

RETHINKING BASIC DESIGN EDUCATION: DECONSTRUCTION OF ANATOLIAN CARPETS

SERAP DURMUŞ ÖZTÜRK

Yrd. Doç. Dr., Karadeniz Teknik Üniversitesi
Mimarlık Bölümü
serapdurmus@ktu.edu.tr

ASU BEŞGEN

Doç.Dr., Karadeniz Teknik Üniversitesi
Mimarlık Bölümü
abesgen@ktu.edu.tr

NİLGÜN KULOĞLU

Doç.Dr., Karadeniz Teknik Üniversitesi
Mimarlık Bölümü
melek@ktu.edu.tr

Abstract

The main objective this article is to evaluate the elements/concepts/arts belonging to Anatolia as a deconstruction problem in re-thinking the basic design education and in the development of the basic design teaching methodology. Within this scope; Basic Design Course handled in a wide frame has been re-fictionalized with the theme of "Basic Design Anatolia" in different years during the period. Karadeniz Technical University (KTU) Department of Architecture Studio of Basic Design shows existence with the period themes and fictions renewing and changing itself every year in the light of the search continuing in the areas of philosophy, art and science. The fictions discussing the phenomenon of Basic Design with different intellectual and meaning dimensions and with changing example and expression ways have aimed to form a representation language using the authentic values of Anatolian art by taking a position with cultural target within the frame of "Basic Design Anatolia" upper theme in 2015-2016 and 2016-2017 Fall terms. In conclusion, this article using the Anatolian art as a tool and the deconstruction as a method brought the quartet of Repetition/Symmetry/Harmony/Contrast into question and showed that the students may produce the examples which may yield more unique results by means of binary oppositions given.

Key Words: Architectural Education, Basic Design Course, Deconstruction, Art, Anatolian Carpets.

Introduction

Design action is a process in which objects, events, or situations are defined according to an intended result. Design education which aims to be creative, innovative, participative and critical has a theoretical substructure that supports the teaching of the techniques such as giving all-purpose point of view to a problem, and improving reflection (Durmuş 2015). Dutton (1991), who asserted that design reveals a way of acquiring information under appropriate conditions, suggested that studio works are the heart of architectural education. Because, the presence of a simple, creative, original and open studio environment is considered remarkable in the construction of architectural education formation.

The architectural discipline, which has been separated from many disciplines by distinct boundaries, and has a different pedagogical formation, has developed its own methods in terms of dialogue and assessment types between instructors and students through design studios having central importance (Schön 1991; Çıkış and Çil 2009). An architect student, meeting with a design studio, faces with an obscurity and unlearn process, with the curriculum of the first year of education (Higgott 1996). In this process, students engage in an effort to move the conceptual relationship they have established with the environment to the different levels, and to transform it in such a way that it will meet the needs of the new educational environment. In the architectural education in which students from memorization-based system of education review their previous knowledge, reevaluate them with a new perspective, and discover the unique aspects of knowledge; they acquaint themselves with the first year system, in which the basic skills that enforce, diversify the boundaries of concrete definitions, and that construe the problems with an original language are gained. This system offers an environment in which they can improve their critical thinking skills creatively, and develop their aesthetic senses in terms of visual experience (Asasoglu, et. al 2009).

It is known that the fundamental difference between science and art is due to the fact that science expresses reality through concepts, but art through images (Politzer, 1997). The basis of architectural education, located in somewhere between science and art, is constituted with the design courses that focus on the issues of abstract thinking and concept producing, and that allow for the development of creativity (Bunch, 1993). The design courses give importance to the issue of assessment in terms of the determination of students' strengths and weaknesses, and of informing them what they need. Furthermore, the design courses are the parts of the curriculum in which how important the problem solving with individual or group study, and making assessment with juries, desk criticism to the students is easily seen.

Schön (1985) pointed out that the design studio environment is a necessary place for the students to learn about design, and to understand what design is, and learn about design action, and that architectural studio has become a place where architectural practices can be repetitively applied for more effective learning, without any pressure of the real professional world (Schön 1988). As the architectural education process progresses, the

students increasingly attempt to learn by doing the means and methods concerning design process and intellectual movements. Architectural education, given in oral and practical fields, expect of the students to have a complete understanding of a problem, and prepare a solution tool. In this context, the problems, designed to improve students' practical skills, their technical understanding, the quality of their ideas and their research skills, have a great importance for design education (Hickman 2007).

