

## *Getting Entertained at First Year Design Studio: Talent and Motivation*

### **DESIGNTAINMENT (designing with entertainment for motivation)**

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#### *Abstract*

*"Best ideas usually come from the people who are having fun. The down-faced ones and those with furrowed brows would only rarely come up with good ideas. Were they having fun because they could have good ideas or were they having good ideas because they had fun? There is no doubt that the correct answer is the second." Jack Foster*

*Jack Foster*

How come that some people can be extremely creative? Why do some creative and brilliant ideas pop up only in some minds, but not others? The related questions often remain limited as to being confined only to the genes some people are born with. However, creativity and way of thinking in a different way are such characteristics that shall be considered as inherent in all. The only thing is to evoke the child inside. The fact that all children are creative constitutes the main reason underlying this claim. All children are born with the ability to be creative. However, they tend to lose such capacity through different structural frameworks of the family and education. Therefore, it remains considerably crucial to evoke creativity or, in other words, arouse childhood creativity that has in a sense been sacrificed because of social norms and living patterns learned by age.

The education of basic design has to be treated in a similar understanding. When we consider education and certainly basic design education as a way to generate the intended changes in life of the individual, we come up with two important components in the end. One of these components is the self-essence and the other is the will power, which stands for the will to act in accordance with the mentioned self-essence. According to Baudelaire, "*Genius is childhood recaptured.*" As manifest in his words, the creative process can only be possible through an intended inward return to self.

In the course of education carried out in such an understanding, it is not possible to take the talent and potential of individuals under shelter of any new narrowing process via comparisons and groupings. The rather more childish grounds that are to evoke creativity

shall bear such characteristics that entail emancipation. Adults think too much and have too many boundaries, knowledge, rules, preconceptions, assumptions and restrictions. The children, on the other hand, are innocent and free, such that they do not know what they cannot or should not do. They see the world as in reality, just not as taught to elderly. When emancipation and the act of being childish are considered in relation to one another, the act of getting “**entertained**” suddenly becomes an inevitable sphere of experience. In words of Oscar Wilde, “*Seriousness is the only refuge of the shallow*”. For this reason, design education shall be open to such activities that are based on training via entertainment, which we hereby refer to as “**desigtainment**”, as an intersection of design with entertainment.

As for the second important way to bring emancipation, it follows the road of courage. Sometimes people are in need of a stimulator that helps them find the courage to touch their self-essence, which means that they are in need of “**motivation**”. On the condition that basic design education embodies such power within its main structure, in other words, in case it becomes an important instrument to help students discover their own potentials, then it means that its main purpose will have been achieved.

This paper intends to share the related experience of Basic Design course given in Dokuz Eylul University, Faculty of Architecture, Department of City and Regional Planning in Izmir, Turkey. The mentioned course has adopted a methodology based on the above-mentioned approach. It is considered that theoretical discussions of a congress titled “Designing Design Education” shall further be enriched with considerations of different experiences such as those that turn design activity into a childish entertainment activity in the will to reach greater motivation for creative results to be attained.

**Keywords:** *creativity, motivation, ‘desigtainment’, courage, education*

### ***DESIGNTAINMENT (designing with entertainment for motivation)***

The theme of “designing the education of Basic Design” brings forth the two interlinked spheres of “design”. While the first one of these spheres dwells upon our ways of approaching the field of design or basic design, the second one stands rather as a problem of pedagogy pointing to the ways of re-considering the processes of training.

When taken from such a framework, there appears to be varying attitudes and approaches adopted by different lecturers of universities and even among those in different tiers of academic units under shelter of the same university. Diversity as such is meaningful in the sense that design itself already exists within comprehensive and debated grounds constituted in time by architects, artists or philosophers. Nevertheless, it does not seem possible to expound upon such differences of our time merely from a perspective that deals with such a deep and philosophical context inherent within the sphere of design itself. In line with this, this paper intends to approach the subject matter in terms of modernity, which determines the different trends at issue and shapes the ways of breeding information or of formulating the processes of education, and also considers the specific conditions modernity appears to go through at present. The underlying reason is that, modernity emerges as an inevitable departure point of reference under those circumstances where both spheres, namely the design approaches and pedagogical considerations, are discussed in close relation with one another.

