



## Phenomenology in Basic Design Education: Studio and Its Phenomena

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### Abstract

Based on the necessity of rethinking the traditional and stereotyped approaches, methods and tools in architecture and design education; the basic design education, in which the student transforms from a passive listener role to an active learner role; contrary to the widespread studies in this field, it is aimed to discuss the potential of being evaluated by focusing on the student, not the instructor. Basic design education, as a multi-layered and directional learning area where many methods and tools are applied, including traditional, thematic and experimental, includes many phenomena and their relations. This study aims to examine the phenomena of the studio in this context, while discussing that phenomenology can be a research method in the examination and evaluation of the basic design studio. Studio phenomena that have the potential to become the object of study in phenomenology; are the studio components including the actor, the action, the tool and/or the method, and the studio output. Studio components are determined by considering the perception, point of view, thought, emotion, and how the phenomenon is described, experienced and interpreted, as suggested by phenomenology. This essay explores the potentials of phenomenology in design education and serves as a reference for future works.

## 1. INTRODUCTION

In the studies carried out in the world and in our country on basic design education, it has been observed that the position and approach of the studio and its achievements in the historical process, the stages of the studio process are evaluated, the role of the instructor in the process and the interaction with the student in the focus of the instructor are evaluated, suggestions for the development of the studio program, the experimental and thematic studio experiences are presented, and the result outputs of the process as objects are evaluated by applying various methods. This study, on the other hand, aims to focus on the learner/student as a component in the basic design studio. The multi-layered structure of the basic design and its meaning for the learners as one of the components of this structure and their interaction with this multi-dimensional structure open up for discussion. With the foresight that the instructor and the learner share the studio experience together, it tries to explore the potentials of making studio evaluation through the learner's experiences.

Basic design education, which is at the core of architectural education, is the first place where students who are entitled to receive architectural education, encounter design, both conceptually and as a field of practice. Especially in Turkey, design education is foreign to students after a high school education program based on rote learning system and indexed to the exams. Students have difficulty in associating design education with the knowledge, education and practices they have experienced until that age, and they have difficulty in speaking the common language of design with the instructors. The basic design education that the student encounters at this transitional stage encourages the student to constantly question, criticize and think creatively in an unfamiliar way. In a sense, a design studio; in addition to providing an environment for learning the alphabet of the design language, such as design principles and elements, it is a catalyst for the student to rediscover himself and his environment, to make radical transformations in his own thinking system and to express it.

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Basic design education includes different experience potentials for each learner individually as well as the experiences of the instructor in the studio. In this context, unlike focusing on instructor's experiences of studios and discussing the education, focusing on the differing experiences of the learner opens a new window to discuss the future of studios and education. Phenomenology can be mentioned as a qualitative research method in order to make an assessment by referring to learner experiences. This study presents phenomenology in the context of its contribution to design education and the phenomena of the basic design studio as the object of study of phenomenology.

## **2. FROM PHENOMENA TO PHENOMENOLOGY**

While the word phenomenon, whose etymological origin is based on French, corresponds to 'event' in the dictionary of the Turkish Language Association, another meaning is given as 'appearance' by being associated with philosophy. Phenomenon can be described as anything that is observed to occur or to exist. Every phenomenon can be observed and perceived by the senses in the discipline of philosophy. It is possible to refer several people who have produced discourses, thoughts and studies on phenomenology in the historical process. For example, while Merleau-Ponty, one of the leading figures, says that "we can only find the unity and true meaning of phenomenology within ourselves", Jeanson states "it is absurd to demand an objective definition for phenomenology" [1]. Lyotard, explains phenomenology as a term with these expressions;

"Phenomenology means the study of phenomena, that is, of what appears to consciousness, of what has been 'given'. It is a matter of investigating the phenomenon to the being of which it is its phenomenon, that is perceived, thought, mentioned, 'the thing itself' in depth, avoiding making assumptions about the relations that are perceived with the subject or the connections between phenomenon itself" [1].

