just abstract graphical exercises– because they combined the visual and audial worlds. She mentioned that they assigned a free composition study (Figure 4.8) with a theme, for example the ‘number one’. “We ask the students to express the relationship between the form and the meaning in their compositions,” she explained.

Dener (ITU) explained the first assignment they give: “As the first assignment, we want the students to design ‘spectacles’ for themselves, considering themselves.” According to her, the students should be aware of themselves, of nature, and of the city they live in, and they should question these. Another assignment mentioned by Dener (ITU) was the ‘organic object’ (Figure 4.9) inspired by nature in order to study structure, and learn

by nature. Yalçin-Çelik (ITU) also described this exercise as the 'transformation' of a living thing with a rich structure to analyze; it aims to question the relations; and is given by all the instructors of basic design at the Istanbul Technical University, in the Department of Industrial Product Design.

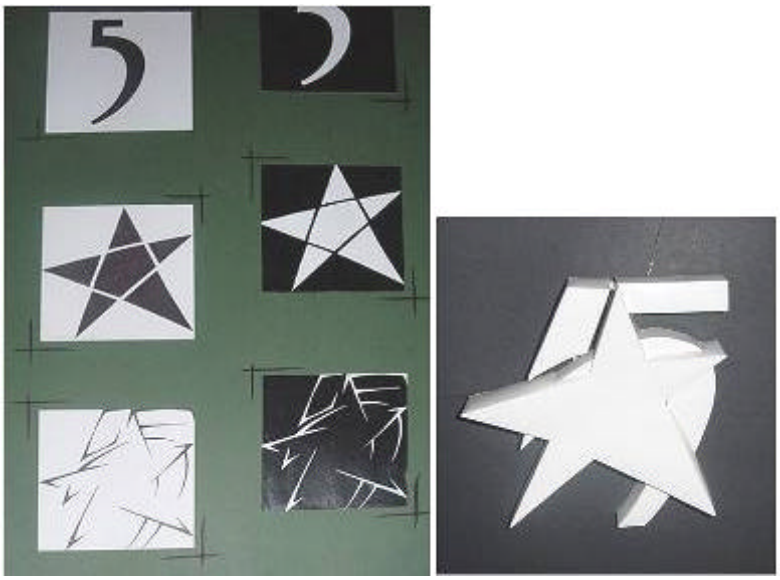


Figure 4.8 A composition study (Istanbul Technical University, 2001, photographs by Pinar Yalçin-Çelik).

Figure 4.9 An example of the organic object assignment (Istanbul Technical University, 2003, photographs by Damla Özer and Pinar Yalçin-Çelik).

Saltik (METU, AU) expressed that their exercises began with a graphical approach (Figure 4.10). These exercises are on design principles –from line to color– and usually deal with abstract concepts. He stated that they proceeded from 2D geometrical studies to 3D studies (Figure 4.11).

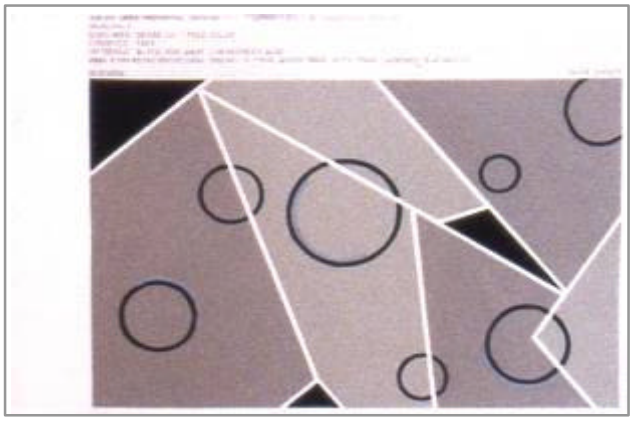


Figure 4.10 An example of 2D exercises (Middle East Technical University, 2000, photograph by Hasan Saltik).

Figure 4.11 Examples of 2D, relief and 3D exercises (Middle East Technical University, Year unknown, 1998, photographs by Hasan Saltik).

Günöven (METU) described that they asked the students to buy 3D objects (earthenware pots in this case) which reflected their aesthetical

appreciation. The assignment was to make graphical interventions to the pots in order to emphasize some of their qualities (Figure 4.12). He pointed out that they questioned the 'elements', how they change, how they repeat. Günöven (METU) explained the idea behind this assignment as follows:

> An abstract content began to have a meaning by integrating with the environment it was in. The dynamics of the 'medium' somehow organized those abstract elements we used and made those gain meaning.

Figure 4.12 Examples of the earthenware pot assignment (Middle East Technical University, 2003, photographs by Damla Özer).

Yilmaz (AU) stated that they began with 2D studies, continued with relief studies and 3D organizations; lastly, they worked on simple products like paper lampshades (Figure 4.13).

From the same institute, Ak (AU) explained one of the assignments they give. After choosing and reading a short story from an author, "the students are required to design a poster as if the story would be adapted to a theatre play" (Figure 4.14).

3D Exercises

Most of the instructors emphasized the importance and the necessity of 3D studies. However, M. Özer (MU) from Marmara University informed that recently they did not have enough time for 3D projects, since the course hours were reduced to 12 hours per week. According to Isingör (MU), 3D

exercises were always crucial and were the first in importance for the industrial design department.

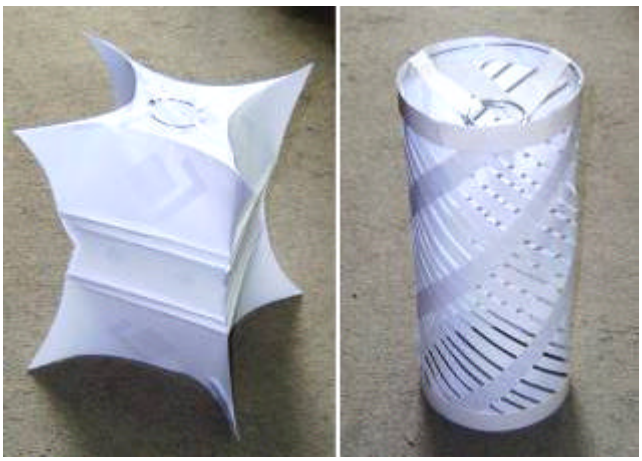


Figure 4.13 Examples of the paper lampshade assignment (Anadolu University, 2004, photographs by Damla Özer).

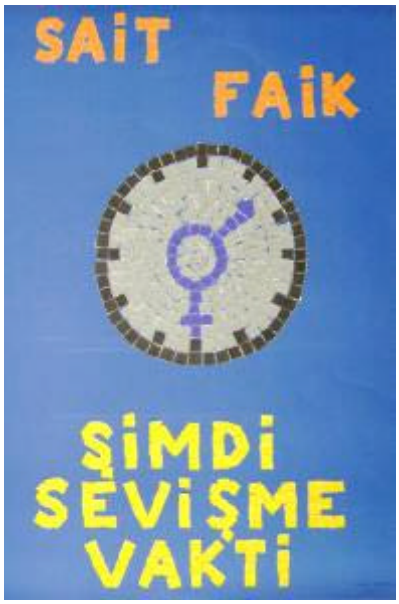


Figure 4.14 An example of the poster assignment (Anadolu University, 2004, photograph by Damla Özer).

Showing Visual Examples in the Course

Some of the instructors informed that they presented visual examples. “At design schools abroad, slides of products concerning the subject are shown; even sample works of professional artists dealing with the subjects

we study" commented Isingör (MU). He said that exemplar was the most convincing method. M. Özer (MU) asserted that he showed former students' works. Likewise, Karavit (MSFAU) described the art conferences at Mimar Sinan Fine Arts University as theoretical lectures in which slides of former students' works and examples from history of art were shown. Çakmakli (ITU) declared that he showed slides from nature in the very first class. Aydinli (ITU) also stated that she lectured with slide shows giving diverse visual examples about Gestalt, which she considered indispensable.

Various Activities

Some of the instructors mentioned various activities done in the course, or related to the course, and their contribution to education. Karavit (MSFAU) informed that they organized an exhibition of basic art education every two years. The fourth exhibition of "Introduction to Creativity in Art" took place In May 2003. Çakmakli (ITU) explained that they gave assignments on the renowned artists –painters, sculptors, or conceptual artists– and asked a 'what if' question; for example, if these artists would have designed a product or studied the color red, how they would have done these. He pointed out that these were exercises for developing thinking skills. Aydinli (ITU) explained that the course on the history of art was no more in the curriculum, and because of that, they added the exercises on art. The students were required to make research on the artists, and they digested the essence of it and transformed it into a design. In the Department of Architecture, Aydinli (ITU) described that they organized a dance workshop with professional dancers. She claimed that this activity let the students perform basic design problems with their body. Dener (ITU) informed that they assigned the students a research task on renowned designers, and a poster assignment for them. Ak (AU) asserted that they gave the students reading assignments, since they believed that the students did not read enough in their daily life.

Level of Complexity

Some instructors drew attention to the level of complexity with which the students should cope in the basic design course. Bagli (YU) stated that activities were done in the course –as in the actual design activity– with limited material, with certain limitations and with certain independence. On the contrary, Aydinli (ITU) argued that complexity should be given as it was, in order to make the students acquire a state of awareness. "Simultaneously, not step by step, should it be presented; all together," she added. Likewise, Günöven (METU) explained that how many dimensions was defined for the problem, a solution might be suggested which had that much dimensions. He elaborated his idea as:

> It is possible to solve a problem for 'n' number of dimensions; the more dimensions your proposition includes, the more valuable it gets. In contrast with the 'limited structure' emphasized, there is a structure of questioning within the whole thing; which is continuously moving, transforming, out of our control; and I think limiting this is neither practical nor meaningful.

Whereas, Günöven (METU) also added that not too complex problems were assigned.

Correction of Student Work by the Instructors

Bagli (YU) indicated that '*showing example*' or '*making correction'* [2], which could be defined as the intervention of the instructor, actually directs the students' projects, which was a usual practice in Mimar Sinan Fine Arts University. Bagli (YU) observed that the approach was also influential to a certain extent in Yeditepe University. It might be advantageous, since it helps the students to visualize; while it may cause imitation, according to her. Küçükerman (MSFAU) asserted about this subject, "If the instructor can not draw, the students do not trust her/him." In contrast, Ak (AU) explained

[2] *Tashih* in Turkish signifies correction (*Türkçe Sözlük* 1423). In this context, it signifies the intervention of the instructors to the student projects, which is used as a term in the fine arts faculties in Turkey.

that they tried not to give definite answers; rather they tried to help students to think more flexible by asking questions.

Independence

Two instructors put emphasis on the independence of the students. Aydinli (ITU) expressed that they only gave the framework of the problem, and that they let the students express themselves freely, since it proved the diversity of the outcome. Likewise, Günöven (METU) asserted, “we do not force the students towards a fixed direction, we always emphasize that there are no ‘stereotype’ solutions.”

4.3.2 Specific Exercises for Department of Industrial Design

The exercises done in the course were found to be parallel to the discussion of whether there were any aims of the basic design course specific to industrial design department (Section 4.1.3).

No Specific Exercises for the Department of Industrial Design

H. Özer (YU) declared that he expected only students to exercise, not a vocational training; it was a whole to support the creativity of the students. Karavit (MSFAU) pointed out that the elements and principles of composition were ‘indispensable’, for both faculties of fine arts and architecture.

Specific Exercises for the Department of Industrial Design to a Certain Extent

Çakmakli (ITU) stated that all the assignments they gave could be related to industrial design. He expressed:

> Product design is on very small scale, whereas city planning is on a comprehensive one, there is not much change; the design may be

> the same. If it is the design of a ‘dial of a watch’, it may correspond to the design of a ‘square’ in city planning. Practically, there are not such wide differences or categorizations.

Dener (ITU) asserted that she pursued a similar program in architecture as in the industrial design department. Whereas, she added that they specialized with minor products, like spectacles.

Saltik (METU, AU) affirmed that there were no distinctions of the exercises done in the course in general, considering the industrial design discipline and other design or art related disciplines.

Specific Exercises for Department of Industrial Design

Aydinli (ITU) explained the exercises, as “it has to be pragmatic. Even if it does not necessarily have to be a product, there needs to be causality as in a logo designing task.” Similarly, Günöven (METU) described one of the exercises he assigned as (Figure 4.15):

> I have always emphasized that –whereas some visual meaning must exist– the function should be clearly defined above all; as of grabbing; the interface the handle of a knife or a door handle creates for the hand is vital, unlike a sculpture-like product, it can not be thought apart from the qualities that answers the needs of the hand.

Ünlü (METU) indicated that they assigned simple products like candlestick, hand tools, lemon squeezer. Likewise, Ak (AU) stated that they assigned simple products like shoehorn (Figure 4.16).

Figure 4.15 Examples of the knife handle exercise (Middle East Technical University, 2004, photograph by Damla Özer).

Figure 4.16 Examples of the shoehorn assignment (Anadolu University, 2004, photographs by Damla Özer).

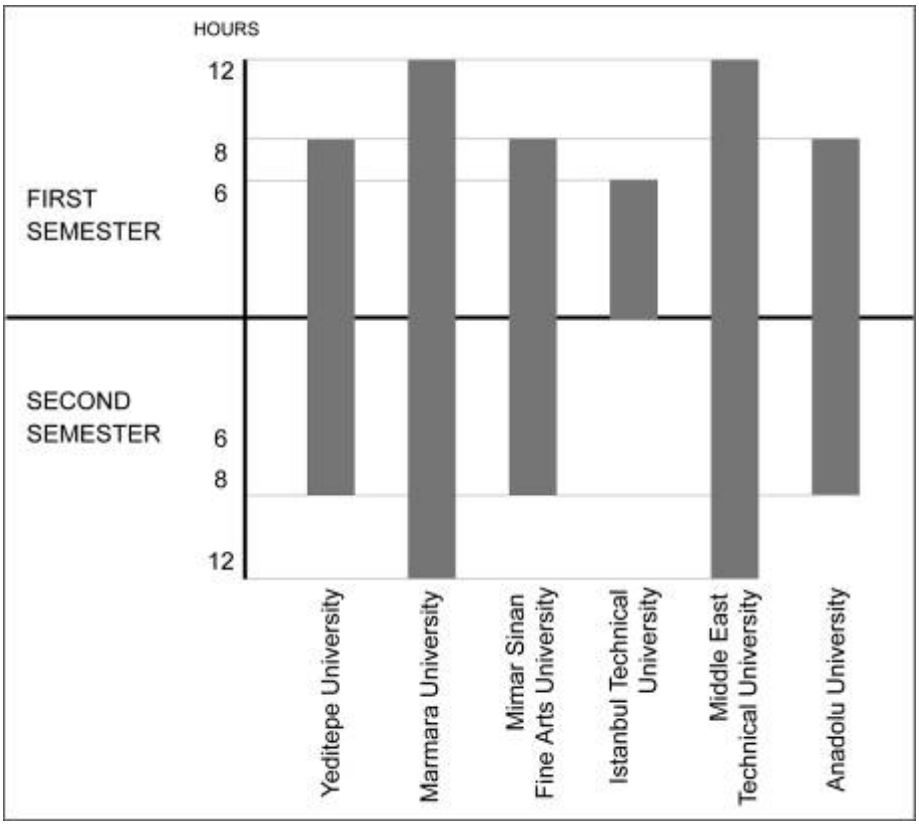
4.3.3 Course Structure

The Number of Semesters and the Number of Hours

The number of semesters and the number of hours per week the basic design course was allocated in the curriculum of the industrial design department is shown at Table 4.2. Except the Istanbul Technical University Department of Industrial Product Design, all the departments allocate two semesters to the basic design course. The number of hours per week varies between 6-12. The departments of industrial design at the Marmara University and the Middle East Technical University allocate 12 hours per

week, three departments 8 hours per week, and one department 6 hours per week. Küçükerman from Mimar Sinan Fine Arts University asserted "About 1/3 of the curriculum is basic design; which used to be called 'gallery' or 'atelier'; the remaining 2/3 is professional education; with a minor share left for the diploma."