As is known, the idea of modernity has been shaped by 18<sup>th</sup> century philosophers of Enlightenment whose works were targeted at objective science, universal ethics, universal laws and autonomous ways of fostering art. Founded with the intention to enrich daily life from such a perspective, on the one hand, and to initiate advanced studies in art and science for human happiness, on the other, the Bauhaus school has been the starting point of basic design education. Yet, we currently are undergoing a process during which modernity and the Bauhaus ecolé that has reflected principles of Modernity on ways of education, both appear to be subject to severe critiques today. We can as well monitor the circumstances where those critiques that have been pointed to the belief of modern science, epistemology and methodology in ratio and rationality have gradually been directed to the context of Gestalt theory of perception, upon which the Bauhaus school has founded its empirical realities.<sup>1</sup> However, whether developed upon weaknesses of the Gestalt theory of perception or upon the credibility crisis Modernity goes through these days, there is no doubt that we currently are within a newly-developed process. Besides, this new stage of development is in need of new designs...

On the route of new designs, it remains crucial to have a thorough evaluation of existing knowledge and experiences as well as of the circumstances of this on-going crisis. What kind of a crisis then is this? Obviously, the modern ratio emphasized universality, unity and holisticality and the idea that the same rules are supposed to be valid everywhere. *But it has failed to work with universal ratio.* On the other hand, we are aware that modern science displays a dominating structure that imposes power via ratio. A structure as such would not permit emotions, internal questioning and sensation, self-rule, imagination and fantasies *and it really has not done so.*

In addition, departing from such fundamental circumstances, the many numbers of challenges that emerged in a variety of different fields have entailed the state of what today is named as postmodernism. Contrarily however, the naming as the postmodern represents the crisis itself. While this approach depicts the behaviour concerning the search for the only and absolute truth under conditions where the universalization argument vanishes and diversity is begun to be defended, as something that can be spoiled due to existence of alternatives open to interpretation, it in fact draws attention to the conditions of crisis. However, presented within a framework as if it gives importance to socio-cultural differences and emphasizes flexibility, the state of post-modernity is also discussed under such a context that it is made to be believed as a new and magical formula to create the required sphere of further development of design.

This manifestly is the result of education being captured within a pragmatic sphere. Under circumstances as such, education remains with no chance to gain any different meaning under neither modern, nor postmodern contexts. Within a structure where education appears to have become an instrument of current sources, it does not seem possible to speak of any new consideration for design education or to re-design the education of design at all. Each model to be dwelled upon is bound to loose its soul due to the mere target of reinforcing the current conditions.

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<sup>1</sup> Even though consideration of Gestalt's visual perception system of man in terms merely of formal aesthetics finds itself a place within the state of postmodernism on basis of environmental symbolism, it still remains inevitable to question it further. ( Lang,1998).

### *What sort of a design education then?*

On the condition that we begin noting the existing boundaries, that is the instrumental role of the spheres of design and education, only then can we attain a new ground for sound restructuring. On such grounds, we can no longer have any opportunity to construct design education as a process of dealing with technical knowledge and domains to be directly integrated into professional life as mere architects or planners. Within a framework of education that in fact may involve a wide range of purposes, professionalism or support for the existing system may become only as one among the others.

The mentioned qualificational changes here refer to an educational method that is part of not only the fields of architecture or planning education. The main component of this educational method is creativity. The sphere of creativity consists of such special skills people are born with. Since it emerges as an extremely subjective area closely interlinked with personal life, the educational method that evolves upon this area seems to work upon reconstruction of life itself. Therefore, the work at issue occurs to have been loaded with great responsibility. This needs to be on one's own accord as sensitively as possible.

Nevertheless, when we consider education and certainly design education as a way to generate the intended changes in life of the individual, we come up with two important components in the end. One of these components is the self-essence and the other is the will power, which stands for the will to act in accordance with the mentioned self-essence. According to Baudelaire, "*Genius is childhood recaptured.*" As manifest in his words, the creative process can only be possible through an intended inward return to self and re-discovery of the childhood.