Phenomenology can be considered as the science of human consciousness, or the analysis of experience and life experience freed from universal truths. While Moran defines phenomenology as "an understanding that emphasizes the identification and interpretation of human experience, awareness, meaning, and especially their unrecognized dimensions" [2], Tilley explains as "the way we experience and understand the world. It involves understanding and describing what is experienced. It is about the relationship between being and being on the ground" [3]. Another explanation emphasizing experience is Sokolowski's: "...the study of human experience and what is offered to man through it. What is investigated as a phenomenon can be anything that exists or is experienced" [4]. Similarly, Seamon explains phenomenology with the following expressions: "seeing, hearing, touching, smelling, tasting, feeling, intuiting, knowing, understanding, living-object/event/situation/experience" [5]. In this respect, it would not be wrong to conclude that phenomenology is an approach that focuses on experience and perception. Phenomenology has been handled by many people such as Hegel, Heidegger, Merleau-Ponty, Bachelard, and especially Edmund Husserl. Although there is a widespread view that phenomenology started with Husserl, it is possible to talk about a post-phenomenology where new questions are multiplied with negative criticisms as well as those who go to construct it on Husserl's approach.

### **2.1. Phenomenology and Edmund Husserl**

Edmund Husserl (1859-1938), as one of the most important philosophers of the 20th century, took his place in the literature with the concept of phenomenology. Phenomenology was dealt with by many thinkers of the period in the first half of the century and took place in the works of philosophers. In the words of Tepe; "today, phenomenology has been one of the two philosophical movements that managed to maintain its existence and effectiveness despite the dominance of analytical and positivist philosophy in the second half of our century" [6]. Despite Tepe's characterization of a philosophy movement, it is seen that Husserl refrains from characterizing phenomenology as a philosophy or philosophy movement, and considers it as a science or method. Husserl, while associating the history of philosophy with phenomenology, said that phenomenology is "a secret longing for all philosophies of modern times" [7]. Husserl explains phenomenology in the following terms:

“There is a need for an ontology in the absolute sense. This science, which we call metaphysics, arises from the 'critique' of the natural knowledge of the individual sciences; This critique is based on knowledge of what is knowledge and the object of knowledge in terms of its various basic forms, and on the acquired knowledge of the meaning of the various interrelationships of knowledge and the object of knowledge. If we leave aside the metaphysical aims of knowledge criticism and limit ourselves to the task of illuminating the nature of knowledge and object of knowledge, then this knowledge criticism is the phenomenology of knowledge and object of knowledge and constitutes the first and basic element of phenomenology. Phenomenology: This indicates a science, a link of scientific disciplines; but phenomenology also and primarily refers to a method and a way of thinking: a particular philosophical way of thinking, a particular philosophical method” [7].

It cannot be claimed that Husserl's phenomenology has always remained the same; because it can be seen that Husserl made significant changes in the process with his criticisms of his early discourses. It can be said that he changed his views, which he put forward in *Logische Untersuchungen* (The Logical Investigations), published in 1900-1901, in his second major work, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie* (Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy) published in 1913. Towards the end of his life, it is seen that the changes in his views took place in *Krisis der europäischen Wissenschaften und die transzendente Phänomenologie* (The Crisis of European Sciences and Transcendental Phenomenology) published in 1936. For these reasons, two Husserls or different views that Husserl defended in different periods can be mentioned [6].

Before examining Husserl's phenomenology, it should be noted that although the term phenomenology has taken its place in the literature with Husserl, the thoughts of Descartes and Kant can be mentioned in the framework it is based on or in the traces it follows. As he expressed in 1637 with the phrases “I think, therefore I am (cogito ergo sum)”, Descartes attributes the beginning of the discourses he produces to the thinking self. In this context, Husserl's departure from thought rather than from matter finds its equivalent in Husserl's departure from spirit or consciousness. For Husserl as for Descartes, the self must be the source of all possible knowledge; because for Husserl the self is also the source or foundation of experience. The relationship between ego-cogito-cogitatum (consciousness-thinking-the thing thought) handled by Descartes is close to the description Husserl wanted to explain through experience. Kant, on the other hand, “draws attention to the difference between the general laws of sensation and the basic principles of pure reason, contrary to concepts in terms of metaphysics” [8] and in this context, his discourses turn into followed traces in Husserl's works. It is seen that Kant, who was seen to use the term phenomenology in his early works, kept the meaning of the term he used in the sense of critical philosophy and continued to use it as Critique of Pure Reason.

In this part of the study, the basic concepts that Husserl put forward in order to understand his phenomenology were tried to be explained and discussed through Husserl's examples. These concepts are; epoché, phenomenological reduction, pure self, intentionality, life-world and transcendental phenomenology. These concepts can contain different sub-concepts within themselves, as well as different concepts can be used to understand and make sense of Husserl's approach. The concepts discussed here are the basic concepts chosen in order to understand the main framework presented by Husserl.