Table 4.2 The number of semesters and the number of hours per week allocated to basic design courses



Basic Design Course Integrated With Other Courses

Some interviewees mentioned the integration of the basic design course with certain courses in the first year program. Most of them stated the necessity of this integration. For instance, M. Özer (MU) criticized the separation of the courses as theoretical and practical, which emerged with the new credit system applied in Marmara University. He claimed that the courses should be incorporated.

Asst. Prof. Dr. Ümit Celbis (from Marmara University) contributed to the interview with Ertem (MU). Celbis (MU) stated that they had a course called ‘Tasarima Giris 1’ (Introduction to Design) in the first year. He expressed that the course was akin to basic design course; and that even though there were project assignments, it was not a project course. Alyanak (MU) also mentioned that she offered the course ‘Introduction to Design’, in which it was aimed to train the students to sense ‘how designers think’, and they intended to give the steps of the design process through minor exercises.

In the department of industrial product design of Istanbul Technical University, the curriculum contains a course as ‘Ürün Tasarimi I’ (Product Design) (Credits 3, 2+2 hours) in the first semester. (Istanbul Technical University, Department of Industrial Product Design Home Page). Çakmakli (ITU) explained that they started an application, in which they integrated the basic design course with that project course in the first semester. Previously, basic design was an independent course. He explained the reason for this modification as follows: when designing a nutcracker; the students should pay attention to the aspects of the basic design course such as texture, color, and proportions of the product. Otherwise, basic design exercises would remain too isolated, according to him. He added, “In fact, these are not two separate courses. [...] Still we observe a discrepancy through our project courses and basic design courses.” Likewise, Aydinli (ITU) clarified a similar application in the department of architecture:

> If it is to be the basis of design; it has to co-exist with its own discipline; an abstract basic design can not integrate with the other courses. In the project studio course, the student is not able to use her/his background of basic design; that knowledge is left behind at the basic design course. Therefore, we now have ‘integrated studio courses’.

Whereas, Erpi (METU) criticized a similar application in Middle East Technical University, in the department of architecture:

> With the architectural design in the first class, they have the basic design course together. In fact, first the students should learn the basic design. They should learn the alphabet in order to appreciate literature. The literature and alphabet cannot be thought together.

Another consideration was whether the subjects of freehand and technical drawing were included in the basic design course. Bagli (YU) stated, "When I was a member the department of industrial design of Middle East Technical University, different subjects –even drawing and sketching– were included in the course." Likewise, Saltik (METU, AU) explained that, when he started offering this course in the department of industrial design (since 1980); "the course was treated as a whole, freehand drawing were included; but later it became a separate course."

Günöven (METU) indicated that, instead of a separated technical drawing course, they integrated it with the basic design course. He explained it, as "The effort of design in the first year is the integration of content and form. We did not separate those, as a part of it deals with content, another part with form." He believed that this approach was more motivating. An example, which was observed by the researcher, was an exercise on rope knots. The first exercise was 'knotting a free end', the second one was 'joining two ends', and the last one was joining a free end to the body. These exercises were followed by the drafting of sequential drawings of the process (Figure 4.15).

Curaoglu (AU) mentioned the possibility to split the subjects of the basic design, and formulate them as separate courses. However, she supported the opposite idea:

> When you break that title apart, you add up to the unsettled knowledge and confusion of concepts within the student's mind. I think it would be the most appropriate to present it as a whole, organizing and delivering it under one single title.

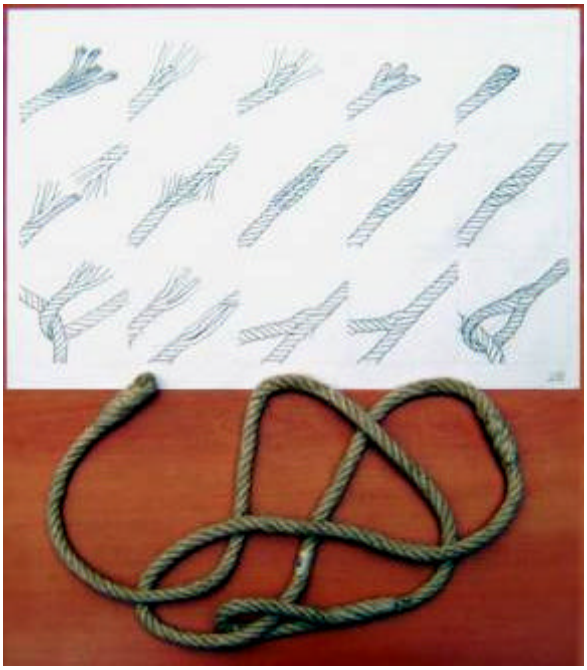


Figure 4.17 An example of the rope knots exercise and sequential drawings of the process of various joining techniques (Middle East Technical University, 2004, photograph by Damla Özer).

Course Program: Unfix, Flexible, Variable

Many interviewees stressed the 'flexibility' of the course program, such as Bagli (YU) claimed, "The work is kind of organic. I don't believe it is something strictly fixed; to be given within a certain order." Both Bagli (YU) and M. Özer (MU) believed that it should not be a fixed program. In the same manner, Aydinli (ITU) claimed that the course should have a spontaneous character, should not be formatted strictly. Likewise, Günöven (METU) declared that he was not in favor of the compulsory programs announced at the beginning of the year. He stated, "In the process, together with the students, we continuously modify the definition of the subject that we had previously announced, in order to develop it."

Depending on the Student

Küçükerman (MSFAU) informed that they did not change their principles; however, "the curriculum is flexible depending on the student group."

Similarly, “every year the program should be reconstructed” stated Günöven (METU). He explained the reason as:

> The student profile changes a lot in a short period. For example, today’s generation can not relate the subjects and topics we studied 10 years ago. We need to prepare programs dynamic enough for students to get the very same fundamental ideas of previous generation and at the same time is prepared to satisfy the demand.

As well, Ünlü (METU) stated that they adjusted themselves according to the students.

4.3.4 Evaluation

The interviewees emphasized various points about the evaluation process of the student work. Büyükisliyen (YU) explained that critiques differed according to each study and each student individually. He preferred personal critique, since every student went through a different process. M. Özer (MU) stated that the critique of the work was also a part of the course. Karavit (MSFAU) informed that critiques were more intense in the first semester; “when the students get more experienced, in second semester, we try to give the students more freedom in order to help them to be more creative.” Çakmakli (ITU) explained the portfolio that he assigned at the end of the semester, which came out as the synthesis of all the exercises through the semester. Dener (ITU) asserted that they had presentation and discussion session after each submission. Yalçin-Çelik (ITU) stated that since it was a qualitative course, the process was more important rather than products: how the students thought, and whether they improved. Ünlü (METU) also pointed out the importance of the ‘process’ that the students should live the process of project in the studio, otherwise it would be evaluated accordingly. Günöven (METU) elucidated that the evaluation was based on ‘comparative judgment’. He described the method as “We give the

remarks by comparing one against another. We classify them as groups. We compare these groups. We judge both their high and poor qualities." He declared his opinion about evaluation that in design education grades should not be based on a quantitative calculation. Günöven (METU) also emphasized the behaviour of the students towards evaluation:

> When they see that some work is appreciated, the students who are conditioned to get high grades try to adopt a similar style without comprehending it. Therefore, we always try to discuss the principles, without clearly defining the goals. Whenever we fail; we see the whole bunch summoned together at the same point; either copying each other or repeating the same work; in order to reach the goal. In my opinion, one of the most important aspects of education is to prevent it. Discussion and evaluation should start when the work is done.

Yilmaz (AU) described their evaluation process was "not an exact jury, but a critique session open to all the students."

Evaluation Criteria

Some of the instructors, who were either members or graduates of Middle East Technical University, stated their concerns about the evaluation criteria. Bagli (YU) claimed that the evaluation criteria were difficult to define; and created controversy among the instructors as well. Erpi (METU) and Ünlü (METU) also called attention to the problem of objectivity. Erpi (METU) criticized the habituation of instructor; he argued, "Saying just 'I like it' is unacceptable for instructor." Ünlü (METU) revealed her consideration as "even tough I try to remain neutral, still my attitude about composition would interfere when evaluating."

Make Students Evaluate Each Other

Bagli (YU) gave an example of an assignment, which was to express the concept of 'communication' with black and white paper, on a soft drink can. She explained the evaluation of the assignment as:

> Handing everybody others' projects and making them to ponder upon these, trying to understand why it has been done that way; was something like following the route of thinking of that designer and helped everybody to set up the necessary empathy with each other, and to understand what others tried to do as designers.

One of the most important features of the course was the discussion on the student work according to Aydinli (ITU); since, the students learned via criticizing each other. She added that sometimes they let the students evaluate each other by ranking their projects. Similarly, Saltik (METU, AU) asserted, "we sometimes want the students to evaluate their own work, as well as others'." Whereas, Günöven (METU) stated that they wanted the students to comment on another students', not on their own work, since, they would be objective for somebody else.

Students' Appreciation of Evaluation Criteria

Aydinli (ITU) expressed "Gradually, the criteria defined by the students themselves begin to match with our own." Likewise, Saltik (METU, AU) stated that since the students began to appreciate the criteria after a certain while, they were supposed to become able to evaluate their own studies. Günöven (METU) explained how the students comprehend the evaluation:

> By seeing and judging why some work is praised while some other is not noticed, students begin to adopt certain criteria of evaluation; that is the way their viewpoints improve. The man they see as their 'guide' places certain examples above others and praises those.

Students Perceive Criticism Personally

Yalçin-Çelik (ITU) and Günöven (METU) indicated their concerns about how the students perceive criticism personally. Günöven (METU) declared that they asked the students not to write their names on their works, they commented without knowing whose work it was. He explained the reason, as "All that effort is to show that we are aware of their sensibility over that subject. What we criticize is not the person; it is the work itself."

4.3.5 Instructors

When answering various questions, interviewees referred to instructors' role on the method and content of the course.

The Instructor as a Designer

Two interviewees commented on the role of instructor as a designer. Bagli (YU) stated that designing a course program was also a design task. "Every act you do in the class becomes also a design act," Aydinli (ITU) asserted.

Specialization of the Instructor

Karavit (MSFAU) explained that they had special instructors for various subjects such as drawing, color, light, texture, structure, space. He added that the instructors of drawing and composition were separate. The instructors from the department of painting offered drawing atelier, whereas the instructors of composition atelier varied in order to provide students with different point of views. Erda (MSFAU) informed that both specialists and specialization were very important in their institution. Likewise, basic design is a very specific issue according to Asatekin (METU). He avowed the idea that it was a field to be specialized upon, and the course should evolve in a very special way. "The one who knows basic design should teach it," he declared.

Master-Apprentice Relationship

Erda (MSFAU) indicated that Mimar Sinan Fine Arts University was a classical art education institution. Both Erda (MSFAU) and Küçükerman (MSFAU) emphasized that most of the instructors were graduates of this school. Küçükerman (MSFAU) maintained, "Since all the instructors were educated that way, due to our fine arts style, we give the course accordingly." Ünlü (METU) explained that their method was based on master-apprentice relationship.

4.3.6 Students

Two instructors criticized the students for not being independent. Yalçin-Çelik (ITU) expressed that even if a very open ended problem was assigned, the students expected definite answers from them. “Although the students are expecting personal attention, we try to keep the same distance to every one,” Günöven (METU) stated.

Effects of Secondary School Education

Some interviewees were concerned about the secondary school education. “The students, who are elected with the student selection examination, are successful in that particular education system; but the system has so many aspects to criticize” Bagli (YU) asserted. She offered that the content of basic design course should be taught somehow in courses related to art, beginning with primary school. Alyanak (MU) claimed that in secondary school education, most of the students in Turkey did not have any relationship with design or art.

Bringing Different Levels of Students to an Optimum

The interviewees from various institutions affirmed that it was required to bring different levels of students to an optimum. Celbis (MU) explained that even if the students were elected with special skill test, basic concepts were taught from the very beginning. “The aim of the course is to bring the students to an optimum level,” he stated. Karavit (MSFAU) expressed their aim as “to maintain a delicate balance in order to teach both those with an art high school background and those with none.” Aydinli (ITU) stated:

> There are various students; some could make it even without attending the basic design course, those with such backgrounds; while some could not comprehend anything, for whom everything seems so abstract. It is hard to gather all at one point. It is also important to bring together different characters, to constitute that composition.

Günöven (METU), on the other hand, declared their endeavor as “a structure that involves not all the students, but addressing the students who are slightly above the average of the class.”

Students Learn from Each Other

Some interviewees underlined the importance of interaction of the students with each other. “The students learn from each other, even more than they learn from instructors,” Küçükerman (MSFAU) claimed. Günöven (METU) emphasized that the students interacted and influenced each other very much.

4.3.7 Learning Environment

The learning environment was another issue emphasized. Isingör (MU) stated that the facilities educational institutions offered to the students were very important. Günöven (METU) explained that they improved the studio environment “in order to make the students spend more time in this space, producing and sharing.” Saltik (METU, AU) called attention to how the course setting affected the quality of it:

> The same instructor acts more prudently at another institution, for example Anadolu University in Eskisehir; the course takes its shape according to the conditions present. There, the students took the course for a more theoretical one. In fact, it is an applied one. The student must live through the practice within the school; that is really important.

“The students should be provided a working environment, available whenever they want to work” Ak (AU) expressed

Using Computer as a Tool

Aydinli (ITU) stated that the students used computer, besides 2D and 3D experimentations in a project. Günöven (METU) considered the computer

as a tool; he declared that they did not have a specific goal to teach it, however the students learned a software program as a secondary activity. Saltik (METU, AU) also mentioned that the computer was only a tool, and the concept remained the same.

4.3.8 No Intervention by Administration

Some of the interviewees mentioned that the administration of faculty or department did not intervene in the course content. Büyükisliyen (YU) asserted, “Since the faculty of fine arts is a large one; neither we are able, nor do we have the right to set a strict discipline about the course program.” Celbis (MU) explained that they exchanged ideas with basic education unit, discussed at the meetings; however, since it was offered by a separate unit, they did not interfere with the course content. Bayazit (ITU) informed that since the instructors were specialists, as the chairperson she did not interfere with the content of the course. “The administration does not interfere with our program, they provide us autonomy,” Günöven (METU) declared.

4.3.9 Sources, People or Institutions That Inspired the Course Instructors

The interviewees were asked the sources, people or institutions that inspired them about the basic design course. Çakmakli (ITU) stated that the source of this course was the students and “seeing, thinking, comprehending.”