At this point, we have to confront the biological foundations of childhood. However, these foundations have always gone through changes of meaning within various social organizations in various historical time periods. In general, within different meanings given on basis of the difference between childhood and adulthood, childhood has always attained an artificial position according to the adulthood characteristics conceived by societies. Modernity and the family as one of its significant institutions have seen childhood from such a perspective. The idea of having children be educated for long periods of time gained particular importance within the institution of modern family and the family provided the child with the highest level of emotions for kindness and responsibility in order to enter the world of adults. Besides, according to the developments in communication, the family has also played an instrumental role in spreading the expectations, which have been generalized to the extent that cannot be based on individual characteristics concerned with being a child or an adult.<sup>2</sup>

Today, it is evident that we are face to face with such developments that exceed such role of the family. Beyond creating a model for advanced society, the final point arrived in fields of communication and technology has entailed the debate on difference between being an adult or a child in context of the global impacts created individually. These debates can be depicted also as counter-positioning of childhood and the world of possibilities. Likewise, there have been voluminous research dealing with this opposition in terms of the loss or disappearance of childhood.

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<sup>2</sup> Postman defines childhood as output of a mode of information controlled merely by adults and its environment produced in such circumstances. He defends that restructuring of childhood is dependent upon restructuring of this environment. (Postman, 1995)

However, there exist crucial drawbacks in having these considerations be based upon such opposition. Such a consideration leaves out the debates on those impacts which create intended transformations that in fact make use of the world of real possibilities by way of integrating the disappearance process of childhood directly with existence of the world of possibilities. Besides, as supported by research studies of Jean Piaget,<sup>3</sup> if we believe in the knowledge children are born with, then it evidently becomes impossible to speak of any disappearance of childhood. It is only pressure and limitations that we are to confront.

Thus, it remains crucial to be in need of social norms and models, which were in fact available all from the beginning, but were taught during growth instead, and of such approaches that re-activate the creativity, namely the childhood, which has been sacrificed. Furthermore, in the course of education carried out in such an understanding, it undoubtedly is not possible to take the talent and potential of individuals under shelter of any new narrowing process via comparisons and groupings.<sup>4</sup> The approach to be adopted in this respect will therefore be based upon a selection between the ways to let those volunteering persons be trained in such terms or to let their personalities that have been mishandled all their lives long get into a real creative process.

The selection mentioned here is directly related to the description of the sphere of emancipation and is confined to the ways of self-expression given to childhood by the world of adults. Therefore, the rather more childish grounds that are to evoke creativity shall bear such characteristics that entail emancipation. Adults think too much and have too many boundaries, knowledge, rules, preconceptions, assumptions and restrictions. The children, on the other hand, are innocent and free, such that they do not know what they cannot or should not do. They see the world as in reality, just not as taught to elderly. When emancipation and the act of being childish are considered in relation to one another, the act of getting “entertained” suddenly becomes an inevitable sphere of experience. In words of Oscar Wilde, “*Seriousness is the only refuge of the shallow*”. For this reason, design education shall be open to such activities that are based on training via entertainment, which we hereby refer to as “designtainment”, as an intersection of design with entertainment.

### ***Why Entertainment?***

The Thesaurus for the concept of “entertainment” gives the below definitions:

1. to spend time with pleasure
2. to amuse with someone’s weakness or failure
3. to maintain or keep up
4. to admit into mind, consider

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<sup>3</sup> In his studies, Piaget has endeavoured to reveal that children were to possess a part of their knowledge from birth. According to him, children should be seen not as empty bags to be loaded with knowledge, but are active constructors of knowledge in this respect. (Piaget,1998)

<sup>4</sup> In Piaget’s opinion, differentiating the child’s knowledge as either “right” or “wrong” means misconception of the event as well as failing to show the required respect needed. Children can attain a full conception only of the things they have discovered. For this reason, they shall be considered within such a process of education that is distant from their own discoveries and judgements. (Piaget,1998)