On this exact point, Basic Design Course, which is the main course of architectural education, allowing for original problem generation, has a distinctive place in education since it mention the processes such as creativity, idea generation, practice and criticism. The first year of the architectural education is an important milestone in the transition from secondary education, and high school education, based on repetition, to university education aiming to gain interrogator thinking system (Maier 1981; Asasoglu, et. al 2009). Accordingly, the importance of the Basic Design Course in architectural education was presented to the reader in the line of a thematic approach and method within the scope of this article. In this way, the basic design education in the 21st century was brought into question by rethinking in Turkey scale. But before that, it is necessary to mention the short history of the Basic Design Course in architectural education, and highlight the importance of the course once more.

Basic Design Course in Architectural Education

The Basic Design Course, which is one of the basic courses in the first year of architectural education, and allows students to explore themselves, represents an awareness course in which much more than the theoretical content of the taught topic are often presented as a feedback, with the students' curiosities and experiences (Boucharenc 2006). In the first year of design education, the clearly unidentified structure of design problems requires students to enter into the 'trial and error' or 'learning by doing' process. The design studios based on this pedagogy are also confronted as educational environments in which vocational education and art education are jointly conducted (Çıkış and Çil 2009).

It is known that this way of learning and teaching often help to improve the students' creative spirit, and allows for the students to explore personal connections by internalization. The Basic Design Course focusing on the relationship between creativity and abstraction is an important starting course aiming for the students to gain ability of two and three dimensional-thinking and expressing by allowing them to gain basic design skill, and basic concepts and techniques required for the improvement of this skill.

Creativity is to show an approach to a topic from different perspectives and to make new proposals. Abstraction is a mental process, and points out a perceptual situation that make feel its existence from the beginning of the design process to the end (Gibson 1950; Gibson 1968). Basic design education, giving priority to abstraction, perception and thinking, requires sharing with different disciplines. Abstraction is used as a method of acquiring environmental information, and improving the phases of view of the design process (Besgen and Nezor 2010). The supporting ways of creative processes in design education are also investigated in the studies that mention the interaction of creative thinking with analogical

thinking way (Casakin 2007; Cross 1997; Çubukçu and Dündar 2007). Therefore, the necessity of developing basic design education through new tools and methods is frequently considered.

The design action in Basic Design Courses is made using abstract concepts. The basic design education, based on Gestalt's Perception Theory which is Bauhaus school's curriculum (Denel 1981), aims for the students to gain problem-solving skills in a field they are stranger to. Basic design education is the most reliable medium, including individual development. Because, one applies his/her own natural tendencies, and uses his/her own individual experiences in this environment in parallel with his/her own tempo (Besgen et. al 2015). In addition to the introduction of design, designing and creativity issues; the issues such as basic design elements, basic design principles, visual communication and visual perception in visual arts are also included in Basic Design Courses (Kuloğlu 2017). All these elements and principles stand out as the design tools used in seeking for a response for a problem. On this exact reason, defining of the word of design as 'every work that serves a purpose and that have a creativity attribution', according to the Bauhaus's ecole is not a coincidence (Itten 1975).

While the importance of the basic design teaching approach, which undergone many changes especially from 1920s, decreased as of 1960s, it can be said that it has entered into a period of rebirth with various debates and pedagogical suggestions over the last 3 decades (Bonollo and Lewis 1996; Boucharenc and Saiki 2002; Wallschlager and Basic-Snyder 1996). The expansion of the interdisciplinary field established by architecture, thus, necessitated the approaches, tending to be discussed over associations/differences established by educational field with other disciplines, to become a current issue. The strong relationship between architecture and art, observed since the very beginning of the educational process, needs new experiences today. At this point, the sub-disciplines of art come to the fore as effective tools for the establishment of partnerships (Durmuş 2015).

In short, it is clear that the Basic Design Course needs reconsideration in architectural education, and that it must reveal different thematic expansions. Now, it is time for the deconstruction and reinterpretation of the process. But, before exemplifying the deconstruction in question, it would be appropriate to mention the deconstruction idea and concept-theory relation, put into practice in architecture and art.

Deconstruction in Architecture and Art

Architecture and art have always been in search for the new one. The most important expansion of the notion of creativity being significant in the search and implementation of the new is *différance* contained by the philosophy of deconstruction. The issue of *différance* in the architecture and art disciplines may transform into a more creative process via the original problems; because, it is not possible to produce the concept of design without revealing the problem (Oxman 2004).

Deconstruction implemented by the French philosopher Jacques Derrida (1976; 1982), as a tactic and forming the center of his philosophy is based on the idea developed actually upon the text materials and arguing that dominant meaning is not existent (Durmuş 2009).