“It seems to me that everybody finds their way through trial,” Dener (ITU) conveyed. Saltik (METU, AU) said that he used the book named ‘The Art of

Color and Design' (by Maitland Graves), and he learned from his instructor (architect) Prof. Lütfü Zeren, through master-apprentice relationship. He also affirmed that Bauhaus écoles was one of the understandings he was influenced by. Yilmaz (AU) and Ünlü (METU) also mentioned the master-apprentice relationship. Yilmaz (AU) said that he was influenced by his instructor Hasan Saltik; and tried to learn and utilize his instructors' methods. Ünlü (METU) asserted that she learned from her instructor Hasan Saltik, and her method could be said to be established with the help of the master-apprentice relationship.

The Documents Used

The interviewees were asked the kind of documents they used within the context of basic design course. As mentioned in the previous section, Saltik (METU, AU) asserted that he used the book 'The Art of Color and Design' as a general document. Almost all the interviewees emphasized that there were no specific course book or textbook. Some of the interviewees mentioned that they used course syllabus (Appendix F). Isingör (MU) stated that he compiled a collection of 5000 slides throughout his teaching career. Yalçin-Çelik (ITU) explained that slides were used for topics like composition or gestalt. Erda (MSFAU) pointed out that their source was constructed as the result of the experience and knowledge of the university and the people. Çakmakli (ITU) informed that he recommended the students to read the book 'The Story of Art' by Gombrich.

4.4 Factors Affecting the Characteristics of the Basic Design Course

There were four questions about the factors affecting the characteristics of basic design courses in the departments of industrial design in Turkey. The first question inquired whether the admission procedure –student selection

examination or special skill test– created a difference in the content and the methods of the basic design course. If yes, the interviewee was requested to specify.

The second question investigated whether the interviewee believed that 'the faculty that the department belonged to' added any distinctions or features to the basic design course. If necessary, the researcher also asked how the basic design course was affected by its being taught in –the faculty of fine arts or the faculty of architecture.

The third question inquired if there was any apparent distinction between the basic design course offered in the industrial design department and the ones in other departments in the interviewee's faculty. If the answer of the interviewee was positive, s/he was asked in what ways these courses differed. If the answer of the interviewee was negative, s/he was asked whether these courses should differ, and ideally, how they should differ.

The fourth question inquired whether the basic design course in her/his department was different from the ones in other industrial design departments.

4.4.1 Admission Procedure

All the state and private universities are under the regulation of The Council of Higher Education (YÖK) in Turkey. There are two kinds of admission procedures for the industrial design departments in Turkey: 'student selection examination' (ÖSS) or 'special skill test'. Student selection examination is a multiple choice test, which is organized by 'the Student Selection and Placement Center' (ÖSYM), used in selection and placement of students for higher education over the country (The Council of Higher Education Home Page). The examination "comprises two tests. One of them

is prepared to measure mainly the candidates' verbal abilities, and the other, their quantitative abilities" (The Council of Higher Education Home Page). 'Special skill test' is an examination organized by an institution, comprised of several steps depending on the institution, such as "still-life and figure drawing, field examination and general culture examination" (Öztuna 97).

Admission procedure (special skill test or student selection examination), and whether it has any effect on the basic design course were found to be controversial issues.

Admission Procedure Makes a Difference

Some interviewees expressed that admission procedure creates difference in certain aspects of the basic design course.

Bagli (YU) told that she had the chance to observe the students elected with student selection examination at the Middle East Technical University. She explained that it took a lot of time to make the students free their minds of the prejudices originating from secondary school education. "It may be a solution to force them to think visually, by giving conceptual discussions and exercises on abstraction a greater share through the course," she offered.

Alyanak (MU) and M. Özer (MU) stated that admission procedure may affect the course. Ünlü (METU) stated that at the Middle East Technical University, they used to select students through special skill test; then they began to admit through the student selection examination. She asserted that students selected through special skill test had a very different attitude towards the exercises. "We were able to advance much faster with those, because probably their visual and manual skills were better developed," she added.

Not the Content but the Method Differs

According to Karavit (MSFAU), not the content but the method differed. Yalçin-Çelik (ITU) also declared the same opinion. She explained that they admitted students through the student selection examination; and "We have to refer to other subjects like drawing or modeling, which are not the main subjects of the course," she stated.

Admission Procedure does not Create a Difference

Büyükisliyen (YU) was of the idea that the admission procedure was a different question, independent of the course program. According to him, these two issues were not correlated.

H. Özer (YU) claimed that possession of a drawing skill would be better, but a skill-based output was not the purpose. "We want the student to develop a way of thinking, an ability of problem solving in his own way," he declared. He criticized the students' bias: "There is the prejudice of not being able to draw. That is not an issue of 'gift'; we explain it. If we can get over that, development could be maintained."

Çakmakli (ITU) explained that for a period, they selected students through special skill test, but then they stopped the selection through special skill test. "I used to conduct the same program for the students admitted through the special skill test," he asserted.

Asatekin (METU) stated that it did not need to create any difference, because drawing skill was just a small part of basic design course. Likewise, Saltik (METU, AU) declared his opinion as follows:

> I think that those with a standard mental capacity, working discipline, and interest in this profession would certainly be successful. It would be enough for them to reveal their hidden potential by the help of this course. I do not separate these procedures regarding their influence on the course.

Preferences Concerning the Admission Procedure

Most of the interviewees declared their preference concerning the admission procedure, even though it was not asked.

M. Özer (MU) explained that one or two years they admitted students through the student selection examination. Then, they decided to select the students through special skill test. He put forward the reason behind it as follows: “It is a feature of our context, our application language, our communication language.”

Karavit (MSFAU) explained that he taught students admitted through both procedures, so he had the chance to observe the differences. Those students admitted through the student selection examination needed more time to adopt, to gain the necessary technical skills, according to him. “Students selected through the special skill test already have the basis, therefore with those we use that period to practice the subjects,” he continued.

Aydinli (ITU) expressed that she preferred student selection examination; and she affirmed that in design education, students should have both the ability of visual thinking and analytical thinking. She commented on the students selected through special skill test: “There were students who had superior manual skills, but were insufficient at creative thinking. They kind of had mental blocks, which we were unable to unlock.”

Çakmakli (ITU) stated his views about the special skill test as follows:

> Intelligence is the gift itself. It is the intellectual accumulation of a person. In Turkey, no one can become gifted by attending at drawing classes a whole year. Yet, I believe in the improvement of thought; a mind, nourished by poetry, literature, philosophy; that is what I think makes a person gifted.

According to Dener (ITU), intelligence was more important than skill. “In order to be able to design, one should be able to think, to question, to evaluate her/his environment,” she asserted.

Günöven (METU) criticized the current system in his institution: “Students admitted through student selection examination, are known to be hard-working. Nevertheless, in fact they tend to complain about heavy work load.” Noting that they are admitted through quantitative score, he stated “it is questionable if they are equipped with the knowledge they are supposed to be.”

Skill versus Gift

Asatekin (METU) called attention to the distinction between skill and gift: “Unlike gift, skill can be taught; and drawing is mostly related with skill, not gift.” He added that in basic design course, other than developing skills, “developing the concepts of design is vital, and that has nothing to do with the skill examination.” “Those we call ‘skilled’ are different from the others only by being able to draw figures,” he claimed.

4.4.2 Basic Design Courses in Different Departments under the Same Faculty

Bagli (YU) explained the policy of the Faculty of Fine Arts of Yeditepe University as that the course should be a general art instruction. However, in their department, it was desired to deal with the departmental subjects more, in the second semester.

Celbis (MU) pointed out that the course did not differ; it was fixed for every department in the faculty.

Karavit (MSFAU) asserted that the distinction was observed only in the outcomes of the subjects studied. The reason, he explained, was the students' being a candidate of their profession; he commented that the courses students took might also help. He gave an example: "In a kinetic sculpture exercise, industrial design students are more successful than other students." Küçükerman (MSFAU) mentioned another aspect of differentiation:

> The aim of basic art education in other departments not related to the industry is completely to foster individual creativity. Our basic distinction is that our discipline is an industrial art; our product is different although the source of knowledge is the same.

Aydinli (ITU) explained that the students of architecture, landscape design and interior architecture studied together for the first three semesters. It helped to obtain prosperity and variety, according to her.

Saltik (METU, AU) expressed that in the Department of Architecture, basic design course lasted one semester, in the second semester there was the 'Introduction to Architecture' course. He asserted that they studied abstract notions for a longer time in the Department of Industrial Design.

"Our effort is towards specializing on exercises in which we can manage the material on a real-life scale, while combining the potential of the material with the structure and the function," Günöven (METU) declared.

The Effect of the Faculty that the Industrial Design Department Belonged to

Büyükisliyen (YU) stated that being in the Faculty of Fine arts, their studies were more related to fine arts and more artistic.

Yalçin-Çelik (ITU) claimed that there were points that architecture shaped. According to her, the instructors from the department of architecture might unintentionally introduce such influences to the course.

Ünlü (METU) commented on an aspect of education called 'hidden curriculum'. "It has a very special contribution to the education that students are able to exhibit their work; all living together in one such building, being able to see what architects do next door," she asserted. Likewise, Saltik (METU, AU) stated that existence of other disciplines in the faculty was beneficial for the students; at least they observed juries and exhibitions of other departments.

"Although the faculty is very new, it has a separate building and a name as industrial arts, which inspires a feeling of belongingness in the student," Ak (AU) affirmed.

The only interviewee was Günöven (METU) who did not observe an interaction. He explained the reason as follows: "Because nobody cares about the content." "Education would not be effected, if the title of the faculty were any different," he claimed. "Institutions are just the people they accommodate; they do not mean anything else," he added.

4.4.3 The Effect of the Instructor

Many interviewees emphasized the effect of the instructor on the course. They mentioned that the background, experience, and the individual differences were influential.

Background of the Instructor

Ertem (MU) believed that the conduct of the course depended also on the background of the instructor. He gave an example: "An instructor from the department of sculpture may conduct more three dimensional exercises." Similarly, Saltik (METU, AU) affirmed that instructors of this course brought

out certain differences in accordance with their knowledge. The origin of the instructor has an important effect on the course, according to Ünlü (METU).

The Role of Individual Instructors

"In our institution, instructors from different schools teach basic art education. They teach in their own ways, without any consensus among them," Büyükisliyen (YU) explained. Bayazit (ITU), Çakmakli (ITU) and Yalçin-Çelik (ITU) stated that different instructors have different approaches, different methods. "Instructor is the key point. A good instructor is able to teach anybody better," Erpi (METU) stressed.

Nevertheless, Curaoglu (AU) claimed that a difference in instructor did not mean a radical change. The important thing according to her was "the construction and the philosophy of education described by the department."

Experience of the Instructor

H. Özer (YU) was the only interviewee who saw the young instructors as an advantage, for enhancing communication with the students in the course. Whereas, M. Özer (MU) described the instructor and the students as follows:

> There are two camps working in collaboration, one experienced, the other young and fresh, and without any conditioning and facing any pressure. The other is experienced but certainly with prejudice, facing pressure and traditional influences.

Erpi (METU) argued that inexperienced instructors should not be assigned basic design courses; their approach to students was sometimes too democratic. Both Günöven (METU) and Saltik (METU, AU) stated that experience of the instructor was important.

4.4.4 Students' Backgrounds

Many interviewees pointed out the impact of the students' backgrounds. "The students' potential of creativity, cultural and even economic levels are determining on the process of their education," Isingör (MU) claimed. Yalçin-Çelik (ITU) stated that there were students coming from very different backgrounds, and they all needed to be freed mentally.

According to Günöven (METU) in such a discipline, backgrounds and tastes of students were very important. He criticized the current student profile: "With students whose single ability is to make quick calculations and who are not the least beyond certain stereotypes, we spend more effort to cover a considerable way." He added:

> They are not so flexible, they are not aware of a thing such as understanding the core of the problem. They have a very narrow view of the whole matter, wishing to find a recipe, a solution to be applied right away. All our effort is to come over that problem.

Hasdogan (METU) also asserted, "The course imposes the students to start thinking and analyzing, who have backgrounds weaker than the requisitions of such an education."

4.4.5 Comparison with Other Industrial Design Departments in Turkey

Most of the interviewees stated that they did not have sufficient information to compare their institution with the others. Yet, they mentioned the qualities of their institutions that might create difference.

Bagli (YU) explained that in her department, instructors originating from different *écoles* made an effort to teach together.

Alyanak (MU) mentioned that the name might be the most significant difference: “We name the course as ‘basic art education’, not ‘basic design’.” The industrial design department belonging to the faculty of fine arts was another difference, according to her.

Çakmakli (ITU) presumed that in other schools, the course might be better defined. For Yalçin-Çelik (ITU), a certain tradition for the department could not be mentioned yet. “With a different person joining every year, it eventually becomes a patchwork,” she explained. She added that their workshop facilities were satisfactory; it helped the students to see whether their work can be realized.

Ünlü (METU) compared her institution with the others:

> We may be trying to teach the same content with different methods. I don’t think that we are considerably different. All the difference is within the relations; between student-instructor, assistant-instructor; and the environment.

Curaoglu (AU) stated “we have an attempt for differentiation; but I don’t think we have achieved any of that yet.”

4.5 Ideas on Improving the Basic Design Course

Although it was not one of the main aims of this study to find out the ideas on improving the basic design course, there was one question about the ideas on improving the basic design courses in the departments of industrial design in Turkey. The question inquired how the ideal basic design course in an industrial design department should be. If necessary, the researcher asked if there were any aspects that should be changed in the current status.

Ideas on Method and Content

Bagli (YU) stated that she considered giving examples of functional objects in order to analyze how these notions were perceived in manufactured objects, how they implied themselves. This method, she noted, could help students set up relations more easily with the reality.

M. Özer (MU) was of the idea that the instructor should be open to experiments and should alter her/his method continuously, and should be aware that there are no absolute ends. “In basic formation of art, there are principles; but they are for deconstructing and reconstructing,” he stated.

Culture

According to Isingör (MU) “the instructor who intends to give this course, should get to know students, the society and circumstances and values of that society.”

Yalçin-Çelik (ITU) declared her ideas by noting that this was her personal opinion:

> Examples from our local culture could be given; such as a carpet, which has its unique language of construction. We should be aware of our own cultural material, as well as those of western origin.

Ideas on Course Hours and Weekly Schedule

Most of the interviewees mentioned increasing the number of hours and/or extending the period of the course. (Current situation was explained in Section 4.3.3, table 4.1).

Isingör (MU) emphasized that this course should extend through the undergraduate program. Likewise, M. Özer (MU) asserted:

> The course hours should be extended, as long as two years maybe. There might be elective courses that a student from second, third, or even fourth year may attend. The students tend to see this course as an ordinary course, a must, which they don’t care other than passing

> the class. However, the study of basic art does not; it may go on indefinitely.

Karavit (MSFAU) indicated that the credit system had a significant effect on the course. He explained that the course should become more practical “in order to help the student to cope with the concentrated course and lack of time.”

Bayazit (ITU) explained the reason for trying to increase the hours of basic design course:

> When the department was first founded, because its origin was architecture, there were many courses to be done with. We must do the same now; we intend to increase the time spent for basic design and visual expression. There used to be a project course; now the basic design course will replace it in the second semester.

Çakmakli (ITU) declared that basic design should continue through the whole 8 semesters, in cooperation with the project courses. “In project courses, in all the stages of the process of preparing design projects, basic design notions should be included, under the guidance of instructors,” he explained.

Günöven (METU) claimed that since, a concentrated education did not let students to comprehend it; this education should extend over a much longer time. “What is essential is that certain values should be adopted during the process,” he pointed out.