As manifest in these definitions, the idea of being entertained takes place as attitudes and activities that balance the seriousness and boredom in social life. Likewise, the famous thinker Heidegger mentions those who fall into the trap of material life and carry out a shallow style of living. He continues on by saying that the common characteristics of such people are that they have forgotten their existence. When approached from many religious beliefs, the act of being entertained occurs as a state that leads people astray, distant from their own purposes. If we are to look at the historical and philosophical courses of development, we may see that there have always been prejudiced views against being entertained and even laughing. Plato has stated that we shall be purified from comedy and laughing for an ideal society. The philosopher Shelley has similarly claimed that mankind would not be able to have any progress if he was not to abandon laughing entirely.

Freud's approach repeats the idea revealing that entertainment is a search for happiness for those who are already unhappy of their existence, because the concept of unhappiness has always been regarded as un-understandable and unreachable within the modern western understanding. What Freud had meant by saying "The intention of man to be happy does not fit into the plan of existence", pertains to such theories that have found their supporters and lead to widespread acceptance of unhappiness as the destiny of man. The western approach has found the solution in presenting the pleasures of life under a more organized framework to make it become accepted by all. From such a perspective, there is no doubt that "design" has as well become a part of man's search for creating happiness. In designing all spheres of life, spatial settings and cities, the daily life and entertainment have emerged as different physical reflections of completely different spheres. By this way, while entertainment would find itself the massive grounds for development on the one hand, it has in a sense become limited and been taken out from many other essential spheres of life on the other.

Nevertheless, the idea of being entertained has been depicted as a threat for school and business activities. In business relations, management, courses or lectures, all of which are serious tasks to be accomplished, there is no room to entertainment. Within the existing order, the more down-faced one is or the more he or she sweats, the higher the success. This is the belief. Laughing, playing or making humorous remarks at work or at school are regarded as equivalent to flippancy. Nobody wants children to dance, sing, shout and jump at these places. All childish attitudes are forbidden due to reasons of minor importance. Those children who obey these rules are appreciated by their parents as well as their teachers.<sup>5</sup>

The main source of limitation is the rebellion potential of children. The rebellious child may not want to act within norms accepted by the society.<sup>6</sup> It would also not be possible to impose anything under such circumstances. While this is taken as an important threat in terms of the continuity of economical and social life, the child's drive for entertainment becomes suppressed. As a result of this, a cheerless child who cannot feel the joy of life as it is devoid of any laughs or plays emerges as the most important outcome of such an understanding.

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<sup>5</sup> Korczak mentions the risk of getting spiritually alienated to the child in the face of the target aiming at good generations to come. This is because when the adults impose the realities of life, they rather prefer approaching the child with the statement "I will create a man out of you" instead of adopting the idea of "what kind of a person can you become?" (Korczak, 2001).

<sup>6</sup> Teymur claims that, beyond providing for the circumstances in being good at doing those things given, creativity is also a way of challenging the traditional beliefs and assumptions (Teymur, 1998).

## *Courage to Create and Motivation*

John Dewey, one of the well-known philosophers, has stated that playing games and being serious at the same time is possible and that it even is an ideal state of the mind. The most classical example for that is Thomas Edison. Having created 1093 patented products all his life long, Edison has said before the end of his long and productive life: “I have not worked even for a day in my whole life. It all was nothing but pleasure.”

Besides voluminous researches on health that proves the impacts of laughing, being entertained and comedy against stress, there take place important scientific studies proving that it as well changed and extended the viewpoints and provided for mental flexibility. Other supporting studies reveal that creative people are those who also are open to learning, courageous and willing to take risks. As a matter of fact, Edison is a good example for a creative person who has made a total of 10.000 errors until he has discovered the electric bulb, however he has considered these mistakes not as failure, but instead has found the strength to repeatedly try until the end.