**Table 1.** Concepts of Husserl's Phenomenology

Epoché	Phenomenological Reduction	Pure Self	Intentionality	Life-World and Transcendental Phenomenology
<ul style="list-style-type: none"> <li>▪ Bracketing prejudgments</li> <li>▪ Suspension of your own judgments</li> </ul>	<ul style="list-style-type: none"> <li>▪ Suspension of current and universal information about the object</li> <li>▪ Focusing on the givenness of the object</li> </ul>	<ul style="list-style-type: none"> <li>▪ Looking at the individual from the outside</li> <li>▪ Finding pure consciousness</li> </ul>	<ul style="list-style-type: none"> <li>▪ Focusing on the fact that intentional consciousness has its relation to the object itself</li> <li>▪ Revealing the direct relationship, thought and experience with the object</li> </ul>	<ul style="list-style-type: none"> <li>▪ Discovering meaning in pure experiences</li> <li>▪ Exploring the experience of consciousness</li> <li>▪ Searching for meaning, essence</li> </ul>

While talking about the concepts of Husserl's phenomenology, he emphasized that phenomenology ends where objectifying science begins. He defines phenomenology as a science that “explains as principles the basic concepts and principles that dominate the possibility of objectifying science (but ultimately makes its own basic concepts and basic principles the object of reflective illumination)” [7]. According to that; everything is done by pure vision, not theorized, not mathematized, not explained in the sense of deductive theory. Phenomenology proceeds by seeing, illuminating, determining meaning and making distinction of meaning. Phenomenology compares, distinguishes, connects, relates, fragments, disassembles.

## 2.2. Phenomenological Research Method

The phenomenological research method is used to explore the relationship(s) between the intrinsic and existing definitions of the phenomenon and its essence. Similarly, it is seen that Seamon uses the phenomenological research method as a basis to explore the unique definitions of the phenomenon and the relationships that determine its basic essence [5]. In this context, it is seen that the phenomenological research method focuses on certain features of the phenomenon in order to discover the qualities that define the basic nature of the phenomena. It is a qualitative research method that enables individuals to “express their understanding, feelings, perspectives and perceptions about a certain phenomenon or concept and is used to describe how they experience this phenomenon” [9]. In the phenomenological research method, which can be read as the aim of “understanding the human experience”, in other words, as an attempt to make sense of the lived experience, the perception of the human being, the perspective of the phenomenon, which is the research object, and how he makes sense of it and experiences it are focused on.

It can be said that the phenomenological research method focuses on elucidating the nature and essence of experience in order to explore the experience of consciousness. Understanding and making sense of the experience itself by freeing from the individual judgments of the researcher forms the framework of the research method. In this method, which focuses on what is experienced and how it is important to describe, and convey the experience that will form the analysis and findings of the research. The analysis and findings of the research can be listed in detail, transferred as keywords, lay the groundwork for various categories and classifications, allow creating sets of meanings, and reveal inferences about the essence and meaning of the phenomenon. Creswell explains the beginning of the phenomenological research process with the process of defining the phenomenon [10]. Here, the description of the phenomenon begins with the researcher giving a detailed description of his or her own experience of the phenomenon. After this definition is made, the researcher determines the important ones among the statements about how the participants experienced the phenomenon, and classifies all the statements in order to explain the texture under these headings by creating meanings that are not repeated and cannot overlap with each other. In the next step, the researcher creates a definition of how the phenomenon is experienced by examining possible

meanings and perspectives, and different references to the phenomenon, and reflects this definition in his own definition through creative variations and structural definition. Finally, the researcher makes a general definition of the essence and meaning of the phenomenon. This process, in which the experiential definition of the researcher is created, is also repeated for the participants and a solid statement is formed [11]. The original attitude of the phenomenological research method is based on the assumption that the essence of the phenomenon can be described by the essence of shared experiences. The meanings and experiences put forward about the common experienced phenomenon; sheds light on defining the essence of the phenomenon.