Saltik (METU, AU) criticized the course hours in Anadolu University, “a day a week is all we have to spend with the students. 2 or 3 whole days a week would be appropriate for the course.” Likewise, Ak (AU) stated that it might be a disadvantage that studies were assigned weekly. “Sessions of criticism do not take place daily as they do at the Middle East Technical University,” she added.

Common Core

Saltik (METU, AU) declared that he would prefer basic design course to be common core for the faculty. “It would be better if one conception of design existed through the whole faculty,” he stated.

Physical Setting

Karavit (MSFAU) explained that the physical setting was not suitable for giving the course all together to different departments, within the faculty. “It would be better if we could manage, in order to enhance social interaction,” he said. “It would have been both amusing and beneficial for students, enabling them to convey what they have learned from each other,” he added.

“Prior to all, an adequate physical setting should be built,” Yilmaz (AU) stated. He believed “the students should become aware of the working environment, that it is not only a classroom, but also a working and living space; they should be made spend time there.” For the same institution, Saltik (METU, AU) stressed that the students had to study outside the studio because of the inadequate physical accommodation.

Admission

Alyanak (MU) told that what she desired for her institution was a student with a satisfactory grade from the university examination as well as an interest in this field and ability to see, interpret and analyze.”

Updating

Isingör (MU) claimed that the course should be developed according to the changing conditions of the environment, like computers, internet, and technology.

Karavit (MSFAU) declared that they already made research on basic art education in foreign countries in order to compare those with theirs.

The structure of the course should not be stereotyped; it should be dynamic, continuously developing according to Günöven (METU). “Development of content and development of technology should be constructed as complementary aspects for each other,” he affirmed.

Curaoglu (AU) declared that this year they aimed to make a revision in the design principles course. She explained:

> We should modify our applications in order to adjust to the changing world. In order to prepare a basis for the design project courses, we intend to assign minor projects of simple products in the second semester of the basic design course. We are also planning to introduce the jury system to the design principles course.

Criticism of the Basic Design Course

> “[...] sometimes we do advocate things we know; whether we are right about it or not”.
> Oruç Çakmakli (personal interview).

Dener (ITU) mentioned her studentship at Mimar Sinan University by saying that there were stereotyped exercises; focusing on developing manual skills, not mental ones. “Much time was wasted with exercises directed towards manual skills, which might be developed over time,” she commented.

According to Ünlü (METU) students seem to forget what they have learned in basic design education in upper classes. “It would be much better if they develop a habit of perceiving everything as composition, which is one of the aims of basic design,” she added.

Discourse

Yalçin-Çelik (ITU) commented on the individual approaches of the instructors:

> The program of the course may be better founded, enabling new knowledge to be built upon. However, that requires a certain degree of independence from people, an institutional or departmental approach.

Likewise, Dener (ITU) criticized the devising of spontaneous solutions; the essence itself was neglected. “It has an ideological basis, an intellectual infrastructure; these should be examined thoroughly and every faculty should have a ‘discourse’, a word to say, and these should be conversed openly,” according to her.

Underestimation of Basic Design Course

“That is one *must* course, it has to be; but it should be considered if it is so just because of a custom, a *cliché*,” Yalçin-Çelik (ITU) argued. She believed that in some cases, the course was underestimated. Likewise, Saltik (METU, AU) claimed, “basic design has always been looked upon. It has always been thought to be negligible, a course that could be instructed by anyone; which is apparently wrong.”

Other Ideas

Various ideas and recommendations for improving the course were mentioned by the interviewees.

According to H. Özer (YU), in faculties of fine arts, education should not be far from the tradition. He believed that such traditionalism was not conservatism.

Alyanak (MU) asserted, “it would have been proper after the first year, if the students had been able to change their departments, like ‘foundation year’ abroad.” However, she explained that they saw that they would not be able to make it that way.

Aydinli (ITU) pointed out the popular subject called ‘visual culture’. “How it can be integrated into design without being deformed” should be explored according to her.

“After a basic design course; in the upper classes, the design itself should be the subject of discussion; not the basic requirements like drawing or presentation quality,” Yalçin-Çelik (ITU) affirmed. She also stated that it was important to understand the expectations from the course of the other instructors in the department.

In the course, the students should learn how to present their work both visually and orally, according to Saltik (METU, AU).

Yilmaz (AU) mentioned his concern about the adaptation of the students:

> First year is one year in which the students get either closer or away from industrial design. They need to adopt the school, the department and the course. They need to feel as one part of the whole thing.

Ak (AU) declared, “we ask ourselves what can be done beyond the Middle East Technical University.”

Asatekin (METU) was the only interviewee who explicitly declared that he had no criticism on the current situation: “I think it is a course at terms with the approach of basic design I adopted or am used to. It did not raise much of a critical thought in me.”

CHAPTER 5

CONCLUSION

In this chapter, firstly, the research questions will be revisited and the conclusions from the findings of the field study will be presented. Then, recommendations for further study will be discussed.

Conclusions from the Findings of the Field Study

This study investigates the approaches to basic design courses in industrial design programs in Turkey. The research questions aim to find out the differences and similarities of basic design courses in terms of origins, aims and methods, which would help to understand the models of basic design education in industrial design departments in Turkey. The relationship of the research questions is shown in Table 5.1.

Table 5.1 Outline of the Research Questions

Differences and Similarities	in terms of **Origins**
	in terms of **Aims**
	in terms of **Methods**
Factors Affecting	

The main question of the study was:

- *What are the differences and similarities of basic design courses in industrial design programs in Turkey, in terms of origins, aims and methods?*

The sub-questions of the study were:

- *What are the origins of basic design course? Which écoles or traditions are followed in industrial design programs in Turkey? What are the major changes in basic design education in Turkey*?

Concerning the origins of basic design, the name of the Bauhaus was mentioned frequently, even though most of the interviewees added that it has changed considerably. Other than the Bauhaus, the *écoles de Beaux Arts* was mentioned as a source of influence on basic design courses.

Concerning the changes in basic design education, except one interviewee, no interviewee mentioned a major change in understanding. However, some external changes were mentioned, such as technical means, decrease in course hours and student profile.

- *What are the aims of basic design course in general? What are the aims of basic design course in industrial design programs in Turkey?*

In the field study, many similarities among the institutions have been found in terms of the aims of the basic design course. The aims mentioned can be summarized as follows:

1. Improving the attitude of students
2. Improving intellectual skills
3. Improving technical skills
4. Fostering creativity
5. Teaching elements and principles of design

Fostering creativity and improving the attitude of students were the most emphasized aims by the instructors from all the universities in the field study. Whereas, near the half of the instructors of the course commented on ‘teaching elements and principles of design’. In addition, ‘whether there

were any aims specific to industrial design department or not' appeared as an opposition.

- *Which methods are being used in basic design course in industrial design programs in Turkey? What are the subjects that are covered?*

Although the aims of the course in different institutions were found to be similar, the methods and the content were found to vary. The issue of the course being 'common core' or 'departmental' has certain effects on the methods employed. It was found that the degree of the course's being departmental or common core makes the content of the course more specific or general.

- *What are the factors affecting the characteristics of basic design course in industrial design programs in Turkey?*

Of the factors affecting basic design education, student admission procedure has been found to be an important one, since it shapes both the pace and the content of the course. Background of students also has similar effects on the course.

It was also seen that the faculty that the industrial design department belonged to is important. This issue is closely related to the prevailing écoles in basic design courses in different departments under the same faculty.

It is important to note that the differences among instructors were found to be as much significant as the institutional differences (Section 4.3.5 and Section 4.4.3). The educational background of instructors were found to be influential, as well as their personal attitudes.

When asked to compare their institution with the others, most of the interviewees stated that they did not have sufficient information about other institutions. This may indicate a low level of interaction among the institutions, and a low level of dissemination of knowledge in the area of basic design education.

It was observed that the discourse on basic design involves a diversity of analogies and metaphors. For example, interviewees from different universities devised metaphors related to ‘language’. This may be an important indicator of the approaches to the course.

It is meaningful how the course is called in a particular institution, because it helps to decipher its origins and the institutions’ perspectives. It can be derived that the names ‘basic design’ and ‘design principles’ can be interpreted as departmental approaches; whereas, the name ‘basic art education’ may indicate a fine arts oriented approach.

Generally, when the basic design courses are considered, no clear boundaries are observed between approaches of the institutions. However, a grouping can be mentioned based on the factors mentioned above. In this study, when considered the faculties and student admission procedure: Mimar Sinan Fine Arts University, Marmara University and Yeditepe University can be grouped together; whereas another group comprises of the Middle East Technical University, Istanbul Technical University and Anadolu University.

Further Studies

A more comprehensive study covering other disciplines with similar courses would be useful to understand the institutional traditions better. The findings of this study can be useful as a basis for a study investigating the basic design courses in other design and art disciplines.

In this study, the researcher aimed at capturing the institutional patterns. The field study indicates that future studies ought to put more emphasis on educational philosophies of, and the methods developed by instructors themselves.

This study relied and was based on the instructors' perspective. In order to understand the educational implications better, it is necessary to investigate the basic design education from the students' perspective as well.

Basic design is seen as a specialization area by many of the interviewees in the field study. Therefore, basic design as a separate field of specialization should be studied more systematically, if there should be alternative methods to master-apprentice relationship for educating and training future instructors.

Most of the interviewees in the field study did not mention any major changes, which implies a condition of stability. This should be questioned, regarding its effect on education in a rapidly changing world. In addition, the necessity of certain changes might be investigated; since the basic design education was initially designed for other disciplines; the basic design course in industrial design departments has been adopted from other disciplines: either from fine arts, or architecture.

The field study also indicates that developing an extensive and up-to-date source book on basic design education would be beneficial both for the instructors and for the students.

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APPENDIX A

Ögr. Gör. Dr. Fatma Korkut
Orta Dogu Teknik Üniversitesi
Mimarlik Fakültesi
Endüstri Ürünleri Tasarimi Bölümü
Inönü Bulvari 06531 Ankara

E-posta: korkut@metu.edu.tr
Tel: (0312) 210 22 16
Faks: (0312) 210 12 51

09 Mart 2004

Sayin Yrd. Doç. Hakan Ertem
Marmara Üniversitesi
Güzel Sanatlar Fakültesi
Endüstri Ürünleri Tasarimi Bölümü
Acibadem 80010 Istanbul
Faks: 0 (216) 339 18 83

Sayin Yrd. Doç. Hakan Ertem,

Orta Dogu Teknik Üniversitesi Endüstri Ürünleri Tasarimi Bölümü yüksek lisans ögrencilerinden Damla Özer, ayni zamanda bölümümüzde arastirma görevlisi olarak çalismaktadir. “Türkiye'deki Endüstri Ürünleri Tasarimi Programlarindaki Temel Tasarim Derslerinin Karsilastirilmali Incelenmesi” baslikli yüksek lisans tezi için çalismalarini sürdüren Özer'in, alan arastirmasinda temel sanat egitimi derslerini veren ögretim elemanlariyla mülakat yapmasi büyük önem tasimaktadir. Bu konuda yapilacak bir arastirmanin endüstri ürünleri tasarimi egitimine katkilari olacagi kanisindayim.

Sn. Özer’in bilgi vermek ve görüslerinizi almak için sizinle kisa bir görüsme yapmasi kanaatimce çok faydali olacaktir. Desteginiz ve yardimlariniz arastirmanin sonuçlandirilmasina büyük katki saglayacaktir. Bu konuda yüksek lisans ögrencimize zaman ayirabilirseniz çok sevinirim.

Saygilarimla,

Ögr. Gör. Dr. Fatma Korkut
Tez danismani

Aras. Gör. Damla Özer
Orta Dogu Teknik Üniversitesi
Mimarlik Fakültesi
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09 Mart 2004

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Sayin Yrd. Doç. Hakan Ertem,

Orta Dogu Teknik Üniversitesi Endüstri Ürünleri Tasarimi Bölümünde yüksek lisans ögrencisiyim. Ayni bölümde arastirma görevlisi olarak çalismaktayim.

"Türkiye'deki Endüstri Ürünleri Tasarimi Programlarindaki Temel Tasarim Derslerinin Karsilastirilmali Incelenmesi" baslikli yüksek lisans tezim için yapacagim alan arastirmasi hakkinda görüslerinizi alabilmek çalismam için büyük önem tasimaktadir. Sizin için uygun bir tarihte kisa bir görüsme yapabilmemiz dilegiyle saygilarimi sunarim.

Aras. Gör. Damla Özer

APPENDIX B

TÜRKIYE'DEKI ENDÜSTRI ÜRÜNLERI TASARIMI BÖLÜM BASKANLARIYLA GÖRÜSME KILAVUZU

Görüsme no: .....

Görüsme yapilan kisinin ismi: .....
Tarih: .....
Saat: .....
Yer: .....

Arastirmaci	Damla Özer, arastirma görevlisi, yüksek lisans ögrencisi. ODTÜ Endüstri Ürünleri Tasarimi Bölümü
Arastirma konusu	Türkiye'deki endüstri ürünleri tasarimi programlarindaki temel tasarim derslerinin amaçlari ve yöntemleri açisindan karsilastirilmali olarak incelenmesi
Kayit	Ses kayit cihazi
Süre	Yaklasik 30 dk.

1. Arastirma ve arastirmaci ile ilgili bilgi:

Ben Damla Özer, ODTÜ Endüstri Ürünleri Tasarimi Bölümünde yüksek lisans ögrencisiyim. Bu yazilari daha önce bölümünüze fakslamistim. *(Tez danismaninin ve arastirmacinin yazilarindan birer kopya verilecek.)*

Öncelikle vakit ayirdiginiz için tesekkür ederim. Hazirlamakta oldugum yüksek lisans tezimin konusu "Türkiye'deki Endüstri Ürünleri Tasarimi Programlarindaki Temel Tasarim Derslerinin Karsilastirilmali Incelenmesi". Size arastirma konumla ilgili birkaç soru sormak istiyorum. Görüsmemiz yaklasik yarim saat sürebilir. Vereceginiz bilgileri tam olarak hatirlayabilmek için izin verirseniz kaydedecegim. (Bu kayitlari sadece ben ve gerekirse tez danismanim dinleyebilecek.) Görüsmemizin içerigini yalnizca bilimsel amaçlarla kullanacagim.

Görüsmemize baslamadan önce sormak istediginiz herhangi bir sey var mi?

Arastirmamin amaci Türkiye'deki endüstri ürünleri tasarimi bölümlerinde okutulan [ders ismi]* [temel sanat egitimi/temel tasarim/tasarim ilkeleri] derslerini amaçlari ve yöntemleri açisindan incelemek; özellikle Türkiye'de bu ders nasil ortaya çikti ve gelisti sorusunun cevabini bulmak.

Tez çalismam için birinci siniflara su anda [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] derslerini veren ögretim elemanlariyla mülakat yapmayi planliyorum.

2. Bölümde okutulan [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersi ile ilgili genel bilgi, bölümün ögretim programi ve ögretim elemanlarini dogrulama:

2.1 Bölümünüzde [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersinin geçmiste olusturulmasinda, kurulmasinda kimler rol aldi?

2.2 Geçmiste bölümünüzde [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersini kimler verdi?

2.3 Bölümünüzde su anda [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersini kimler veriyor?

2.4 Bölümünüzde [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersi hangi tarihten beri veriliyor?

2.5 Geçmisten günümüze bölümünüzde [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinde sizin gözlemlediginiz ne gibi önemli degisiklikler oldu? (Bunu kimden ögrenebilirim?)