Because; words are the potential data that may point to other contexts rather than what is seen. According to Pritz examining the meaning of deconstruction as a word, the prefix “de-” taking place in the deconstruction term means throwing something out and distorting; and the supplement “con-” means joining together (Esin 1996: 46). From this point forth; it could be asserted that the logic of change existent in the word deconstruction; in other words, the logic of both separation and joining stems from the structure of the word.

Derrida trying to interpret the contrary relations stemming from the structure of the word upon the concepts has opened many value systems to inquiry with the deconstruction method. Derrida referring to the significance of testing the concepts in deconstructive studies has brought to the agenda the fact that the concepts could be melted within themselves by assuring that nothing is superior to others (Durmuş 2011). Derrida revealing that the concepts could be included in new concepts and could be used with the occurring new frames has aimed to catch the attention to the elements seen as secondary at first sight. There is a non-dimensional plane, namely the problem area to which the concept touches; for this reason, there are two contrary situations (Gür 2000). And, these contrary situations remind the binary oppositions of Derrida.

The term couples called as binary opposition by Derrida work for organizing the objects by classifying within this context (Collins 2005). They could be analyzed with reference to one another thanks to all or the difference of various oppositions such as high/low, true/false, West/East, inside/outside, positive/negative, alive/dead... (Collins 2005). In this way, the concept with a complex structure could be re-defined as a structure with at least two core components. The situation of the concept at two opposed ends is a way of approach indicating the fact that Derridian deconstruction tries to understand and re-structure how integrity is structured rather than a collapse (Gür and Durmuş 2012).

The approach of deconstruction and the binary oppositions which are the concept couples represented by the approach have the power to manage the thinking in architecture and art as well as philosophy, theory and science. Derrida classifying the internal relation between architecture and deconstruction has said, “deconstruction of a produced object called as architecture is maybe to start to think of it as an artifact and re-think...” (Benjamin 1988: 37). Deconstruction as a theoretical implementation is frequently encountered both in the architecture object produced with this philosophy and in the meaning analysis of the pre-realized architectural objects (Wigley, 1993). For instance; the deconstruction developments in the architecture are monitored in the studies of the architects such as Frank Gehry, Rem Koolhaas, Daniel Libeskind, Coop-Himmelblau, Zaha Hadid, Peter Eisenman, Bernard Tschumi via the claims given in the works of Derrida. The challenge in the works of Eisenman and Tschumi lies in the trial of understanding the relation between interpretation and deconstruction (Benjamin 1988). La Villette Park of Tschumi in Paris is in the focus of the discussions about deconstructivist architecture. The reason for the consideration of this project as deconstructivist is to avoid from synthesis in the construction system and the construct not forming any stable impact; because Tschumi overlaps architecture with the ideas, forms and elements which are not architectural.

The relation between art and deconstruction comes to the agenda in the formation of the criticisms made against the main propositions of modern art during the evaluation process of postmodern art (Brunette and Wills 1994). According to Derrida; when deconstruction is applied in art, there occurs ideational reverses such as the fracture of the whole, transition of the irrational instead of the rational, occurrence of the discussible rather than unchangeable and indifference replacing seriousness (Kellner 2000). Within this scope; together with the idea of deconstruction, a period has commenced in which the modern and postmodern art types have been deformed, aesthetic attitudes have been turned upside down and widely monitored images have become part-focusing and eclectic. The heterogeneous attitude refusing monosemy has damaged the stability of image and encouraged the artist to a new production way (Harvey 2003). Settled values have been re-handled on behalf of art and aesthetics. According to Derrida's deconstruction, some ambiguous questions have been revealed about the relation between representation and idea and the state of questioning has become always valid. In other words; the indicators have come a meaning extension and they form the deconstruction in art.

Consequently; the idea of deconstruction in architecture and art has changed and transformed the discussed meaning via the concept couples in –direct or indirect way-. Within this scope; the Basic Design Courses having a special place in architectural education have a potential to be re-considered as a movement of deconstruction in the relation it has established with the art.

Research Objectives and Methodology

Within the scope of the aforementioned literature review; the main objective in this article is to evaluate the elements/concepts/arts belonging to Anatolia as a deconstruction problem in re-thinking the basic design education and in the development of the basic design teaching methodology. Within this scope; Basic Design Course handled in a wide frame has been re-fictionalized with the theme of "Basic Design Anatolia" in different years during the period.

Karadeniz Technical University (KTU) Department of Architecture Studio of Basic Design shows existence with the period themes and fictions renewing and changing itself every year in the light of the search continuing in the areas of philosophy, art and science (URL-1). The fictions discussing the phenomenon of Basic Design with different intellectual and meaning dimensions and with changing example and expression ways have aimed to form a representation language using the authentic values of Anatolian art by taking a position with cultural target within the frame of 'Basic Design Anatolia' upper theme in 2015-2016 and 2016-2017 Fall terms. Within this direction; the basic information belonging to the subjects of Basic Design Elements, Basic Design Principles and Gestalt Perception Theory and Anatolian elements/concepts/arts selected in accordance with every subject have been presented to the students in the related weeks together with the visual data (Table 1). The students have been expected to improve their thinking and design skills via the characteristic properties peculiar to the mentioned Anatolian concepts.

