



DESIGN AND NEW MEDIA: SELECTED ARTICLES

Edited by
William Sayers

AGP

DESIGN AND NEW MEDIA:
SELECTED ARTICLES

EDITED BY
WILLIAM SAYERS

AGP SCIENTIFIC COMMITTEE

Prof. Dr. Giles Chemla (Imperial College London)

Prof. Dr. Gustavo Araújo Batista (University of Uberaba)

Prof. Dr. Douglas E. Angus (University of Ottawa)

Prof. Dr. Kâzım Yetiş (Istanbul Aydın University)

Prof. Dr. Larissa Clare Pochmann da Silva (Candido Mendes University)

Prof. Dr. Luisa Maria Arvide Cambra (University of Almeria)

Prof. Dr. Norbert Pap (University of Pec)

Prof. Dr. Sueli Teresinha de Abreu Bernardes (University of Uberaba)

Prof. Dr. Babak Rahimi (UC San Diego)

Prof. Dr. Sabit Oymael (Istanbul Arel University)

Prof. Dr. Nurhodja Akbulaev (Azerbaijan State University)

Prof. Dr. Richard Smiths (London Goldsmiths)

Prof. Dr. Richard Davis (Durham)

Prof. Dr. Şakir Gözütok (Van Yüzüncü Yıl)

Prof. Dr. Zeki Taştan (Van Yüzüncü Yıl)

ISBN 978-605-83281-7-4

All parts of this publication are protected by copyright law.

© AGP 2016

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, photocopying, recording or otherwise, without prior permission of the publisher.

Published by AGP Research.

AGP Research is an Imprint of Mayaa Education.

London & Istanbul

AGP Academic Research.

Cover Design: David Alexander

86-90 Paul Street, London, EC2A 4NE, UK.

www.uagp.org

All rights reserved.

FORMAL AND NON-FORMAL EDUCATION IN DESIGN EDUCATION

First Author

Öznur ISIR YARKATAS

Istanbul Kemerburgaz University, Faculty of Fine Arts and Design , Department of Graphic Design
oisir@live.com

Second Author

Metin İNCE

Anadolu University, Department of Fine Arts Education, Program in Arts and Crafts Education
mince@anadolu.edu.tr

Özet. Bilim ve teknoloji alanındaki hızlı ve geniş kapsamlı gelişmeler sürekli takip edilmesi gereken yenilikleri, değişimleri meydana getirmekte ve yeni talepler ortaya çıkarmaktadır. Bu yeni talepleri karşılayabilmek için kişinin çevresindeki yeniliklere açık olması, bu yenilikleri öğrenebileceği kurumlara kolaylıkla ulaşabilmesi gerekir [18]. Medya teknolojisi ve bilgilendirme ekonomisi alanlarındaki gelişmeler, görsel iletişim tasarımı eğitimi ve mesleğini büyük ölçüde etkilemiştir. Tasarımcı yeni yüzleşmelerle karşı karşıyadır. Tasarımın konularının çeşitliliği ve karmaşıklığı artmıştır [14]. Çağdaş bir tasarımcıdan beklenen özelliklerin sağlanabilmesi için demokratik, öğrenci odaklı ve diyalog temelli bir eğitime ihtiyaç duyulmaktadır. Tasarım eğitiminde kazanılmasını beklediğimiz bazı beceriler ancak daha özgür, deneysel ve inter-disipliner ortamlar sağlayan yaygın eğitim etkinlikleri ile sağlanabilir. Günümüz koşullarında kurumlarda verilen örgün eğitimin yaygın eğitimlerle desteklenmesi ihtiyaçtan öte bir gerekliliktir.

Keywords: Tasarım Eğitimi, Bilgi Çağı, Örgün-Yaygın Eğitim, Çağdaş.

Abstract. Rapid and wide-ranging developments about science and technology fields generate the innovations and evolutions which has to be followed continuously and trigger new claims. To meet this new claims, one has to be innovative and easily access the foundations which he/she can learn these innovations [18]. Enhancement about media technology and exposition economy fields extensively influence both education and profession of visual communication design. Designer encounters new confrontations. Variety and complexity of the design arguments have increased [14]. All characteristics which are expected from contemporaneous designer could be ensured via democratic, student-centered and dialog based education. Some characteristics which we expect to see during design education are only achieved with non-formal education activities that provides more free, experimental and inter-disciplinary environments. In present conditions, supporting formal educations with non-formal educations is not only a requirement but a necessity.

Keywords: Design Education, Information Age, Formal - Non-formal education, contemporaneous

Introduction

From Platon to contemporary philosophers or from antiquity to postmodern epoch, the definitions about education are different. Therefore, the definition of education and its functionality varies depending on society and era [6]. However, when looking at the definitions of the education, three basic characteristics can be seen; education is a process, change in behaviour occurs after education, behaviour changes occur as a result of an individual's life experiences [17].

Learning on the other hand, is the relatively permanent change which occurs in a behaviour as product of life or potential behaviour, in which cannot be attribute to growth and temporary changes in body caused by different effects [19].

Learning takes place in all areas of life; some of them in daily life, some of them in the course of life, some of them in the learning situation, some of them in all areas of life in real life situations and for lifetime [16]. These environments are difficult to distinguish from each other with precise lines and under some circumstances, may intersect with each other. However in general, it is possible to divide these environments into three sections as formal, informal and non-formal education.

Formal Education

Formal education is an education environment which is systematic, organized, structured and in which has certain rules and standards. It has a curriculum which has specific contents, goals, methodology and in

which is fixed and rigid [7]. Primary education, secondary education, military schools and many of the university degree programs are included in this education environment [9].