2.6 [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersinin bölümünüz egitim programindaki yeri sizce nedir?

2.7 Sizce [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersi açisindan diger endüstri ürünleri tasarimi bölümlerinden farklilastiginiz neler var?

2.8 Egitimde [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersiyle ilgili yaklasimlari düsününce sizin bölümün yaklasimini nerede konumlandiriyorsunuz?

2.9 [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersiyle ilgili -su anda dersi verenler disinda- baska kimlerle görüsmem sizce yararli olur?

3. Yöntem konusunda bilgi verme ve izin alma:

Tezimde kullanacagim yöntem konusunda biraz bilgi vermek istiyorum. Alan çalismam için yapacagim görüsmelerle ulasacagim bilgiler, arastirmamin en önemli parçasini olusturacak.

Bölüm baskani olarak izin verirseniz, kurumunuz açisindan bir sakincasi yoksa, bölümünüzde su anda [temel sanat egitimi/temel tasarim/tasarim ilkeleri] derslerini veren ögretim elemanlariyla mülakat yapmak istiyorum. Bir sakincasi yoksa bir kez izleyici olarak derse girebilirsem alan çalismamda çok faydali olacak.

Üzerinde konusmadigimiz, önemli oldugunu düsündügünüz, eklemek istediginiz baska bir konu var mi?

Çok tesekkürler.

Izin verirseniz sizin hakkinizda da bazi sorular sormak istiyorum.

ANKET

Ad soyad:

Dogum tarihi:

Unvan:

Çalistigi kurum:

Egitim

Lisans:

Yüksek lisans:

Doktora/sanatta yeterlik:

Kaç yildir akademisyen olarak çalisiyorsunuz?

Kaç yildir bu kurumda çalisiyorsunuz?

Kaç yildir bu bölümde çalisiyorsunuz?

Iletisim Bilgileri

E-posta:

Tel:

Adres:

Görüsülecek Diger Kisilerin Iletisim Bilgileri

APPENDIX C

Handout for interviewees to introduce research subject and researcher

Arastirmaci	Damla Özer, arastirma görevlisi, yüksek lisans ögrencisi. ODTÜ Endüstri Ürünleri Tasarimi Bölümü
Arastirma konusu	Türkiye'deki endüstri ürünleri tasarimi lisans programlarindaki temel tasarim derslerinin amaçlari ve yöntemleri açisindan karsilastirilmali olarak incelenmesi
Iletisim Bilgileri	Aras. Gör. Damla Özer Orta Dogu Teknik Üniversitesi Mimarlik Fakültesi Endüstri Ürünleri Tasarimi Bölümü Inönü Bulvari 06531 Ankara E-posta: damla@arch.metu.edu.tr Tel: (0312) 210 62 05 Faks: (0312) 210 12 51

Researcher	Damla Özer, research assistant, graduate student. METU Department of Industrial Design
Research Subject	A comparative study of basic design courses in industrial design programs in Turkey, in terms of aims and methods
Contact Information	Res. Asst. Damla Özer Middle East Technical University Faculty of Architecture Department of Industrial Design Inönü Boulevard 06531 Ankara E-mail: damla@arch.metu.edu.tr Tel: (0312) 210 62 05 Fax: (0312) 210 12 51

APPENDIX D

TÜRKIYE'DEKI ENDÜSTRI ÜRÜNLERI TASARIMI BÖLÜMLERINDE [TEMEL SANAT EGITIMI/TEMEL TASARIM/TASARIM ILKELERI] DERSI VEREN ÖGRETIM ELEMANLARIYLA GÖRÜSME KILAVUZU

Görüsme no: .....

Görüsme yapilan kisinin ismi: .....
Tarih: .....
Saat: .....
Yer: .....

Arastirmaci	Damla Özer, arastirma görevlisi, yüksek lisans ögrencisi. ODTÜ Endüstri Ürünleri Tasarimi Bölümü
Arastirma konusu	Türkiye'deki endüstri ürünleri tasarimi lisans programlarindaki temel tasarim derslerinin amaçlari ve yöntemleri açisindan karsilastirilmali olarak incelenmesi
Kayit	Ses kayit cihazi, dijital fotograf makinesi
Süre	Yaklasik 60 dk.

1. Arastirma ve arastirmaci ile ilgili bilgi

Adim Damla Özer, ODTÜ Endüstri Ürünleri Tasarimi Bölümünde yüksek lisans ögrencisiyim. Öncelikle vakit ayirdiginiz için tesekkür ederim. Daha önce endüstri ürünleri tasarimi bölüm baskani [isim] ile de görüserek arastirmam hakkinda bilgi verip kendisinden izin aldim.

Hazirlamakta oldugum yüksek lisans tezimin basligi: Türkiye'deki Endüstri Ürünleri Tasarimi Lisans Programlarindaki Temel Tasarim Derslerinin Karsilastirilmali Incelenmesi. Arastirmamin amaci Türkiye'deki endüstri ürünleri tasarimi bölümlerinde verilen temel tasarim derslerini amaçlari ve yöntemleri açisindan karsilastirmali olarak incelemek ve Türkiye'de bu dersin nasil ortaya çiktigini ve gelistigini irdelemek.

Tez çalismam için [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersi veren ögretim elemanlariyla mülakat yaparak bilgi topluyorum. Yaptigim arastirma Türkiye'de bu alanda lisans egitimi veren alti bölümü kapsiyor.

Görüsmemiz yaklasik bir saat sürebilir. Vereceginiz bilgileri tam olarak hatirlayabilmek için izin verirseniz kaydedecegim. Görüsmemizin içerigini yalnizca bilimsel amaçlarla kullanacagim. (Kayitlari sadece ben ve

gerekirse tez danismanim dinleyebilecek.) Tezimde, sizce bir sakincasi yoksa, isminizi belirtmek istiyorum.

Görüsmemize baslamadan sormak istediginiz herhangi bir sey var mi?

2. [**Temel sanat egitimi/temel tasarim/tasarim ilkeleri**] **dersinin amaçlari**

2.1 Sizce genel olarak [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin amaçlari nelerdir?

2.2 Verdiginiz [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin endüstri ürünleri tasarimi bölümüne yönelik özellesmis amaçlari var mi?

2.3 Sizce [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin endüstri ürünleri tasarimi lisans egitimindeki yeri ve önemi nedir?
(Endüstri ürünleri tasarimi bölümünde verdiginiz [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinde ne gibi bilgi ve becerileri kazandirmayi/ gelistirmeyi hedefliyorsunuz?)

2.4 Sizce endüstri ürünleri tasarimi bölümünün ögrenci kabul yöntemi (yetenek sinavi veya ÖSS), [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin islenisinde, içeriginde farkliliklar yaratiyor mu? (Evetse ne gibi farkliliklar?)

3. [**Temel sanat egitimi/temel tasarim/ tasarim ilkeleri**] **dersinin içerigi ve yöntemi**

3.1 Verdiginiz [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin içerigine iliskin ne gibi dokümanlardan yararlaniyorsunuz? (Örnegin ders tanimi, ders kitabi, ders notlari, islenen konulara veya verilen ödevlere iliskin dokümanlar)

3.2 Endüstri ürünleri tasarimi bölümünde [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersini kaç dönem ve haftada kaç saat yapiyorsunuz?

3.3 Genel olarak [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinde ne tür çalismalar yaptiriyorsunuz? Nasil bir yöntem izliyorsunuz? Örnek verebilir misiniz?
(Ögrenci projelerinden örnekler varsa birlikte bakabilir miyiz?)
(1. dönem ve 2. dönem)

3.4 Verdiginiz [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin içeriginde endüstri ürünleri tasarimi bölümüne yönelik özellesmis konular

var mi? Farkli olarak hangi çalismalari yaptiriyorsunuz? (Örnekler verebilir misiniz?)

3.5 Endüstri ürünleri tasarimi bölümünde verdiginiz [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinde ögrenci çalismalarini degerlendirirken nasil bir yöntem izliyorsunuz? (Ögrencilere nasil geribildirim veriyorsunuz? Jüri, sinif içinde toplu degerlendirme vb.)

4. [**Temel sanat egitimi/temel tasarim/ tasarim ilkeleri**] **dersinin kaynaklari ve tarihçesi**

4.1 [Temel sanat egitimi/temel tasarim/ tasarim ilkeleri] konusunda sizi etkileyen kaynaklar, kisiler veya kurumlar oldu mu?

4.2 Sizce kurumunuzdaki [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersi hangi ekol veya geleneklerden etkilenmistir?
(Kurumunuzda [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersi nasil ortaya çikti, kökleri nedir?)

4.3 Endüstri ürünleri tasarimi bölümünde [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin kurulmasinda/olusturulmasinda geçmiste kimler rol oynadi?
(Geçmiste endüstri ürünleri tasarimi bölümünde [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersini kimler verdi?)

4.4 Geçmisten günümüze genel olarak [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinde sizin gözlemlediginiz ne gibi önemli degisiklikler oldu? (Ders programi, amaçlari, içerigi, islenisi vb.) (Bu degisikliklerin nedenleri nelerdi?)

4.5 Sizce [temel sanat egitimi/temel tasarim/tasarim ilkeleri] dersi açisindan diger endüstri ürünleri tasarimi bölümlerinden farklilastiginiz yönler var mi?

4.6 Sizce içinde yer aldiginiz fakültenin [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersine getirdigi farkliliklar ya da özellikler var mi?
(Güzel Sanatlar Fakültesi /Mimarlik Fakültesi içinde yer almanizin [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersine ne gibi etkileri var?)

5. [**Temel sanat egitimi/temel tasarim/ tasarim ilkeleri**] **dersinin gelistirilmesine iliskin görüsler**

5.1 Endüstri ürünleri tasarimi bölümünde verilen [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersi ile fakültenizdeki diger bölümlerde verilen bu ders farklilasiyor mu?
(Evetse hangi yönleriyle?) (Sizce idealde nasil farklilasmasi gerekir?)

(Hayirsa farklilasmasi gerekir mi? Sizce idealde nasil farklilasmasi gerekir?)

5.2 Sizce endüstri ürünleri tasarimi bölümünde [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersi idealde nasil olmali? (Simdiki yapisinda degismesi gereken yönler var mi?)

6. Öneriler, ek görüsler

6.1 [Temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersiyle ilgili baska kimlerle görüsmem sizce yararli olur?

6.2 Üzerinde konusmadigimiz, önemli oldugunu düsündügünüz, eklemek istediginiz baska bir konu var mi?

Belgeleme

- Sakincasi yoksa fotografinizi çekebilir miyim? (Sonradan hatirlayabilmek ve arsivelemek için)
- Ögrenci projelerinden örnekleri bir sakincasi yoksa görüntülemek istiyorum.
- Verdiginiz [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersinin içerigine iliskin dokümanlarinizin (ders tanimi, ders kitabi, ders notlari, islenen konulara veya verilen ödevlere iliskin dokümanlar vb.) bir sakincasi yoksa kopyasini alabilir miyim?

Izin verirseniz sizin hakkinizda da bazi sorular sormak istiyorum.

ANKET

Ad soyad:

Dogum tarihi:

Unvan:

Çalistigi kurum:

Egitim
Lisans:

Yüksek lisans:

Doktora/sanatta yeterlik:

Kaç yildir egitimle ugrasiyorsunuz? (ya da ugrastiniz?)

Bugüne kadar hangi egitim kurumlarinda çalistiniz?

Kaç yildir bu kurumda çalisiyorsunuz? (ya da çalistiniz?)

Kaç yildir bu bölümde çalisiyorsunuz? (ya da çalistiniz?)

Kaç yildir [temel sanat egitimi/temel tasarim/ tasarim ilkeleri] dersi veriyorsunuz? (ya da hangi yillar arasinda verdiniz?)

Baska hangi dersleri veriyorsunuz? (ya da verdiniz?)

Lisans:

Lisansüstü:

Iletisim Bilgileri

E-posta:

Tel:

Adres:

Arastirmama katkida bulundugunuz için ve zaman ayirdiginiz için çok tesekkür ederim. Alan çalismami tamamladigimda görüslerinizi almak için sizinle tekrar iletisime geçmek istiyorum.

Görüsmenin bitis saati: .....

GÖRÜSME SONRASI IZLENIMLER VE NOTLAR

APPENDIX E

INTERVIEW SCHEDULE FOR [BASIC ART EDUCATION/ BASIC DESIGN/DESIGN PRINCIPLES] INSTRUCTORS IN INDUSTRIAL DESIGN PROGRAMS IN TURKEY

Interview number:.....

Name of the interviewee: .....
Date: .....
Time: .....
Place: .....

Researcher	Research assistant, Graduate student, Industrial Design Department, METU
Research Subject	A comparative study of basic design courses in industrial design programs in Turkey, in terms of aims and methods
Recording	Audio Recorder, Digital Camera
Time period	Approximately 60 minutes

1. Information concerning the research and the researcher

My name is Damla Özer; I am a Graduate student at METU Industrial Design Department. First, I would like to thank for your time and cooperation. I have beforehand informed [name] the chairperson of the Industrial Design Department about my research and had her/his approval.

The title of my master's thesis is: A comparative study of basic design courses in industrial design programs in Turkey. The aim of my research is to analyze the basic design courses in the Turkish industrial design departments from the perspectives of goals and methods in comparison and to evaluate how the stated course has emerged and developed.

I have been gathering information through interviewing the instructors of the [basic art education/ basic design/design principles] course. The research covers six departments that offer undergraduate programs in the area.

The interview is going to take approximately an hour. In order to be more precise about the information you will provide, I will, with your approval, record the interview. I am going to use the contents of our interview solely

for academic ends. (The recorded material will only be accessed by me and if necessary by my thesis supervisor.) If it is also acceptable for you, I would like to cite your name in my research.

Please let me know if you have any questions before we proceed.

2. The aims of the [**basic art education/ basic design/design principles**] **course**

2.1 In your opinion, what are the aims of the [basic art education/ basic design/design principles] course in general?

2.2 Are there any specific aims of the [basic art education/ basic design/design principles] course that you give, directed towards the industrial design department?

2.3 In your opinion, what is the importance of the [basic art education/ basic design/design principles] course? (What kind of skills and knowledge do you intend to achieve/develop in the course?)

2.4 Does the admission procedure (student selection examination (ÖSS)/ special skill test) create a difference in the content and the methods of the [basic art education/ basic design/design principles] course? (If yes, please specify.)

3. The Content and Methods of the [**basic art education/ basic design/design principles**] **course**

3.1 What kind of documents do you use within the context of the [basic art education/ basic design/design principles] course? (Definition of the course, course book, lecture notes, documents/ articles concerning the lecture subjects or assignments)

3.2 How many semesters and how many hours per week does the [basic art education/ basic design/design principles] course take part in the industrial design department curriculum?

3.3 What kind of assignments do you give in the [basic art education/ basic design/design principles] course? What kind of a method do you pursue? Can you please summon some examples?
(If there are any examples available, can we go over them?) (First and second semester)

3.4 Are there any components in the [basic art education/ basic design/design principles] course that is specifically targeted towards the

industrial design department? What kind of distinct assignments do you give? (Please specify.)

3.5 How do you evaluate the student work?
(How do you provide feedback to students? Jury, collective evaluation etc.)

4. Origins and History of the [basic art education/ basic design/design principles] course

4.1 Are there any sources, people or institutions that inspired you about the [basic art education/ basic design/design principles] course?