Therefore, it can be revealed that the special connection between entertainment and creativity may be similarly valid for the relations between creativity and courage. At this point, it is worth notice that Latin root (*cor*) of the term “courage” stands for living by heart. If the road to courage is the road to heart, then it is already possible to reach creativity through the heart, which is the sphere of intuitions and senses, in other words, it is inevitable to create with courage. The one who lives by heart shows the courage to go towards the unknown. He or she takes risks despite the possible dangers and then life becomes an entertaining set of experiences.

The act of beginning to live by heart and move on towards the world of intuitions has to take place per se and within framework of the desire of the one to create his- or herself. Nevertheless, sometimes people are also in need of a stimulator that helps them find the courage to touch their self-essence, which means that they are in need of “**motivation**”. On the condition that basic design education embodies such power within its main structure, in other words, in case it becomes an important instrument to help students discover their own potentials, only then can its main purpose be achieved.

### *Through which method and exercises?*

The concrete steps to be taken through the adopted method and exercises are closely related with the way how the generalized series of concepts mentioned above are taken into consideration. It may be possible to speak of a different method only on the condition that the afore-mentioned spheres of design and pedagogy are restructured on basis of these concepts. Additionally, only within such a framework may education of basic design can be saved from being embodied as eclectic reflections of the complex experiences revealed under shelter of modern or post-modern processes of the local. Obviously, concrete steps necessitate fostering concrete proposals. Accordingly:

- The first step may be taken by managing a balance between theory and practice. This entails the skills to simultaneously have a control over the entire activity, while not overlooking any details. The skills to be mentioned here will mainly be those of the lecturer, supervising the course.

- Departing from the above-stated considerations, the educational method to be restructured shall not be expected to follow up any rapid course of development from today till tomorrow by any mistake. Here the intention needs to be on getting completely off from the progressive and pragmatic grounds of modern science and contrarily act according to the common power provided from the knowledge to be proliferated by each year.
- Finally, “entertainment” shall be adopted as one of the main components of the energy to be acquired within the educational method put in practice. Under conditions where the main purpose is to focus on creativity, it remains crucial to support the basic design course with entertainment-based exercises. Beside, on the condition that the mentioned purpose is kept in the foreground, entertainment will automatically become an inevitable experience for the course and then the students will be provided with the capacity to alter their point of views in life.

In Dokuz Eylül University, Faculty of Architecture, Department of City and Regional Planning, it is possible to state that there has been a wide range of experience with reference to the Basic Design course. In long-years time, while there have been different approaches and coordinators of the course, which has given the course its richness, the main focus of the syllabus has been on the search for increasing creativity since the academic year of 2003-2004. The experimental studies of the last four or five years has proved that “being entertained” has evidently promoted personal development and most important of all, they altogether have aided in production of extremely creative designs. These experimental exercises have also shown that the impacts of the academic team of the basic design course, the studio environment and the attained grounds of motivation are each very crucial upon successful results to be achieved, as well. Such an educational method, which may therefore be named as “**desigtainment**”, standing for “design through entertainment”, emerges as the working grounds upon which terms of performance can be assessed from a variety of different perspectives and numerous exercises. Consideration of the performance shall also note the importance of awards received by students of basic design studios in various occasions within the mentioned period of five years.<sup>7</sup> The awards in different fields such as poster design, short film, photography and project design, shall be regarded as important indicators such that the resultant products have been accepted and appreciated in different platforms.

As manifest in all basic design studies, the design of an educational method is open to continuity and development, as well. Taking the departure point from the hints obtained so far, there is need for further development and enrichment of the roughly-stated framework based on specific concepts mentioned herewith this paper. Needless to say, such an enrichment process shall give special importance to sharing. For this reason, this paper intends to share some of the exercises accomplished under shelter of the Basic Design course. Through such exercises that turn design activity into a childish entertainment activity in the

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<sup>7\*</sup> In academic year of 2003-2004, spring semester, the studies prepared for the course titled “PLN 107 – Basic Design” as the “**DEU Project of Reading the Urban Text**” have received the award of Respect to History / Local Preservation Awards 2005 on Preservation of Historical Environment Cultural Heritage from •zmir Metropolitan Municipality.