### **3. BASIC DESIGN STUDIO AND ITS PHENOMENA**

Studies on basic design education focus on developments in studio or experimental studio work within the framework of basic design principles. It is observed that most of these studies are done for the instructor's share as a studio component. In line with this study, it is aimed to focus on the learner/student as a component in the basic design studio with the phenomenological research method. Here, the phenomenological research method is discussed with the possibilities of examining the studio as a learning environment to explore the experiences of its students in the learner role and the meaning of the studio for them. The fact that the studio has a multi-layered structure as a learning environment can be associated with offering an interactive network of relations. This multidimensional structure can be analyzed within the framework of students' experiences with phenomenology. It is possible to make this analysis and to refer to the experiences of the students, primarily by determining the phenomenon. The identified phenomenon will be a guide to the future of the studio, to improve and develop the studio's common experiences, and to explore the potentials of bringing an educational approach to these learning environments by recognizing the differences of each student. In this context, it is necessary to reveal the phenomena related to the concept of studio directly and indirectly to the concept of basic design education in the focus of the student. With this decoding process, potential phenomena are identified.

Throughout analyzing the basic design studio, the components of the studio are examined under four main headings: actor, action, tool and/or method, and studio output. Actor component takes place as a natural result of the studio's feature of bringing students and instructors together on an interactive ground. This interactive ground defines a multi-faceted discussion environment that arises from the interaction of the student with the student and the student with the instructor, where free association, images and metaphors are reproduced, and which is contributed with reinforcement, feedback, correction and criticism. This discussion environment creates an interface where the boundaries of learning and teaching become blurred. The interaction of students with each other as well as with the instructors supports their learning in the process carried out through critiques. During the assessments made in the studio, the students experience the basic design assessments processes together, the opportunity to observe each other's processes, and group work supports an environment that increases the interaction of the students with each other. While this study evaluates the potentials of analyzing student experiences in the context of the studio with the phenomenological research method, it accepts the existence of the student in the studio as an actor who establishes multifaceted relationships.

**Table 2.** Basic Design Studio's Potential Phenomena

Basic Design Studio			
Actor	Action (Process)	Tool and/or Method	Studio Output
<ul style="list-style-type: none"> <li>▪ Instructor</li> <li>▪ Learner (Student)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Definition</li> <li>▪ Identification</li> <li>▪ Association</li> <li>▪ Exploration</li> <li>▪ Concept Generation</li> <li>▪ Abstraction</li> <li>▪ Discussion</li> <li>▪ Creation</li> <li>▪ Experimentation</li> <li>▪ Evaluation (Critique and jury)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Studio program and its achievements</li> <li>▪ Basic design principles and elements</li> <li>▪ Sketch</li> <li>▪ References</li> <li>▪ Physical opportunities</li> <li>▪ Digital opportunities</li> </ul>	<ul style="list-style-type: none"> <li>▪ Weekly assessment(s)</li> <li>▪ Short-term assessment(s)</li> <li>▪ Term/final assessment</li> <li>▪ Presentation(s)</li> <li>▪ Exhibition (physical or digital)</li> </ul>

A component of the basic design studio are the actions defined within the studio. These actions describe the process of the basic design studio as a whole. In this described process, actions can be directly associated with learning. Actions can be followed by the student and the instructor as listed in this study; however, there may be new actions added or decreased in the list, and changes such as slipping, reversing and jumping can be observed during the follow-up. Throughout specifying the actions experienced by the student himself, the phenomenological research method emphasizes that the perception developed by the instructor to the actions experienced by the instructor and the instructor's experiences have a mirroring effect in the context of the experiences reflected on the student. Defining, identifying, relating, discovering, generating concepts, abstracting, discussing, creating, experimenting, evaluating actions; in the most general framework, they are holistic actions defined by the roles of the student and the instructor, which take place within an architectural foundation design studio and define the process. Relating, discovering, generating concepts, abstracting, discussing, creating, and evaluating steps can be handled by associating them with the concept of learning.

**Figure 1.** Actions Defined in the Studio Process

**Table 3.** *Actions Defined in the Studio Process*

<b>Action</b>	<b>Explanation</b>	<b>Role of Actors</b>
Definition	Defines the basic design principles and concepts and the design problem. It can be given as keywords.	Instructor and student put forward their own definitions separately.
Identification	Expresses the characteristics of the elements of the design.	Instructor and student make their own identifications separately.
Association	Includes actions such as examining, analyzing and integrating the facts obtained by definition and identification.	The student establishes relationships, the instructor guides in establishing relationships.
Exploration	Includes discovering clues, signs inside and/or outside the discipline. It may include different tools and/or methods.	The student discovers, the instructor directs to discover.
Concept Generation	Involves reproducing what is discovered by making references from clues discovered inside and/or outside the discipline.	The student generates the concepts, the instructor accompanies and guides the concept generation.
Abstraction	Reveals a new way of expressing.	The student abstracts, the instructor directs the abstraction.
Discussion	Covers the intellectual and sensory domain. It includes the individual's existing knowledge, experience, imagination, creativity, intuitive approach, reasoning ability, metaphorical thinking, design-oriented thinking ability, making use of associations and images, and developing the concepts generated.	Instructor and student exchange ideas and create a discussion environment.
Creation	Includes actions of designing and making.	The student creates, the instructor directs the creation.
Experimentation	Includes actions of designing and making.	The student creates, the instructor directs the experimentation.
Evaluation	Includes criticism, feedback and evaluation (jury).	The instructor evaluates, the student accompanies.