Table 1. Studio Fiction of Basic Design Anatolia

Anatolian elements/concepts/arts	Weekly Program of Basic Design Course	Subjects	
CALIGRAPHY	Dot, Line, Direction, Shape/Form, Distance, Size, Proportion	Basic Design Elements	
PAPER MARBLING	Texture	Basic Design Elements	
TILE	Value and Color	Basic Design Elements	
MINIATURE	Good Shape Property, Continuity-Closeness-Symmetry	Gestalt Theory	Perception
SHADOW PUPPETRY	Figure-Background Relation, Depth, Transparency, Overlapping, Measurement Gradation	Gestalt Theory	Perception
PUPPET KARAGOZ	Figure-Background Relation, Depth, Transparency, Overlapping, Measurement Gradation, Linearity, Effective Environment	Gestalt Theory	Perception
LIGHT COMEDY PUBLIC STORYTELLER			
CARPET ORNAMENT/MOTIF	Repetition/Symmetry/Harmony/Contrast Hierarchy	Basic Design Principles	
ANCIENT PERIOD CITIES ANATOLIAN DOORS	Dominance/Balance/Unity Dominance/Balance/Unity	Basic Design Principles	

Basic Design Course aiming to know the Anatolian culture from the local and universal scale to use the Anatolian art examples as a design tool presents the creative examples of interpreting the produced variations in abstract plane and expressing them in concrete scale. This article subjecting the relation between Anatolian Carpet Art and Basic Design out of the mentioned creative examples opens to discussion the examples with the subjects of Repetition/Symmetry/Harmony/Contrast out of the Basic Design principles.

In the theoretical part of the course, the repetition principle of the Basic Design has been given to the students by classifying under four groups with the headlines full repetition, repetition, alternate repetition and variable repetition (Gürer 1990; Güngör 2005). After that; short definitions of symmetry, harmony and contrast principles have been given and it has been emphasized that the principle of repetition could be used as auxiliary principles in the provision of composition integrity. All principles have been richened with various examples from both art and architecture environments.

Following the ordering of the basic information belonging to the principles of repetition/symmetry/harmony/contrast; short history of the Anatolian Carpet Art and theoretical information on the carpet art has been given place with examples from Turkey and the world. Within this scope; instructors have considered that Carpet art is convenient for the subject for the reasons such as the fact that it includes abstract and concrete symbolic elements, it could be geometrized and it includes repetition and module within itself etc. However; this comment has not been notified to the students and they have been ensured to realize the connection between the selected Anatolian art and Basic Design principles with their own genuine and creative ideas.

Therefore; the objective and methodology of this study is to exemplify re-thinking and handling with a new comment of Basic Design Course which is an important and prioritized course of the architectural education with thematic contexts. Within this direction; the article foresees a new model taking the art to the center and benefitting from Anatolia being our own culture.

Definition of the Problem

Within the direction of the objective and methodology, two problems have been prepared in the issue of Repetition/Symmetry/Harmony/Contrast principles of Basic Design. The first one is the problem in which Anatolian Carpets are discussed on the given binary oppositions. In this problem, carpet image does not take place in the study area; but, it is used via the duplication of a module/unit taking place in the carpet image. The binary oppositions here have been determined as **construction/de(construction)** and a deconstruction trial is searched:

P1. Make a selection which includes REPETITION element among the carpet images you have brought with you. Horizontally use your study area which has the dimension of 25 x 50 cm and split it in half vertically. Determine a module (unit) from the example of carpet composition and conduct an abstraction study. Design a composition with the subject of “repetition” on the left side, “deconstruction of repetition” on the right side of your study area by using abstraction you have conducted. You could interpret the principle of repetition by benefitting from the types of Repetition you have learnt in the course (full repetition, repetition, alternate repetition and variable repetition) or by benefitting from any technique reminding the Repetition.