4.2 Which *écoles* or traditions have been influential in your department concerning the [basic art education/ basic design/design principles] course?
(How was the [basic art education/ basic design/design principles] course initiated at your institution, what is the origin?)

4.3 Who have been the key people in the initiation of the [basic art education/ basic design/design principles] course in the industrial design department?
(Who were the former instructors of the [basic art education/ basic design/design principles] course in the industrial design department?)

4.4 What are the major changes you observe in the [basic art education/ basic design/design principles] course? (Course program, goals, content, methodology etc.) (What are the reasons for those changes?)

4.5 Do you think that the [basic art education/ basic design/design principles] course is distinguished from other industrial design departments?

4.6 Do you believe that the faculty that the department belongs to adds distinctions or features to the [basic art education/ basic design/design principles] course?
(How does it affect being in the [Faculty of Fine Arts /Faculty of Architecture] do you observe, concerning the [basic art education/ basic design/design principles] course?)

5. Ideas on developing the [basic art education/ basic design/design principles] course

5.1 Are there any apparent distinctions between the [basic art education/ basic design/design principles] course offered in the industrial design department and the ones in other departments in your faculty?
(If yes, in what ways do they differ?) (Ideally, how should they differ?)
(If no, should they differ? Ideally, how should they differ?)

5.2 How should be the ideal [basic art education/ basic design/design principles] course in an industrial design department? (Are there any aspects that should be changed in the current status?)

6. Suggestions, Opinions

6.1 Whom would you recommend me to interview about the [basic art education/ basic design/design principles] subject?

6.2 Is there any points that we have not discussed, or important that you would like to add?

Documentation

- May I take a picture of you? (to be able to remember more precisely and to archive.)
- I would also like to take pictures of some student work, if you would not mind.
- (Definition of the course, course book, lecture notes, documents/ articles concerning the lecture subjects or assignments) If it is possible may I take copies of those documents?

I now would like to ask some questions concerning your personal background.

QUESTIONNAIRE

Name Surname:

Date of Birth:

Title:

Affiliation:

Education

Undergraduate:

Graduate:

PhD/Proficiency in art:

How many years have you been involved in education?

In which educational institutions have you been involved up to this date?

How long have you been working in this faculty? (or worked?)

How long have you been working in this department? (or worked?)

How many years have you been involved in the basic [basic art education/ basic design/design principles] course? (or you were involved?)

What other courses have you been lecturing? (or did you?)

Undergraduate:

Graduate:

Contact Information

E-mail:

Telephone:

Address:

Thank you for participating; your assistance is highly appreciated. I would like to contact you once more when I complete my field study.

Ending time of interview: .....

POST INTERVIEW NOTES AND OBSERVATION

APPENDIX F

1) YEDITEPE ÜNIVERSITESI

GÜZEL SANATLAR FAKÜLTESI
ENDÜSTRI ÜRÜNLERI TASARIMI BÖLÜMÜ

Katalog Tanimi:

PLAS 111 TEMEL SANAT EGITIMI kredi (4,4) 4
Nesnelerden arastirmalar, doga biçimlerinin incelenmesi ve yabancilastirilmasi, plastik dilin gramerinin ve bunu olusturan elemanlar incelenecek ve uygulanacaktir. Bu disiplin ileriki yariyillarda kapsami genisletilerek sürdürülecektir.

PLAS 112 TEMEL SANAT EGITIMI-II kredi (4,4) 4 (Bkz.PLAS 111)
(Yeditepe University Home Page).

1. Ders: **TSE I /TSE II**

2. Dersin tanimi: **Temel Sanat Egitimi**

Temel Sanat Egitimi dersi, Güzel Sanatlar ve Tasarimla ilintili bütün görsel çalisma alanlarinda tasarim düsüncesi ve yetilerine iliskin duyarliligin gelistirilmesine bir ilk adim olarak görülebilir. Dersin amaci bir yandan görsel düsünebilme, görsel algi ve görsel iletisim alaninda temel egitimi olustururken, diger yandan bu alanlardaki yetileri somutlastiracak el becerilerini gelistirmektir. Görsel dilin alfabesi olarak da görülebilecek temel elemanlarin (nokta, çizgi, düzlem, doku, biçim, renk, ton vb.) yanisira bu elemanlarla olusturulan kavram ve düzenlemelerin (uyum, hiyerarsi, düzen, tekrar, ritm vb.) iki boyutlu ve üç boyutlu kompozisyonlar biçiminde gerçeklestirildigi ve uygulama agirlikli olan ders, özellikle Endüstri Ürünleri Tasarimi egitiminde strüktür, soyutlama ve fonksiyonellik üzerine yogunlasan çalismalarla proje bazli temel görsel egitimin arka planini ve düsünce biçimini hazirlar.

3. Ders kitabi: -

4. Referanslar:

Arnheim, R. 1954. *Art and Visual Perception*. University of California Press

Dondis, D. 1973. *A Premier of Visual Literacy*, Cambridge: MIT Press

Horn, R. E. 1998. *Visual Language: Global Communication for the 21st Century*, MacroVU, Inc.: Washington

Edwards, B. *The New Drawing on the Right Side of the Brain*

5. Program:

TSE I

1. Açik-koyu çalismasi I (kursun kalem) (1 hafta)
   siyah-gri-beyaz
   koyu-orta-açik
   3lü *valör* çalismasi
   9lu *valör* çalismasi

2. Açik-koyu çalismasi II (kursun kalem) (1 hafta)
   geometrik formlar üzerine isik düsürerek açik-koyu çalismasi

3. Geometrik biçimlerle kompozisyon ve espas (kursun kalem) (2 hafta)
   zit kavramlar araciligiyla (büyük/küçük, sik/seyrek vb.)
   dinamik/statik, simetrik/asimetrik kompozisyon

4. Zit kavramlarla soyut uygulamalar (kartonla geometrik biçimler) (1 hafta)
   statik/dinamik, homojen/heterojen, düzenli/düzensiz vb.

5. Isitsel elemanlarin görsellestirilmesi (kartonla geometrik biçimler) (1 hafta)
   (ritm, uyum ve kompozisyon tartismasi)

6. "Pattern" çalismasi (kartonla geometrik biçimler) (1 hafta)
   (tekrar, hiyerarsi ve düzen tartismasi)

7. Figür-arkaplan iliskisi (kartonla geometrik biçimler) (1 hafta)
   tasarimda negatif ve pozitif alanlarin iliskisi üzerine çalismalar

8. Obje analizi (kursun kalem) (1 hafta)
   objeleri olusturan farkli malzemeler üzerine etüt

9. Obje analizi ve yabancilastirma (grift bir obje ve mekanik parçalar) (3 hafta)

TSE II

1. Renk kuramlari ve uygulamalari (3 hafta)
    - renkli valör
    - renk çemberi
    - sicak/soguk, isik/gölge
    - renk armonisi

2. Üçüncü boyuta geçis (2 hafta)
    üç boyutlu bir form üzerinde (renkli ve siyah/beyaz) grafik çalismalar
    (örn: rüzgâr gülü)

3. Malzeme ve kalip çalismasi (1 hafta)
    alçi ya da *papier mache* mask ve el kalibi

4. Soyutlama (2 hafta)
    hayvan analizi (iki boyutlu ve strüktürel soyutlama)

5. Kolaj (2 hafta)
    birçok farkli malzeme kullanarak kolaj teknigiyle kompozisyon

6. Modüler strüktür çalismasi (3 hafta)
    belli bir modülü çogaltmak yoluyla yapilan iki boyulu ve strüktürel egzersizler

6. Ögretim elemanlari: Yard. Doç. Dr. Hümanur Bagli / Ögr. Gör. Hakan Özer

7. Dönem: 1. sinif, kis ve bahar dönemi

8. Degerlendirme %50 Dönem içi sinav ve ödevler
%40 Final
%10 Sinif içi performans

2) MARMARA ÜNIVERSITESI

GÜZEL SANATLAR FAKÜLTESI
TEMEL EGITIM BÖLÜMÜ

Temel Sanat Egitimi Anasanatdali Ders Programi

TEMEL SANAT EGITIMI I.
Güz Dönemi

1. NOKTA:
   - 1-1- Noktanin tanimi, yasamda ve görsel anlatimdaki yeri
   - 1-2- Noktanin fiziksel yapisi ve psikolojik etkisi
   - 1-3- Noktanin yanyana gelis sistemleriyle yüzey etkilerinin arastirilmasi
   - 1-4- Noktanin yüzeysel ve boyutsal sekillendirme olanaklari içinde cesitli malzemelerle, kisisel deneylerle yorumlanmasi. (Renkli, renksiz, kolaj, vs.)

2. ÇIZGI:
   - 2-1- Çizginin tanimi, yasamda ve görsel anlatimdaki yeri
   - 2-2- Çizginin fiziksel yapisi ve psikolojik etkisi
   - 2-3- Çizginin yanyana gelis sistemleriyle yüzey etkilerinin arastirilmasi
   - 2-4- Degisik malzemelerle yüzeysel ve boyutsal sekillendirmede çizgi elemaninin etkisinin aranmasi (Siyah-beyaz, renkli, vs.)

3. ISIK:
   - 3-1- Isik kavraminin tanimi ve görsel algilamadaki yeri
   - 3-2- Isik ve gölgenin, hacim etkisi ve yüzey degerlendirmesi
   - 3-3- Isik ve gölgenin, görsel anlatimda açik-koyu ton olarak ele alinisi
   - 3-4- Doga ve yapay objeler üzerinde açik-koyu ton ögesiyle hacim etkisini aramak
   - 3-5- Çesitli tekniklerle, açik-koyu ve ton degerleriyle kisisel çalismalarla yüzeyde hacimsel yorumlar (Siyah-beyaz, renkli, kolaj, vs.)

5. FORM:
   - 5-1- Form kavraminin tanimi ve görsel anlatimdaki yeri
   - 5-2- Form çagrisimi
   - 5-3- Form üretimi
   - 5-4- Form kavraminin yüzey-mekan-kütle iliskisi
   - 5-5- Çesitli malzemlerle kisisel form arastirmasi ve sekillendirme

TEMEL SANAT EGITIMI II.
Bahar Dönemi

4. RENK:
- 4-1- Renk kavraminin tanimi ve isik kavramiyla ilgisi
- 4-2- Renk çemberinin tanimi, 3 ana renk ve 3 ara renk ve iliskileri
- 4-3- Renk zitliklarinin tanimi ve uygulamayla tek tek ele alinisi
- 4-4- Renk uyumlarinin tanimi ve uygulamalarla tek tek ele alinisi
- 4-5- Renk psikolojisinin görsel algilamadaki yeri
- 4-6- Renk form iliskisi
  Renk perspektifi

9. ZITLIK:
- 9-1- Zitlik kavraminin tanimi ve görsel anlatimdaki yeri
- 9-2- Dogada zitlik kavraminin yeri
- 9-3- Yasamda zitlik kavraminin yeri
- 9-4- Kolaj teknigiyle görsel anlatim dilinde zitlik kavraminin arastirilmasi
- 9-5- Islevsel zitlik

8. DOKU:
- 8-1- Doku kavraminin tanimi ve görsel anlatimdaki yeri
- 8-2- Dogal doku arastirmalari
- 8-3- Yapay doku arastirmalari
- 8-4- Çesitli malzemelerle kisisel doku arastirmalari
- 8-5- Doku transferi ve kisisel yorum
- 8-6- Dokunun fiziksel ve psikolojik etkisi

6. STRÜKTÜR
- 6-1- Strüktürün genel tanimi dogada ve mimarideki yeri
- 6-2- Birim sistem iliskisi ve strüktür varis
- 6-3- Dogal obje birimleriyle strüktür varis
- 6-4- Sanayii artiklar veya hazir birimleriyle strüktür
- 6-5- Yeni tasarlanmis birimle stüktür örnekleri

3) MIMAR SINAN GÜZEL SANATLAR ÜNIVERSITESI

GÜZEL SANATLAR FAKÜLTESI
TEMEL EGITIM BÖLÜMÜ

TEMEL SANAT EGITIMI I

DERS KODU: TEM 101-102-103-104-105-106-107-108
1. YARI YIL
Desen ve kompozisyon atölyelerinden olusmaktadir

Amaç: Sanat nesnesinin biçimini olusturan öge ve ilkelerin tanimi, kompozisyonlardaki islevleri ve birbirleriyle olan iliskileri.

Nokta, doku, çizgi, renk, bosluk -doluluk, isik-gölge, oran(ölçü), Hareket, yön, strüktür, tekrar(ritm), uygunluk, zitlik, siradüzen, Denge(simetri), bütünlük...

• Desen, çizgi tanimi, çizgi degerleri ve islevleri
• Nesnelerin çizgisel çözümü yüzey- kütle iliskisi
• Perspektif (aksonometrik ve artistik perspektif)
• Modle ve Rönesans ustalarindan isik-gölge özellikli kopya
• Kompozisyona giris: Bakmak-görmek-algilamak
- Görsel alanda etki olusumlari ve bunlarin düzenlenmesi.
- Görsel algilamada Gestalt ilkeleri tanimi ve kompozisyonlara uygulanmasi.

TEMEL SANAT EGITIMI II

DERS KODU: TEM 201-202-203-204-205-206
2. YARI YIL
Desen ve kompozisyon atölyelerinden olusmaktadir.

Amaç: Sanat, yasam çevresi ve dogadan kaynaklanan özgün tasarimlarda temel tasarim ilke ve ögelerinin kullanilmasi.

• Kaynagin özünü yansitan iki ve üçboyutlu tasarimlar
• Doku ve renk sistemlerinin kompozisyonlarda kullanilmasi
•Tasarimda farkli etkiler olusturan malzeme-tekniklerin tanimi ve uygulanmasi (Mimar Sinan Güzel Sanatlar Üniversitesi, Güzel Sanatlar Fakültesi, Temel Egitim Bölümü Home page).

(Temel Egitim Bölümü Kitapçigi, *Sanatta Yaraticiliga Giris 4*)

Egitimin ilk yilinda ‘Temel Egitim Bölümü Temel Sanat Egitimi Ana Sanat Dali”nin saptadigi ve uyguladigi program ile ögrenci; dogayi, yasam çevresini, nesneleri ve sanat eserlerini kaynak olarak ele alir, gözlem-analiz-sentez sistematigi içinde yorumlamaya çalisir. Desen çalismalariyla baslayan “düsüncenin nesnelesmesi süreci”, giderek isik-gölge, leke-form gibi temel kavramlari da içerir ve bu etkenleri, kendi yaraticiligi çerçevesinde sürekli olarak yeniden biraraya getiren ögrenci, yeni olusumlara açik bir kompozisyon endisesini içinde tasir. Çalismalar boyunca; yüzeysel kompozisyonlar, serbest malzeme ile üç boyutlu tasarimlar, desen egitimi ve sanatsal kavramlari irdeleyen konferanslar birbirini besleyerek özgün sanatsal tavirlarinin açiga çikmasini saglar. Ayrica, Temel Sanat Egitimi programinda agirlikli bir yere sahip olan üç boyutlu çalismalar, ögrencinin enerjisini ortaya çikarmasini, sanatsal sezgilerini gelistirmesini ve sanatsal aktiviteleri ile egitim arasinda kisisel bir birlesim kurabilmesini hedefler (3).