\* In academic year of 2005-2006, winter semester, the studies prepared for the course titled “PLN 107 – Basic Design” under the theme of “**Planning the Future**” have received the 2<sup>nd</sup> degree award of short film and 1<sup>st</sup> degree award of poster design for “**Cities of the Future**” Student Competition organized under the 29<sup>th</sup> Colloquium for World Town Planning Day November 8<sup>th</sup>.

\* In academic year of 2007-2008, winter semester, the studies prepared for the course titled “PLN 107 – Basic Design” have received the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> degree awards of photography for “**The Street is Mine**” Photography Competition organized under the 31<sup>st</sup> Colloquium for World Town Planning Day November 8<sup>th</sup>.

will to reach greater motivation for creative results to be attained, it is considered that theoretical discussions of a congress titled “Designing Design Education” shall further be enriched.

### *Assessment of Selected Exercises*

Within framework of various approaches adopted in time, the context of exercises to be hereby shared involve those principles which:

- give central importance to development of abstract thinking,
- provide the courage and practice of questioning,
- are not confined to ‘form’ in exercises of perception and is open to progress from a wider perspective,
- considers the problem to be obligatorily formulated by the student him/herself,
- create awareness,
- avail for probabilities,
- are based on research,
- render share of knowledge as compulsory,
- support cooperative working and collaborative thinking,
- consider technique not as the target itself, but as an instrument to reach the target,
- in parallel with this, provide for the flexibility in using the current material and technological facilities whenever required for formulation of abstract thinking and better presentation,
- emancipate mind both in terms of the project concept and its presentation,
- involve manufacturing of designed products apart from the draft models of the abstract projects proposed,
- adopt a holistic understanding in consideration of design principles and elements (point, line, plane, texture, volume, structure, form and space) to be embodied in a design project, and
- are based on different phases of work (research, formulation, design, technical drawing, preparation of the 3-D model and finally manufacturing of the project with use of given materials).

There also have been additional results obtained from realization of the above-mentioned targets. While the creation of an interactive environment has been adopted as the previously-determined purpose, there could be plenty of benefits obtained by this means. The groups of 5 to 8 students were organized with the energy of a collaborative work, which at the same time aided in development of team-working skills and the result could be depicted as success in the sense that the traditional educational methods could have been re-structured on basis of student-lecturer and student-student relations. The role of lecturers in the design phase of student teams have therefore gained further importance in guiding, encouraging and motivating the students.

### **EXERCISE 1 – ARTISTS: Abstraction of Famous Artists (December 2005)**

Within framework of the studies determined for the final project of the basic design course, the students were asked to analyze in groups of 5 people the biographies of famous artists they were to select on their own and reflect their impressions of artists on a 2- and 3-D abstract designs by way of using their knowledge and skills obtained so far in the course. In this study, the groups were provided with every means of freedom (with only few limitations) in selection of the artists as well as in presentation of their abstract structures that represented their impressions of the main breakpoints of the artists’ lives, personal characteristics,

working methods or colours and techniques the artists used. Following the preliminary works held, the student groups have selected five artists, namely Escher, Picasso, Vincent VanGogh, Frida and Salvador Dali as their subject.



Figure 1-2-3. from exercise 1 – ARTISTS (December 2005)

**EXERCISE 2 – TRACES FROM THE 21<sup>ST</sup> CENTURY:** Abstraction of Hallmark Events and Phenomena that Dominated the 21<sup>st</sup> Century with Influences on both Global and Local Grounds (December 2007)

This exercise has been organized as a final project of the first semester with the intentions to create the grounds for curiosity for and research of historical knowledge as well as current developments and to avail for such an awareness that would make it possible to approach the existing problems correctly. Similar to the exercise of artists, the students were also expected to come up with an abstraction based on the research findings they were to accomplish. The groups that consisted of 8 students each have made preliminary studies to determine their specific topics, which were identified as Global Warming, Natural Disasters, Terror, Obesity, High-rise Buildings, Communication-less and Resolution of the Genetic Code.