In the second problem, the Anatolian Carpets are discussed on the given binary oppositions. In this problem, the carpet image is used in the study area in the way and place designer/student desires, but it is expected for the composition to create integrity via harmony or contrast. The binary oppositions have been determined as **complementation/subtraction** and a deconstruction trial is searched:

P2. Make a selection which includes REPETITION element among the carpet images you have brought with you. Decide on the dimensions and place of the carpet image in the study area. Interpret the subject of “repetition” via “complementation and/or subtraction” in the area/areas remaining from the image you have placed on the study area. While creating your genuine composition, you could benefit from one or each of the principles of HARMONY and CONTRAST. Pay attention to the fact that the carpet image selected at this point and the composition you have design should form integrity. It is free to use the study area horizontally or vertically and the carpet image could be used in the place and dimension you want in the study area.

As it could be understood from the problems no. P1 and P2; the relation between Basic Design education and Anatolian Carpet Art has been fictionalized upon the binary oppositions; in other words, the concept couples and it has been aimed to form a deconstruction example. Within the direction of this aim, the practices carried out by the students are the genuine examples of deconstruction in Anatolian Carpets.

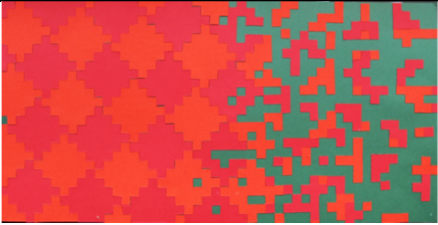



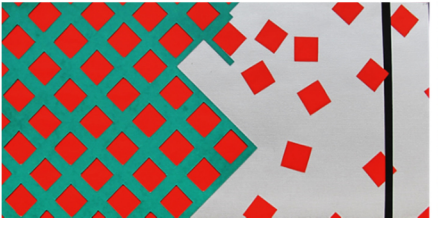

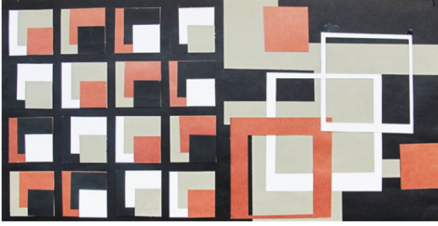

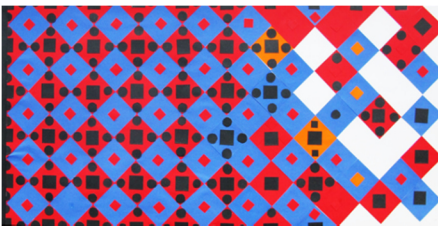



Deconstruction Examples in Anatolian Carpets

In this part where Anatolian Carpets are regarded as an example of deconstruction, the student works belonging to P1 and P2 problems and the images of Anatolian Carpets benefitted were given a place. Since the carpet images benefitted were placed behind the study area by the students, they were placed next to study for reader within the scope of P1 practice. In P2 practice, there was no need to make a placement additionally since the carpet image constituted the study area itself. In this regard, 24 student works in total were given place for both problems and the relationship between Anatolian Carpets and deconstruction was investigated in terms of Basic Design Course.

The **construction/de(construction)** binary opposition was taken in hand in the form of “repetition” at the left side of works and “deconstruction of repetition” at the right side of works in accordance with P1 problem. 12 case studies which were given place within this scope may be classified in two groups as follows: the ones which were designed by sticking to the geometric state shown in the carpet image selected and the ones which were designed by deforming the geometric state. The studies selected were the successful examples for composition integrity, balance axis of study area boundary determined for repetition and deconstruction of repetition, the complementary color pairs, abstracting the geometric approach obtained from entire carpet image and reflecting the module (unit) selected from carpet image to the entire composition (Table 2 and Table 3).








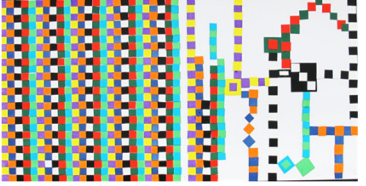

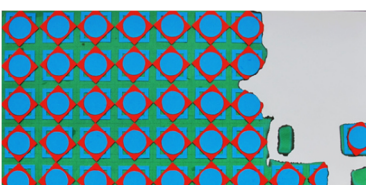


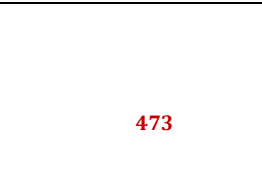


The studies within the first group were constituted by benefitting from the “full repetition, repetition and alternate repetition” types of repetition principle and the techniques which evokes the repetition (Table 2). At this point, the students used the modules that they acquired from carpet images, at left side themed especially **construction**, in other words “repetition”. It is seen that the students gave a place to repetition techniques constructed with more unique interpretations at the right side of study area themed **de(construction)** in other words “deconstructing the repetition”.