Temel Sanat Bölümü Dersleri

Desen Egitimi
Biçimi Tanimak ve Yorumlamak
Ögrenci, ele aldigi bir kaynak veya konunun, yapisal analiz ile biçimsel karakteristik ögelerini açiga çikartmakta ve yeniden yorumlamaktadir (6).

Kompozisyon
1. Kompozisyonda biçimi olusturan ögelerin tanimi ve kullanilmasi
2. Parçalarin bütünü olusturmasinda farkli etkiler (8).

Üç Boyutlu Tasarim
Serbest malzeme ile uygulamalar (10)

Temel Sanat Bölümü Etkinlikleri

Temel Egitim Bölümüne davet edilen konusmaci sanatçilarla “Sanatsal Kavramlari Inceleyen Konferanslar” düzenleyerek ögrencilerin sanat ve düsünce dünyasini genisletmek, birikim saglamak amaçlanmaktadir (12).

4) ISTANBUL TEKNIK ÜNIVERSITESI

MIMARLIK FAKÜLTESI
ENDÜSTRI ÜRÜNLERI TASARIMI BÖLÜMÜ

Aytanga Dener, Pinar Yalçin Çelik
2003-2004 GÜZ YARIYILI
TEMEL TASARIM

Temel Tasarim Stüdyosu (EUT 121), Sali, 14 00-16 00, Çarsamba, 14 00-18 00 saatleri arasinda, bir dizi kuramsal anlatim ve uygulama çerçevesinde yürütülecektir.

Ögrencilerin tasarim eleman ve ilkelerini ögrenmeleri, uygulamalar ile gereken el becerisini gelistirerek degisik malzeme ve teknikleri denemeleri ve tasarim tarihine iliskin fikir edinerek farkli bakis açilari üzerinde tartisabilecek birikimi saglamalari amaçlanmaktadir.

Bu dogrultuda, ögrencilerin;
- Kendi yetenek ve egilimlerini farketmeleri,
- Insan ve doga etkilesimini kavramalari,
- Arastiran, soru yöneltebilen, düsünen, kavram üretebilen, çok boyutlulugu bütünsellik içinde ele alabilen ve farkli yaklasimlari yorumlayarak degerlendirebilen bir kimlik kazanmalari,
- Meslek ahlaki gelistirebilmeleri esastir.

Derslik Düzeni
Dersligin temizlik ve düzeninden ögrenciler sorumludur. Her dersin sonunda ögrenci masa ve çevresindeki artik malzemeleri toplamali ve düzenlemelidir. Atilacaklar yerde veya masa üstlerinde birakilmadan, çöpe konmali; tekrar kullanilabilir olanlar (artik maket ve çizim malzemesi gibi) gerektiginde yararlanmak üzere bir kutuda biriktirilmelidir. Derslikte, yiyecek-içecek çöpü kesinlikle birakilmamali, cep telefonu kullanilmamali, sigara içilmemelidir. Dersligin önünde yeralan koridorlarin da çöp, ses ve dumanla kirletilmemesi koridoru paylasan diger ögrenci ve ögretim elemanlarina sayginin bir geregidir.

Degerlendirme
Uygulamalarin özgünlügü, düsünsel zenginligi, ifage gücü degerlendirmelerde etkili olurken üretim sürecinde gösterilen istikrar, zaman kullanimi, gösterilen asama da göz önünde bulundurulacaktir. Yapilan çalismalarin zamaninda bitirilmesi önemlidir. Eksik alistirmalar basari notunu olumsuz etkileyecektir.

Notlandirma:
Yil içi basari notu:

Yariyil boyunca yapilacak olan uygulama ve ödev notlari basari notunu belirleyecektir. Çalisma süreci, sunuslar, katilim degerlendirmede etkili olacaktir.

Final notu:
Sinava ek olarak portfolyo ve eskiz defteri degerlendirilecektir.

Yil sonu basari notu:
Yil içi basari notunun % 60'i + final notunun % 40'i

Geçerli not alabilmek için ders süresinin % 80' ine devam edilme zorunlulugu vardir.

Bütün sunuslar panolara asilarak yapilacaktir.

	TEMEL TASARIM DERS PROGRAMI	
1	22-26 Eylül 2003 Tanitim Haftasi	
2	30 Eylül 212	01 Ekim 213
	Genel Açiklama **P1: Ben** Kisisel özellikleri göz önüne alan bir gözlük tasarimi	P2: + Insanin yasamini kolaylastiran, güçsüz yanlarini (fiziksel ve psikolojik) destekleyen ve çevresi ile iliskisini sorgulamaya yönelik ek ürünün tasarlanmasi T: 08 Ekim **Ders**: Insan/Ölçek **Ödev**: Desen **T: 08 Ekim**
	SPT P2: +	
3	07 Ekim 212	08 Ekim
	P2: +	**P2: +** Sunus /Tartisma **Ders**: Kompozisyon I/ Doganin Düzeni **Ödev**: Desen **T: 15 Ekim**
		SPT P3. Organik Nesne/strüktür
4	14 Ekim 212	15 Ekim
	P3: Organik Nesne Zengin yapisal özellikleri olan bir organik nesnenin veya parçalarinin birbirleri ve bütün ile iliskileri gözetilerek incelenmesi ve 3 boyutlu olarak ifade edilmesi **T: 15 Ekim**	P3: Organik Nesne **Sunus /Tartisma** Ders: **Strüktür** **Ödev**: Desen **T: 22 Ekim**
5	21 Ekim	22 Ekim

	P3: Organik Nesne/Strüktür **T: 28 Ekim** Incelenen organik nesnenin yapisal iliskileri gözönünde bulundurularak bir strüktür olusturulmasi	**P3: Organik Nesne/Strüktür** **Ödev**: Desen **T: 05 Kasim**
6	28 Ekim	29 Ekim
	P3: Org. Nesne/Strüktür Sun./Tartisma **Ödev**: Öykü yazimi	**Cumhuriyet Bayrami**
	SPT: Dönüsüm	
7	04 Kasim	05 Kasim
	P4: Dönüsüm Teknolojik gelismeler insan yasamini farklilastirmakta, toplumsal iliskileri daha da karmasik hale getirmektedir. Gelecek yasam kosullari düsünülerek bir öykü olusturulacak ve bu yasam içinde yer alan bir esya tasarlanacaktir. **T: 12 Kasim**	**P4: Dönüsüm** **Ödev**: Desen **T: 12 Kasim**
8	11 Kasim	12 Kasim
	P4: Dönüsüm	**P4: Dönüsüm** Sunus /Tartisma **Ödev**: Renk **T: 19 Kasim**
9	18 Kasim	19 Kasim
	P5: Renk	**P5: Renk** Sunus /Tartisma **Ödev**: Renk **T: 03 Aralik**
		SPT Satis Birimi
10	25 Kasim	26 Kasim
	Seker Bayrami	
11	02 Aralik	03 Aralik
	P6: Satis Birimi	**P6: Satis Birimi** **Ders**: Kompozisyon II **Ödev**: Poster **T: 17 Aralik**
12	09 Aralik	10 Aralik
	P6: Satis Birimi	**P6: Satis Birimi** **Ödev**: Poster **T: 17 Aralik**
13	16 Aralik	17 Aralik
	P6: Satis Birimi	**P6: Satis Birimi** Sunus /Tartisma Ödev: Poster sunusu
14	23 Aralik	24 Aralik
	Poster	**Poster**

TEMEL TASARIM DERSi
ENDÜSTRI ÜRÜNLERI TASARIMI BÖLÜMÜ
2000-2001 Kis Yili
Aydinli, Karakas, Yalçin, Senel

dersin tanimi

Temel Tasarim Dersi Çarsamba 9.00 13.00 (4 saat) ve Cuma 14.00-16.00 (2 saat) stüdyo uygulama çalismalari ve teorik dersler içerir. Iliskili konular ve kavramlar ödevlerle desteklenir. Yapilan çalismalar, "jüri degerlendirme" adi altinda programda belirtilen tarihlerde stüdyoda sergilenir ve ögrencilerin aktif olarak katildigi tartismalarla degerlendirilir.

amaçlar

Görsel Tasarim dilinin tasarim elemanlari ve tasarim ilkeleri yardimiyla anlasilmasi esastir. Algilama, ayrintilarin farkina varabilme, farkli görme biçimleri gelistirme ve hayal gücünde kurgulama becerileri, yasam boyu ögrenme için bir formasyon kazandirir.

Bu amaçla, **Temel Tasarim dersi asagida belirtilen becerileri gelistirmesini esas alir.**

* Problemi çesitli bakis açilari ile görebilme,
* Dogru soru / sorular sorabilme,
* Yaratici düsünceyi gelistirme yollarini kesfetme,
* Farkli düsünme yollari ve kavramlarla iletisim kurabilme,
* Iliski kurarak, esnek düsünebilme…
* Degisime ve gelismeye açik bir tasarim bilgisi üretebilme,
* Analitik düsünebilmek icin
  *** hayal gücünü harekete geçirebilme,**
  *** mantikli iliskiler kurabilme,**
  *** üç boyutlu düsünebilme,**

* Çalisma etigi ve kisisel degerleri olusturabilmek için ise,
  Yaptigi ise saygi duyma: *gurur duyma
  ve ayni anda *endise duyma

…….. …… …/**merak böceginin isirmasini saglama/……**

yöntem

Temel Tasarim Stüdyosunda yaparak ögrenme modeli uygulanir. Tasarim sürecinin ürün kadar önemli oldugu bir ögrenme/ ögretme yaklasimi benimsenir.

Tasarim kurallarla degil; ilkeler yardimiyla ögretilir/ ögrenilir.. Tartisilan bazi konularin göreceligine dikkat çekilir. Her olgunun nedenlerini arama aliskanligi: "neden bu böyle?" …. Sonucun ortaya çikiisinin nedenlerini sorgulama.. "kendine özgü olan sey nedir?" gibi sorularla bilgiye ulasma

önemlidir. Bu tür sorgulama aliskanligi, ihtiyaç duyulan bilgiye kolay ulasma ve kullanilabilir alanlari tanima olanagi saglar; bellek için esnek bir repertuar olusturur.

** Yaratici süreçte hem bireysel çalismalar hem de grup çalismalari önemli rol oynar.

** Tasarim alanindaki kavramlarin birlikte kesfedilmesi ve tartisilmasi öncelik kazanir.

** Bilinenden hareketle yeni olani yakalayabilme, hayal gücüne ivme kazandirir.

** Zamani dogru kullanmak/ verilen sürede is bitirme aliskanligi kazandirmak önemli bir ölçüttür….. Stüdyoda yapilan alistirmalar tamamlanacak, verilen sürede teslim edilecektir.

Temel Tasarim dersi "GÖRSEL TASARIM" dilini kesfetmeye yönelik bir yolculuktur; her ani kaydetmek için GÜNLÜK/ eskis defteri tutulmalidir. Tüm yariyil boyunca teorik derslerde ve stüdyoda, seminerlerde gezilen sergilerde ve diger mekanlarda tartisilan konularin, izlenimlerin, düsüncelerin ve tasarim kavramlarinin GÖRSEL ve SÖZEL anlatimi için "**GÜNLÜK**" tutulacaktir. Ögrenci yariyil boyunca gelistirdigi düsüncelerini, duygularini kisaca 'kendini' bu günlük araciligi ile anlatabilir.

Portfolio Tasarimi Her ögrenci yariyil sonunda temel tasarim dersi kapsaminda yaptigi çalismalari ve kazandigi formasyonu tanitan bir çalisma yapar.

degerlendirme ve not verme islemleri

yil içi not ortalamasi
alistirma notlari ortalamasi……. %50
ödev notlari ortalamasi…….. %40
portfolio degerlendirmesi……... %10

yil içi not ortalamasi……. %70
yil sonu not ortalamasi……. %30

Stüdyo Kosullari

* Stüdyoda yapilan alistirmalar ders saati içinde tamamlanir ve tekrar edilme olanagi yoktur. Ögrenci derse, baslangiç saatinde gelmesi ve

belirtilen çalismayi zamaninda yapmasi verim alabilmek için son derece önemlidir. Ödevler beceri gelistimeye yönelik oldugundan tekrar edilebilirler. Önceden istenmis olan malzemelerin getirilmesi, hazirlik ve ödevlerin gerçeklestirilmesi bir sonraki uygulamanin saglikli biçimde yapilabilmesi yönünden mutlaka gereklidir.

* Ögrenci stüdyo çalismalarina aktif olarak katilmalidir. Katilim degerlendirilecektir.

* Grup tartismalari ve kuramsal dersler ve inceleme gezileri disinda tüm ders saatleri stüdyoda uygulama çalismasi amaçli kullanilir.

* Stüdyoda sigara içilmez.

* Ders saatlerinde cep telefonu kullanilmaz.

* Ders saatlerinde baska derslerle ilgili çalisma yapilmaz.

* Ögrenci masa ve çevresinin temiz olmasindan sorumludur. Masalarin zarar görmemesi için maket biçagi ile kesme islemleri için (5mm) bir karton levha üzerinde yapilacaktir.

* Stüdyoya yiyecek ve içecek getirilmesi durumunda çöpler ortada birakilmayacaktir.

Malzeme Listesi

- A4 sayfa boyutlu, sert kapakli, ciltli bir defter
- A4 rulo eskiz kagidi
- 35x50 canson resim kagitlari
- renkli fon kagitlari
- çesitli boyutlarda oluklu mukavva
- post-it
- 50x35 3mmlik mukavva
- siyah, beyaz ve ana renklerde tüp guaj boya
- portmin
- HB, 2B, 4B, 6B uçlu kursun kalemler
- siyah, kesik uçlu keçeli kalem
- kömür kalemi
- ölçekli metal cetvel
- makas
- maket biçagi
- bant
- magazin, dergi, basili yayinlar
- plastik tutkal

hafta	ders	ödev
2	**Dersin amaci- tanitimi/ çizim arastirmalari** **Kompozisyon- Kolaj (DDA)**	Yüz ödevi (50x35) Malzeme arastirmasi
3	**Kompozisyon (harflerle kolaj)** **Görsel Tasarim Ilkeleri (DDA)**	CD kapagi tasarimi Malzeme arastirmasi
4	**Simge+ Anlam+ Kimlik (DDA)/** **Poster Tasarimi** **JÜRI DEGERLENDIRMESI**	5 Adet Logo Çizimi Malzeme Arastirmasi
5	**Soyutlama/ Firma veya benzeri bir kurulusun logo tasarimi/** **Çizim+kompozisyon** **Logo için kompozisyon çalismalari**	Mevcut bir logonun tüm tasarim ilkeleri dogrultusunda renkli alternatifler kullanarak alternatifli bir sekilde yorumlanmasi
6	**Bilgisayar ortaminda logo çalismalari** **Rölyef çalismasi**	Eskiz gelistirme (günlük) Logo 3 boyutlu yorum
7	**Logo Tasarimi Sunus Çalismalari** **JÜRI DEGERLENDIRME**	Rakam ve ana form Alternatifleri çizimleri, Eskiz Gelistirme (Günlük)
8	**Tasarim elemani olarak: "Çizgi"** **Müzikle çizgi çalismalari** **Doku ve Renk**	Doku (Yapay ve Dogal) Tasarim elemanlarinin yorumlanmasi
9	**"Rakamlarin Dili"** **"GESTALT" (DDA)**	Renk ödevi 3 boyutlu çalisma için malzeme arastirmasi Eskiz gelistirme (Günlük)
10	**"Rakamlarin Dili"** **3 boyutlu çalismalar** **JÜRI DEGERLENDIRME**	Çesitli Dogal Obje Çizimleri (Günlük)
11	**Dogal Obje Soyutlamalari** **Soyutlama/ Metamorfoz (DDA)**	Metamorfoz
12	**Dogal obje (3 boyutlu yorum çalismalari)** **Strüktür (DDA)**	Strüktür kavramlari için yasadigimiz çevreden örnek çizimler (günlük)
13	**TATIL**	
14	**Strüktür** **Asma- Germe sistemler**	Strüktürün 2 boyutlu yorumu/ Asma- germe sistemlere çevreden örnekler
15	**Kompozisyon (Asma- Germe Sis.)** **JÜRI DEGERLENDIRME**	

5) MIDDLE EAST TECHNICAL UNIVERSITY

FACULTY OF ARCHITECTURE
DEPARTMENT OF INDUSTRIAL DESIGN

Catalogue Definition:

ID 102-102 Basic Design I-II
Must Course
Credits: 8
Prerequisite for ID 102: ID 101

Introduction to the basic concepts of design, visual thinking, nature of materials and structural principles. Elementary skills of sketching, drawing and modeling. Approaching a problem area beyond its conventional definition (Middle East Technical University, Department of Industrial Design Home Page).