In the basic design studio, tools and/or methods are the elements that prepare the interactive ground that directly relates to the other components of the studio. In this context, within the scope of this study; the studio program, which is defined and followed throughout the education period, and the achievements and skills defined in detail in this program are one of the tools of the studio. This tool of the studio can be prepared and differentiated by acquiring different methodological, thematic or experimental qualities. Basic design principles and elements are another of the main tools defined by the studio. Policies and elements act as a bridge between actions and studio outputs. Moreover; references that guide the studio process, physical and digital opportunities are among the elements that define the studio's tools and/or methods.

**Table 4.** Tools and/or Methods Defined in the Studio Process

<b>Tool and/or Method</b>	<b>Explanation</b>	<b>Role of Actors</b>
Studio program and its achievements	Prepares the environment for the actions that will take place during and as a result of the studio process.	The studio program and its achievements are determined by the instructor and updated in the process. The studio education program is experienced by the student and achievements are made.
Basic design principles and elements	Supports and guides the actions that will take place throughout the studio process. It forms the main learning subject of the studio.	Basic design principles and elements are determined by the instructor and prepared for discovery. It is perceived, grasped, understood, learned and re-expressed by the student and instrumentalized.
Sketch	Supports and guides the actions that will take place throughout the studio process.	It is used by the instructor and the student as a tool for actions to happen in the studio process.
Physical opportunities	Includes opportunities that support and guide the process such as studio environment, studio infrastructure, material resources provided for the actions that will take place during the studio process.	It guides the experiences of the instructor and the student together. The potentials of the material are used as a tool for the student's actions in the studio process.
Digital opportunities	Supports and guides the actions that will take place throughout the studio process such as drawing and modeling programs, expression and presentation programs, online discussion platforms, digital content applications social media.	It is used as a tool for the student's actions in the studio process to take place. Digital opportunities where discussion and evaluation actions can be carried out are used as a means of preparing an interactive environment for instructors and students.

The fourth component of the basic design studio is defined under the studio output heading. The studio outputs are concrete objects that are put forward in line with the interaction of the instructor and the student; it can be categorized as weekly assessments, short-term assessments, term/final assessment, presentations and exhibitions.



**Table 5. Studio Outputs Defined in the Studio Process**

<b>Studio Output</b>	<b>Explanation</b>	<b>Role of Actors</b>
Weekly assessment(s)	It may include visual narratives and expressions, 2D and/or 3D designs, digital and physical models.	It is created by the student, evaluated by the instructor. It turns into a concrete object that is discussed by the student and the instructor together.
Short-term assessment(s)	It may include visual narratives and expressions, 2D and/or 3D designs, digital and physical models.	It is created by the student, evaluated by the instructor. It turns into a concrete object that is discussed by the student and the instructor together.
Term/final assessment	It may include visual narratives and expressions, 2D and/or 3D designs, digital and physical models.	It is created by the student, evaluated by the instructor. It turns into a concrete object that is discussed by the student and the instructor together.
Presentation(s)	It may include written texts, concepts and concept maps, keywords and layouts as expression tools.	It is created by the student, evaluated by the instructor. It turns into a concrete object that is discussed by the student and the instructor together.
Exhibition (physical or digital)	It includes presenting a whole of outputs introduced during the semester.	Student and instructor experience it together.