Table 2. The Studies Designed by Sticking to Geometric State Shown at Anatolian Carpet Image

P1. Construction / De(construction)	Anatolian Carpets	Subjects
		FULL REPETITION
		FULL REPETITION
		FULL REPETITION
		ALTERNATE REPETITION
		FULL REPETITION
		REPETITION

The studies within the second group were constituted by benefitting from the “full repetition” and “alternate repetition” types of repetition principle (Table 3). At this point, the students used the modules that they acquired from carpet images, at left side themed **construction**, mainly full repetition, in other words “repetition”. It is seen that the students were in search of geometric illusion and even they showed successes on providing integrity by deforming the composition at the right side of study area themed **de(construction)** in other words “deconstructing the repetition”.





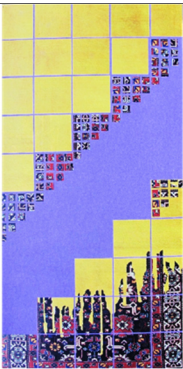

Table 3. The Studies Designed by Deforming the Geometric State Shown at Anatolian Carpet Image

P1. Construction / De(construction)	Anatolian Carpets	Subjects
		ALTERNATE REPETITION
		GEOMETRIC ILLUSION
		FULL REPETITION
		DEFORMING THE COMPOSITION
		VARIABLE REPETITION
		GEOMETRIC ILLUSION
		FULL REPETITION
		DEFORMING THE COMPOSITION

The binary opposition of **complementation/subtraction** was used in providing the integrity by harmony and/or contrast in the carpet image placed in the area and in the area(s) staying behind this image according to P2 problem. 12 case studies which were given place within this scope may be classified in two groups as achieving the complementation/subtraction concept of carpet image selected by harmony and contrast. The studies selected were the successful examples for behaving in conformity with or in contrast to the character of carpet, highlighting or camouflaging the carpet image and using entire or a part of carpet image (Table 4 and Table 5). Additionally, it was observed that the carpet images were used vertically and in general, the carpet image colors were abided.







The studies within the first group achieved the status of **complementation/subtraction** shown at carpet images by “harmony” (Table 4). The students used the carpet image within the field of study at a specific point of composition (at the left side, center, below) in 5 examples and entire of compositions in 1 example. It is seen that the students who constituted their compositions with harmony concern, used the techniques such as providing continuity, camouflaging, and referencing to geometry depending on the area where the carpet image was placed.

Table 4. The Studies Designed by Harmony in Complementing and Subtracting the Anatolian Carpet Image

P2. Complementation / Subtraction					Anatolian Carpets
					
PROVIDING CONTINUITY	CAMOUFLAGING	REFERENCING TO GEOMETRY	REFERENCING TO GEOMETRY	CAMOUFLAGING	PROVIDING CONTINUITY

The studies within the second group achieved the status of **complementation/subtraction** shown at carpet images by “contrast” (Table 5). The students used the carpet image within the field of study at a specific point of composition (at the top, center, below) in 4 examples and entire of compositions in 2 examples. It is seen that the students used the techniques such as breaching the continuity, camouflaging, deforming the geometry and achieving the optical illusion in the unique designs created by contrast.

Table 5. The Studies Designed by Contrast in Complementing and Subtracting the Anatolian Carpet Image

P2. Complementation / Subtraction					Anatolian Carpets
					
OPTICAL ILLUSION	BREACHING THE CONTINUITY	DEFORMING THE GEOMETRY	OPTICAL ILLUSION	BREACHING THE CONTINUITY	CAMOUFLAGING

Within the direction of student works taken in hand in P1 and P2 problems, different types of composition designs are observed depending on the use of carpet image and different semantic expansions offered by binary opposition. The unique compositions conducted in harmony with or in contrast to carpet image are Anatolian representations at which a part or entire of carpet is used, either concretely or abstractly.

Conclusion

The deconstruction used as an effective method in reversing the established information serves the purpose of questioning the meaning by the binary oppositions that it uses. The binary oppositions encourage rethinking the object as concepts which both complement and invalidate each other and constitutes the tools which have the central significance for deconstruction method. While it is known that there are various methods in education-training, each of these methods also represents an entire of well documented methods (Cuff 1998). This study taking the Basic Design Course in hand as an example of deconstruction in architectural education mentions a part of works of Karadeniz Technical University "Basic Design Anatolia" studio.

This article using the Anatolian art as a tool and the deconstruction as a method brought the quartet of Repetition/Symmetry/Harmony/Contrast into question and showed that the students may produce the examples which may yield more unique results by means of binary oppositions given. The Anatolian art which is used as a designing tool was redesigned as a creative works in abstract terms with the use of Anatolian Carpet examples. This representation also shows that the architectural education may a new perspective of model applied specific to Basic Design Course. It was observed that the works produced by means of problems tried in two terms were different from each other. This diversity indicates that the choice of topic improves the intellectual skills of students and they may express themselves more comfortably.