Figure 4-5-6. from exercise 2 - TRACES FROM THE 21<sup>ST</sup> CENTURY (December 2007)

Both exercises were formulated to have three different phases of study in order to provide for a holistic process within which the semester-long obtained knowledge and skills could be utilized. In the first phase, the detailed analyses of the selected phenomena and events were to be made and submitted as visual presentations. The second phase involved technical drawing of 3D projects given as plans, elevations, isometric perspectives etc., all of which were to

describe the various subjects and themes adopted in the exercise. The third and final phase was determined as the 3D manufacturing of the designs via use of aerated (cellular) concrete (in dimensions of 25 x 25x 60'), colour (acrylic paint) and some special materials depending on each subject (such as fabric, rope, wire, mirror, timber, natural and artificial materials, light and music etc.).

In both studies, the final products were to be submitted as:

- Powerpoint presentations or short films
- Measured plans and elevations of the project,
- Isometric perspectives on required scale and extent
- Group logo (to be used in all studies)
- Posters
- Models, and
- Project Report.

Studies that have been the outcome of such formulation have followed considerably entertaining processes since they were held in sufficiently independent conditions and consisted of tactile and physical activities such as cutting, fitting, painting etc.. The students have stated that the entertainment was in carrying out a childish playing activity and that use of various materials like stones, soil, water, paint, brushes, saw, hammer and similar tools increased interaction, courage and motivation as well. Furthermore, such studies have created the grounds for students to return to the child living in themselves. Additionally, the students have also expressed their feelings in appreciation of having participated in a study that gave the flexibility to carry out researches in fields they previously had no knowledge of and were curious about and to present their researches freely via use of various technological tools (Powerpoint, short film, photography, stop motion etc.). It has in fact been emancipation that was given priority.

The gains obtained from such a process have also given affirmative end-products. The successful projects of both exercises have been displayed in foyers of the Department for long periods of time. By this way, our educational experience appears to have been enriched with memories of such a designainment understanding with its concrete indicators where the effort has been adopted as providing for emancipation on childish grounds and availing for creativity through this means.

### **RESOURCES:**

JACK Foster: **Fikir Nasıl Bulunur**, Çeviren: Dinç Tayanç, Media Cat Yayınları, İstanbul, 2007

JANG Jon: "Ö renciler için Mimarlık Giriş, Temel Tasarım Dersini Yeniden Düzenlemek", **Temel Tasarım / Temel Eğitim**, Odtü Mimarlık Fakültesi Yayınları, Ankara, 1998

KORCZAK, Janusz: **Bir Çocuk Nasıl Sevilmeli**, Çeviren: Deniz K.Çakıcı, Ütopya Yayınevi, Ankara, 2001

PIAGET, Jean: **Çocukta Dünya Tasarımı**, Çeviren: Refia Ermin, M.Ü. Yayınları, No: 461, İstanbul, 1988

POSTMAN, Neil: **Çocukluğun Yokluğu**, (The Disappearance of Childhood) Çeviren: Kemal Çinal, Gece Kitapevi Yayınları, Ankara, 1995

TEYMUR, Necdet: "Temel Milletler ve Müfredat Yanılgıları", **Temel Tasarım / Temel Eğitim**, Odtü Mimarlık Fakültesi Yayınları, Ankara, 1998



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Asistant Professor Hayat Zengin UNVERDI was born in Germany in 1968. She completed her primary and high school education in •zmir and graduated from Dokuz Eylül University, Department of Architecture, City and Regional Planning in •zmir in 1990. She started to worked as assistant at the same department in 1991. She has received the master degree in 1994. She has been working as an assistant professor at Department of City and Regional Planning since 2003. And she has been working on Basic Design since 1991.



**Res. Asst. Evren Erdin**

Research Asistant Hilmi Evren ERDIN was born in Izmir in 1976. He completed his primary and high school education in Izmir and graduated from Dokuz Eylül University, Department of Architecture, City and Regional Planning in Izmir in 1997. He has received the master degree in 2001. He has been working as an reserach asistant at Department of City and Regionel Planning since 2002. And he has been working on Basic Design since 2004.