#### 4. PHENOMENOLOGY IN BASIC DESIGN EDUCATION

Phenomenology focuses on a particular experience or object of one's perception, rather than individual biographies, social norms, or attitudes. It includes the keywords trending: "parenthesis ", "essence" and "lived experience". While describing the stages and methodological structure of phenomenological research, Miller underlines the exploration of lived experience and reflection on the themes that characterize the phenomenon, rather than conceptualizing experience [12]. During forming the core of common experiences throughout phenomenological research, the characteristic/distinctive features of the phenomenon are targeted. The essence of the phenomenon may have been reached with the pattern formed by the physical and semantic components of the phenomenon. In order to continue a phenomenological research in the basic design studio, it is necessary to express the perception of the phenomenon to be determined, the point of view about the phenomenon, thoughts, feelings about the phenomenon, how the phenomenon is described, how the phenomenon is experienced, how the phenomenon is interpreted. The four components of the studio and each sub-headings of these components correspond to expressive qualities. For example; in this study, in which student experiences are focused, only by considering the actors as phenomena, the interaction of the actors with each other, the actions defined for the actors and the actor roles in the process, the use of the actors' tools and methods, and the relations between the actors and the studio outputs define an experience pattern particularly within the studio. Here, it is undoubtedly possible to search for the essence of the phenomenon by focusing on a sub-heading selected within the actors component; however, it does not seem possible to isolate the phenomenon from other sub-headings.

When considering the actions defined as components in the studio, one can focus on only one of the actions, the relationship between the two chosen ones, or the multiple relationships of the actions. In this context, the chosen action(s) becomes the object of study as a phenomenon; however, it is not possible to ignore the relationship of this action with other actions in the studio process. Actions dynamically convey an interactive process within the studio. Likewise, it should be underlined that actions directly relate to other studio components and cannot be abstracted from them. For instance; the basic design studio

instrumentalizes different disciplines with the methods defined through the curriculum, providing students with an exploration process where they can increase their questions instead of seeking answers. It is essential not to solve the design problem revealed through the clues, but to multiply the solution possibilities. In this direction, it asks each student to develop a different solution. The solutions expected from the student here define the studio output as the component of the studio. In this discovery process, the relationship that the student establishes with other students and instructors differs from student to student. This example reveals the multi-layered network of relationships established by the discovery phenomenon of the action component.

As one of the studio components, tools and methods build multi-faceted bridges between actor-action-output within the studio. For example; digital opportunities are valuable in the sense that students can make abstraction as an action in the studio and that the studio presents abstraction itself as the end-of-term object. Here, the student is not alone with his/her action and output, but on an interactive basis with his/her trainer and indirectly that digital opportunities can also build a relationship with the instructor. It should be noted that the act of abstraction alone is not sufficient to define a basic design studio process and that digital opportunities establish indirect relations with other actions.

The fourth component of the studio, the outputs, can be considered as the result component in which the relations of actors, actions, tools and/or methods are revealed in the studio. In other words, being a result component means that the studio gathers its multi-layered and directional relationships in the output itself. In this context, when the output(s) become a phenomenon, it can be considered as a set of relations rather than an object.

## **5. DISCUSSION AND CONCLUSION**

This study has opened up discussion of the applicability of phenomenology as a research method in basic design education and the analysis of the basic design studio through student experiences. Basic design education takes an approach in which students gain an active learner and producer role during the studio, rather than a passive audience. This nature of the studio can be characterized as a stance against the superiority of instructors in learning environments. In this context, when the basic design education in the studio is considered as an object of study, it is not sufficient to evaluate it only with the views, thoughts and experiences of the instructor. This study examines the phenomena of the studio in the context of evaluating basic design education from a learner focus. The components of the basic design studio, in other words its potential phenomena, have been identified. As components, actor, action (process), tool and/or method and output were included, and these determined components were detailed with sub-headings. It has been observed that each item listed here produces a network of multiple relationships in the studio process, and cannot be isolated from other relationships and become an object of study on its own.

During the studio process, it was discussed that students' experiences about which phenomena could reveal the essence of the phenomenon, and it was seen that potential phenomena formed an interrelated whole. In this context, it is possible to focus on the phenomena to be determined during the studio process; however, it can be said that the studio itself can be analyzed as a phenomenon and its meaning can be sought. The search for the essence of the basic design studio itself as a phenomenon and the creation of it in line with student experiences contributes to creating an unusual perspective in basic design education. For future studies, this essay underlines the need for phenomenology to be included in design education. The fact that phenomenology reveals students' individual experiences and creates common and non-common meanings from these experiences. It allows the approaches that have been discussed for centuries in the role of instructor in design education to be reversed. This opportunity offered by phenomenology contributes to placing the principle of educating every existing student of design education as a unique designer at the center of education and to develop suggestions and approaches in this direction within the studio.

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