In conclusion, the experience of considering the art as a tool and benefitting from art at the stage of designing is regarded as significant for architectural education. The Basic Design Courses being the area where the architectural education is questioned at the earliest, bring a new perspective to our unique and local values thanks to its teaching/learning model which is based on learning by art -but never denying- as distinct from classical basic design education within the scope of this article. This new perspective is also regarded as significant in analyzing Anatolia and introducing it internationally.

Acknowledgements

We would like to express our thanks to faculty members and assistants in the relevant academic term who made contribution to Basic Design Course. (2016-2017 Fall Term Team: Assoc. Prof. Dr. Nilgün Kuloğlu, Assoc. Prof. Dr. Asu Beşgen, Assist. Prof. Dr. Serap Durmuş Öztürk, Res. Assist. Gürkan Topaloğlu, Res. Assist. Şölen Köseoğlu, Res. Assist. Merve Gerçek) (2015-2016 Fall Term Team: Assoc. Prof. Dr. Nilgün Kuloğlu, Assoc. Prof. Dr. Asu Beşgen, Assist. Prof. Dr. Demet Yılmaz Yıldırım, Assist. Prof. Dr. Serap Durmuş Öztürk, Lecturer Dr. Kıymet Sancar Özyavuz, Res. Assist. Gürkan Topaloğlu, Res. Assist. Şölen Köseoğlu, Res. Assist. Neva Gerçek)

The authors of this paper also would like to thank their students for their effort in taking part in this exercise.

REFERENCES

- Asasoglu, Ali, Asu Besgen Gencosmanoglu and Nilgun Kuloglu. 2009. *DESIGNtrain Book: Training Tools for Developing Design Education*, Trabzon, Turkey: Vizyon Printing Center.
- Benjamin, Andrew. 1988. "Deconstruction and Art / The Art of Deconstruction," in *What is Deconstruction?*, New York: St. Martin's Press, 33-56.
- Besgen Gencosmanoglu, Asu and Seda Nezor. 2010. "Criticizing Architectural Education Through Abstraction," *Procedia-Social and Behavioral Sciences*, 9: 1335-1341.
- Besgen, Asu, Nilgun Kuloglu and Sara Fathalizadehalemdari. 2015. "Teaching/Learning Strategies Through Art: Art and Basic Design Education," *Procedia-Social and Behavioral Sciences*, 182: 428-432.
- Bonollo, E. and W. P. Lewis, 1996. "The Industrial Design Profession and Models of The Design Process," *Design and Education Journal*, 6 (2): 4-19.
- Boucharenc Christian G. and T. Saiki. 2002. "International Comparative Research on Basic Design," *Japan: Design Research Association*, 29 (2): 20-27.
- Boucharenc, Christian G. 2006. "Research on Basic Design Education: An International Survey," *International Journal of Technology and Design Education*, 16: 1-30.
- Brunette, Peter and David Wills. 1994. *Deconstruction and the Visual Arts: Art, Media, Architecture*, Cambridge University Press.
- Bunch, Michael A. 1993. *Core Curriculum in Architectural Education*, San Francisco: Melen Research University Press.
- Casakin, Hernan P. 2007. "Factors of Metaphors in Design Problem-Solving: Implications for Design Creativity," *International Journal of Design*, 1: 21-33.