ID 101 BASIC DESIGN, 2003/2004 FALL SEMESTER

(Integrated with ID 111 DESIGN COMMUNICATION I)

Instructor: Ali Günöven

1. UNCONSCIOUS DRAWING EXERCISE
2. CONSCIOUS LINE DRAWING EXERCISE
3. LETTERING EXERCISE I
4. LETTERING EXERCISE II
5. LETTERING EXERCISE III
6. FREEHAND SKETCHES FROM AN EXHIBITION
7. FREEHAND ORTHOGRAPHIC VIEWS OF WOODEN BLOCKS
8. 3D SKETCH OF A PIECE FROM THE EXHIBITION (PIGEON)
9. MANEQUIN SKETCHES
10. ORTHOGRAPHIC SKETCH OF AN EMPTY BOX
11. UPSIDE-DOWN DRAWING EXERCISE (STRAVINSKY'S DRAWING DRAWN BY PICASSO)
12. AN EXERCISE WITH SYMMETRICALS OF A SHAPE
13. PARALLEL LINE DRAWING
14. TRACING THE PARALLEL LINES I

15. TRACING THE PARALLEL LINES II
16. GRAPHICAL EXPRESSION OF TWO MUSICAL PIECES
17. AN EXERCISE ON TEXTURAL GRADATION OF DIFFERENT MATERIALS
18. FREEHAND AXONOMETRIC SKETCHES OF DIFFERENT VIEWS OF CUBES
19. A PATTERN DESIGN WITH SQUARE ELEMENTS
20. A PATTERN DESIGN WITH EQUILATERAL TRIANGLE ELEMENTS
21. A PATTERN DESIGN WITH SQUARE & EQUILATERAL TRIANGLE ELEMENTS
22. A PATTERN DESIGN WITH SQUARE, EQUILATERAL TRIANGLE & CUT-OUT ELEMENTS
23. ORTHOGRAPHIC VIEWS & SECTION DRAWING OF AN EARTHENWARE POT
24. RENDERED SKETCH OF THE EARTHENWARE POT
25. VISUAL ANALYSIS OF THE EARTHENWARE POT
26. VISUAL ANALYSIS OF A PAINTING
27. DECORATING THE EARTHENWARE POT
28. DRAWING THE DECORATION OF THE EARTHENWARE POT
29. OBLIQUE DRAWING OF THE EARTHENWARE POT 1/1 (MILITARY PROJECTION)
30. OBLIQUE DRAWING OF THE EARTHENWARE POT 1/2 (CAVALIER PROJECTION)
31. A COMPOSITION USING TRIANGLE, SQUARE AND CIRCLE ELEMENTS
32. ISOMETRIC DRAWING OF THE EARTHENWARE POT
33. ISOMETRIC PROJECTION OF THE EARTHENWARE POT
34. A COMPOSITION USING THE SILHOUETTES OF THE EARTHENWARE POT
35. A RELIEF EXERCISE ON # 34
36. A COLORING EXERCISE ON # 34
37. SYNTHESIS OF ALL - CHRISTMAS CARD

ID 102 BASIC DESIGN, 2003/2004 SPRING SEMESTER
(Integrated with ID 112 DESIGN COMMUNICATION II)
Instructor: Ali Günöven

1. DESIGNING A SELF STANDING TENSEGRITY STRUCTURE
2. ISOMETRIC DRAWING OF SELF STANDING TENSEGRITY STRUCTURE
3. PRINCIPLE VIEWS OF THE TENSEGRITY STRUCTURE

PROPOSALS FOR ROPE KNOTS:

4. ENDING A FREE END
5. JOINING TWO ENDS
6. JOINING A FREE END TO THE BODY

7. SEQUENTIAL DRAWINGS OF THE PROCESS OF VARIOUS JOINING TECHNIQUES

EXPRESSION OF THE GIVEN CONCEPTS IN TWO DIMENSIONS:

8. LONELINESS
9. BRUTALITY
10. GRACEFULNESS
11. JOYFULNESS

12. WORKING ON COLOR GRADATION (GROUP WORK)
13. SUBTRACTIVE COLOR MIXING (EXERCISE IN ADOBE ILLUSTRATOR)
14. 3D COMPOSITION WITH PLANE ELEMENTS
15. PRINCIPLE VIEWS OF THE COMPOSITION
16. DESIGNING A HANDLE FOR A KNIFE BLADE
17. PRINCIPLE VIEWS AND SECTION DRAWING OF THE KNIFE HANDLE
18. ISOMETRIC DRAWING OF THE GIVEN CUBE

19. ISOMETRIC DRAWING OF THE SHADOW OF THE GIVEN CUBE UNDER GIVEN LIGHTING CONDITION
20. FREEHAND PERSPECTIVE SKETCHES OF THE FACULTY OF ARCHITECTURE ENVIRONMENT
21. DESIGNING AN OBJECT TO ENHANCE THE QUALITY OF SPACE IN THE VICINITY OF THE FACULTY OF ARCHITECTURE
22. PRINCIPLE VIEWS AND SECTION DRAWING OF THE DESIGNED OBJECT
23. DESIGNING A HANDLE FOR THE STUDIO'S DOOR
24. PERSPECTIVE DRAWING OF THE DOOR HANDLE
25. DESIGNING A LIGHT MODULATOR FOR A SPECIFIC LOCATION
26. PRINCIPLE VIEWS AND NECESSARY SECTIONS OF THE LIGHT MODULATOR
27. SYSTEMATIC ANALYSIS OF AN OBJECT, SECTIONS OF A POTATO

6) ANADOLU ÜNIVERSITESI

ENDÜSTRIYEL SANATLAR YÜKSEKOKULU
ENDÜSTRIYEL TASARIM BÖLÜMÜ

Katalog Tanimi:

ENT 101 Tasarim Ilkeleri I kredi 5+2 6, 0
Endüstriyel Sanatlarda Temel Tasarim Disiplini; Görsel Anlatim Yöntemleri ve Temel Tasarim Ilkeleri; Model ve Ilkel Kompozisyon; Desen: Çizgisel, Tonal, Kopuk, Devamli, Iç ve dis desen; Biçimsel Özellikler: Karakter, Hareket, Proporsiyon, Plan, Volüm; Hareket ve Ritim: Ana hareket, Kontrast hareketler, Tekrarlanan hareketler; Düzenli Düzensiz Ritim; Doku: Doku çesitleri, Etkisel özellikleri.

ENT 102 Tasarim Ilkeleri II kredi 5+2 6, 0
Tasarim Ilkeleri: Kompozisyon, Benzerlik, Denge, Yönelme Tasarimda Matematiksel veya Geometrik Iliskiler: Oran, Oranti, Simetri, Armoni, Modüler-Altin oran; Taslak ve Eskiz; Zitlik; Renk ve Renk Skalasi; Renk Form Iliskisi; Renk Psikolojisi; Renk Islev Iliskisi; Kontrast: Tamamlayici kontrast, Dogal kontrast; Strüktür; Form; Organik ve Inorganik Yaklasimlar; Uygulama Çalismalari. (Anadolu University, Department of Industrial Design Home Page).

LISANS PROGRAMI 2004/2005 GÜZ DÖNEMI

Instructor: Hasan Saltik

End 101 Tasarim Ilkeleri I

- ÇIZEREK ÇAY BARDAKLARINDAN KOMPOZISYON OLUSTURMA
- GAZETE KAGITLARINI YIRTIP YAPISTIRARAK, ÇAY BARDAKLARINDAN KOMPOZISYON OLUSTURMA
- GAZETE KAGITLARINI YIRTIP YAPISTIRARAK A4 KAGIDA ISIM YAZIMI
- KAGITLARI KESIP YAPISTIRARAK ÇATAL-BIÇAK-KASIKLARDAN KOMPOZISYON YAPMA

- GRI-SIYAH-BEYAZ KARTONLAR KULLANILARAK, ÇIZGISEL ELEMANLARLA –ARMONI- GEOMETRIK BIÇIMLER OLUSTURMA
- A4 KAGIDA ÖGRENCILERIN KENDI PORTRELERININ ÇIZIMI
- GELENEKSEL BIR EL ALETININ ÇIZIMI VE ÇIZIMLE ANALIZININ YAPILMASI
- KAGIT/ KARTON VE YAPISTIRICI KULLANARAK TEK BIR MUM IÇIN MUMLUK TASARIMI YAPILMASI
- ÇIZEREK MUTFAK KAPLARINDAN KOMPOZISYON OLUSTURMA
- GRI-SIYAH-BEYAZ KARTONLARI KESIP YAPISTIRARAK MUTFAK KAPLARINDAN KOMPOZISYON OLUSTURMA
- GRI-SIYAH-BEYAZ KARTONLARLA DERINLIK ANLATIMI
- GRI-SIYAH-BEYAZ KARTONLARLA SAYDAMLIK ANLATIMI
- GRI-SIYAH-BEYAZ KARTONLARLA HIYERARSI ANLATIMI
- GRI-SIYAH-BEYAZ KARTONLARLA, A3 KAGIDI ORTADAN BÖLEREK, MUTLULUK VE HÜZÜN ANLATIMI
- GRI-SIYAH-BEYAZ KARTONLARLA RAVEL-BOLERO, RITM, ANLATIMI
- MIDAS'A SERAMIK ÇAMURUNDAN SU/SARAP KABI YAPIMI, KABIN A4 KAGIDA ÇIZIMI
- A4 KAGIDA MIDAS'IN KULAKLARI OYUNUNUN ÖZETININ YAZIMI
- A4 KAGIDA GRI-SIYAH-BEYAZ KARTONLARLA OKUNAN BIR SIIRIN ANLATIMI
- MIDAS'IN KULLANMASI IÇIN ALINMIS TOPRAK BIR KABIN GRI-SIYAH-BEYAZ KARTONLARLA BEZENMESI

LISANS PROGRAMI 2003/2004 BAHAR DÖNEMI

Instructor: Hasan Saltik

End 102 Tasarim Ilkeleri II

Uygulama Projesi:

Konu: Düzlemler Kullanarak Küpün Tanimlanmasi
30x30x30 cm. ölçülerinde bir küpü çesitli ölçülerde, yönlerde ve sayilarda düzlemler kullanarak tanimlayiniz.

Malzeme olarak maket kartonu kullanilacaktir.

Teslim tarihi:
15 mart mock-up teslimi
22 mart teslim ve degerlendirme.

Uygulama Projesi:

Konu: Ayakkabi Çekecegi (Kerata)
Ayakkabi üretimi yapan Botiç Firmasi için, promosyon objesi olarak dagitilabilecek bir çekecek tasarimi.

Teslim tarihi:
29 mart 2004

Uygulama Projesi:

Konu: Tiyatro Oyunu icin Afis

Sait Faik Abasiyanik adli yazarimizin öykülerinden bir tanesini seçip tiyatroya uyarlanacagi düsünülerek, bir oyunu tanitacak bir afis tasarlanmasi beklenmektedir.

Teslim:
Afisin Boyutlari 50x70 cm.

Malzeme:
Makas ve maket biçagi gibi kesici araçlar kulanilmadan sekillendirilmis her tür kagit malzeme.

Teslim Tarihi:
12 nisan 2004

Uygulama Projesi:

Konu: Oluklu Mukavva Hayvan Soyutlamasi

Dilediginiz tür oluklu mukavva kullanarak, 50x50x50 cm.yi geçmeyecek boyutlarda ve dilediginiz birlestirme teknikleri kullanarak bir hayvan soyutlmasi yapiniz.

Malzeme:
Dilediginiz türde, dilediginiz teknikler ile birlestirilmis oluklu mukava.

Teslim tarihi;
3 mayis 2004

Final Projesi:

Konu: Mobil Nesne
Kampus içinde belirlediginiz bir mekan için belirlenmis bir eksen etrafinda kurgulanan, serbest ya da geometrik elemanlardan olusan, kendi basina veya hafif hava degisimleriyle hareket edebilen bir mobil-biçim tasarimi olusturunuz. Tasarim ilke ve prensiplerinin uygulanacagi çalismada, her tür kagit, ahsap ve ince çita, iplik, uygun demir tel, alüminyum levha, kumas ve yapistirici kullanilmalidir. Yapılacak model tasarim 40 cm'den büyük olmamalidir. Nesne kendini tasiyacak veya asilacak sekilde düsünülmelidir.

Malzeme:
Her türlü kagit, ahsap ve ince çita, iplik, uygun demir tel, alüminyum levha, kumas ve yapistirici. Renk kullanimi serbesttir.

Teslim tarihi:
21 haziran 2004

APPENDIX G

Universities		**Interviewees**	
Yeditepe University (YU)	1.	Asst. Prof. Dr. Nazan Selek-Bora	Chairperson
	2.	Prof. Zahit Büyükisliyen	
	3.	Asst. Prof. Dr. Hümanur Bagli	
	4.	Inst. Hakan Özer	
Marmara University (MU)	5.	Asst. Prof. Dr. Hakan Ertem	Chairperson
	6.	Prof. Dr. Sermin Alyanak	
	7.	Prof. Dr. Mümtaz Isingör (retired)	
	8.	Prof. Mehmet Özer	
Mimar Sinan Fine Arts University (MSFAU)	9.	Prof. Önder Küçükerman	Chairperson
	10.	Assoc. Prof. Dr. Süha Erda	
	11.	Asst. Prof. Caner Karavit	
Istanbul Tecnical University (ITU)	12.	Prof. Dr. Nigan Bayazit	Chairperson
	13.	Inst. Oruç Çakmakli	
	14.	Prof. Dr. Semra Aydinli	
	15.	Assoc. Prof. Dr. Aytanga Dener	
	16.	Res. Asst. Pinar Yalçin-Çelik	
Middle East Technical University (METU)	17.	Assoc. Prof. Dr. Gülay Hasdogan	Chairperson
	18.	Prof. Dr. Feyyaz Erpi (retired)	
	19.	Assoc. Prof. Dr. Mehmet Asatekin	
	20.	Inst. Ali Günöven	
	21.	Inst. Dr. Canan Ünlü	
	22.	Inst. Hasan Saltik	
Anadolu University (AU)	23.	Asst. Prof. Dr. Füsun Curaglu	Chairperson
	24.	Res. Asst. Tolga Yilmaz	
	25.	Res. Asst. Duygu Ak	