- Çıkış, Şeniz and Ela Çil. 2009. "Problematization of Assessment in The Architectural Design Education: First Year as a Case Study," *Procedia-Social and Behavioral Sciences*, 1: 2103-2110.
- Collins, Jeff. 2005. *Introducing Derrida*, Third Edition, United Kingdom: Icon Books.
- Cross, Nigel. 1997. "Descriptive Models of Creative Design: Application To An Example," *Design Studies*, 18: 427-455.
- Çubukcu, Ebru and Şebnem G. Dünder. 2007. "Can Creativity Be Taught? An Empirical Study on Benefits of Visual Analogy in Basic Design Education," *ITU A/Z*, 4 (2): 67-80.
- Cuff, Dana. 1998. *Architecture: The Story of Practice*, Cambridge: MIT Press.
- Denel, Bilgi. 1981. *Temel Tasarım ve Yaratıcılık*, Ankara: ODTÜ Mimarlık Fakültesi Basım İşliđi.
- Derrida, Jacques. 1976. *Of Grammatology*, (trans. Gayatri Chakravorty Spivak), Johns Hopkins University Press.
- Derrida, Jacques. 1982. *Margins of Philosophy*, USA: The Harvester Press.
- Durmuş, Serap. 2009. "A Deconstructionist Reading in Religious Spaces: Shah Faisal Mosque" (Dini Mekânlarda Yapıbozumcu Bir Okuma: Kral Faysal Cami), *Master's Thesis*, Karadeniz Technical University, Turkey.
- Durmuş, Serap. 2011. "Philosophy For the Theory of Architecture: Jacques Derrida and Deconstruction," *Theory of Architecture Symposium/ARCHTHEO 2011 (Mimar Sinan Fine Arts University)*, Theory for the Sake of the Theory Proceedings, Vol. 1, 23-26 November, İstanbul, pp. 256-264, 2011.
- Durmuş, Serap. 2015. "Teaching/Learning Strategies through Art: Philosophy & Basic Design Education," *Procedia-Social and Behavioral Sciences*, 182: 29-36
- Dutton, Thomas. 1991. "The Hidden Curriculum and The Design Studio", in *Voices in Architectural Education: Cultural Politics and Pedagogy*, New York, USA: Bergin and Gravey.
- Esin, Nur. 1996. "Mimariye Deđişik Bir Bakış: Dekonstrüktivist Mimari," in *Mimari Akımlar II*, der. O. Tunataş, İstanbul: YEM Yayın.
- Gibson, James J. 1950. *The Perception of the Visual World*, Boston: Houghton-Mifflin.
- Gibson, James J. 1968. *The Senses Considered as Perceptual Systems*, London: Gerorge Allen and Unwin Ltd.
- Güngör, İ. Hulusi. 2005. *Görsel Sanatlar ve Mimarlık İçin Temel Tasar*, İstanbul: Patates Baskı Yayınları.
- Gür, Şengül Ö. 2000. "Mimarlıkta Temel Eğitim Dersi Uygulaması," *Mimarlık Dergisi*, 293: 25-34.
- Gür, Şengül Ö. and Serap Durmuş. 2012. "Deconstruction as a Mechanism of Creativity and its Reflections on Islamic Architecture," *Architectoni.ca*, 1 (1): 32-45.
- Gürer, Latife. 1990. *Temel Tasarım*, İstanbul: İstanbul Teknik Üniversite Matbaası.
- Harvey, David. 2003. *Postmodernliđin Durumu*, İstanbul: Metis Yayınları.

- Hickman, Roger. 2007. "Wipped-Fancying and Other Vices: Re-evaluating Assessment in Art and Design, in *The Problem Of Assessment in Art And Design*, Raymond, T. (Ed), Bristol: Intellect Books.
- Higgott, Andrew. 1996. "Teaching first year: What do they need to know?," in *Architectural History and the Studio*, Hardy, A. and Teymur, N. (eds), London: Question Press, 181-186.
- Itten, Johannes. 1975. *Design of Form: The Basic Course at the Bauhaus and Later*, John Wiley & Sons.
- Kellner, Douglas. 2000. "Toplumsal Teori Olarak Postmodernizm: Bazı Meydan Okumalar ve Sorunlar," in *Modernite Versus Postmodernite*, trans. ed. Mehmet Küçük, Ankara: Vadi Yayınları.
- Kuloğlu, Nilgün. 2017. "Mimarlık Eğitiminde İlk Yıl İkilemi", in *Mimari Tasarım Eğitime Çağdaş Önergeler*, (ed. Gür, Ş. Ö.), İstanbul: YEM Yayın, 79-94.
- Maier, Manfred. 1981. *Basic Principles of Design*, U.S: Van Nostrand Reinhold Inc.
- Oxman, Rivka. 2004. "Think-Maps: Teaching Design Thinking in Design Education, *Design Studies*, 25: 63-91.
- Politzer, Georges. 1997. *Felsefenin Temel İlkeleri*, İstanbul: Sosyal Yayınları.
- Schön, Donald A. 1985. *The Design Studio: An Exploration of Its Traditions and Potentials*, London, England: RIBA Publications Limited.
- Schön, Donald A. 1988. "Toward a Marriage of Artistry & Applied Science In the Architectural Design Studio," *Journal of Architectural Education*, 41 (4): 4-10.
- Schön, Donald A. 1991. *The Reflective Practitioner: How Professionals Think in Action*, London, England: Basic Books.
- URL-1, http://www.mimarizm.com/haberler/egitim/temel-tasar-anadolu_127716, 2017.
- Wallschlager, Charles and Cynthia Busic-Snyder. 1996. *Basic Visual Concepts and Principles for Artists, Architects, and Designers*, Boston: McGraw-Hill.
- Wigley, Mark. 1993. *The Architecture of Deconstruction*, Cambridge, MA: MIT Press.