Certain order is the case in formal education system. An individual who cannot complete an education step, cannot start the next educational institution. Therefore formal education is an ongoing process [17].

Informal Education

In informal education along with peers, family, the media and other factors, personal experience is the case. There is no responsible “player” for “things learned” such as an accepted education program, structure, evaluation and also values, content, correct application, social qualification [10].

Activities such as visiting a museum or science fairs or exhibition, watching television broadcasts or listening radio about education or reading articles about science, education or technology, attending conferences and conventions, playing educational games are examples of informal learning environments [7].

Non-Formal Education

According to UNESCO non-formal education is “any organised educational activity outside the established formal system – whether operating separately or as an important feature of some broader activity – that is intended to serve identifiable learning clienteles and learning objectives“. But Crishome defines the non-formal education as the sum of learning

ways and teaching tools that are creative and innovative alternatives to traditional and classic education systems [10].

The complication which is seen in non-formal education that is placed in between formal and informal education, is caused by the non-formal education's relations or variations with these concepts [10]. Because the English translation of the concepts ("non-formal" and "informal") overlaps, inevitably, non-formal education is frequently confused with informal education.

At the present time the concept of non-formal education is intertwined with the concepts of community education, adult education and lifelong learning. While some instructors define non-formal education as lifelong learning, others define as the learning projects which are controlled by individuals. In general, non-formal education is defined as the education which is given by organizations, such as NCOs (non-governmental organizations), public education centers, institutes, youth clubs, which make individuals think in the face of events and situations (especially problems), by motivating them through the experts/ educators that they employ.

Non-formal education may occur in almost all environments like family, friends, immediate area but the one who educates should be an expert. There is dialogue at the center of the non-formal education activities. In this activities, deeper experience and exploration is focused on. There is a democratic environment. Groups and/or intercommunal communication

is cared. Wide variety of methods are used for events [13].

Design Education Nowadays

When education is mentioned, more likely mental process and institutions which are engaged in education and tuition in various levels about this, has come to the mind [11]. Because education is shifted to teaching-centered direction. This teaching-centered orientation has competitive, information loader, memorizing process. Having a lot of information becomes widely accepted.

Because information based understanding raise in value according to win and lost dilemma, in education everything is evaluated based on the outcome and evaluation is done by considering the outcome. Thus, elements creating the education, do not matter much [5].

However, what is expected from the education system is not for students to gain knowledge and skills. What is more important is giving individual the ability to develop ideas, products with different synthesis and applying these behaviours when necessary [1].

Rapid and wide-ranging developments about science and technology fields generate the innovations and evolutions which has to be followed continuously and trigger new claims. To meet this new claims, one has to be innovative and easily access the foundations which he/she can learn these innovations [18]. Enhancement about media technology and exposition economy fields extensively influence both education and profession of visual communication design. Designer

encounters new confrontations. Variety and complexity of the design arguments have increased [14]. Today's creator must be prepared for the professionalism which can monitor the new data included in life, intimate with the technology or joint work with other disciplines [23].

Formal and Non-Formal Education in Design Education

In Terms of Criticism

The man's curiosity to know himself, his surroundings and nature; his urge to know the unknown; is also towards criticizing it. He also tries to find new alternatives to the current situation and does not content himself with criticize... It is possible to see this case as basic attitude of science, art, literature and technology which humanity improves. Because human curiosity, critical perspective, desire to find solution to problems lies on the basis of the development of this fields. Progress in every aspect of humanity is closely related to the functionality of these cases [6]. On the other hand, formal education is based on a structure which does not require any inquiry and in which is parrot fashion and constant information overload.

Most of the teaching-based problems in school are based on positivist paradigm applications. These problems can be listed as teaching mind which concentrates on transferring information, dependence on textbooks, the instructor's absolute sovereignty, adjustments that keeping students passive listeners/viewers instead of directing them to

research, class environment which limits the explanation of the individual opinion and teaching methods which do not allow to comprehend given information and commentate [8]. Thus, student's curiosity and critical aspects are rasped. Even masters and doctorate students do not have the intellectual stimulant of epistemological curiosity and this is the reason for them to study mechanically most of the time [21].

Whereas the most important characteristic of design action is to think about the future and necessity to define the problems in future. The future which is created by uncertainty; may be foreseen with the help of instinct and common sense, not only by thinking. Designer should learn how to use and strengthen his/her instinct and common sense, and thus how to speculate the future [15].

Non-formal education environments encourage the individual's curiosity, allow students to go beyond learned patterns and to use their instincts and common senses, not only deal with concrete information. Participant, wonders, criticize, offers and implements solutions in the learning process. Participants can be more creative about developing and implementing alternative solutions to problems and current situations.

Besides, criticism from people whose experiences are close, have a positive influence on each other. Dialogues among students grow stronger. The ability to communicate increases. If instructors approach workshops with a student curiosity, borders will be removed [3].

In Terms of Dialogue

Bureaucratized instructor turns into a strict methodologist, an utter repeater just like a machine or sound recording device. Students become a stimulant that triggers bureaucratized and memorized discourse. Traditional instructor constantly talks with full faith in teaching. Likewise, more progressive instructors think they dialogue by allowing students to participate in question-answer form of a mechanical pedagogy. Through lack of any real epistemological curiosity and the deep bond with the topics covered, it is not a dialogue. Whereas, people are curious living beings. In fact, this is an essential element of our existence. Hence, dialogue presupposes curiosity; epistemological curiosity cannot exist without the desire to understand the world around us. Such curiosity embodies a conscious willingness to search for a meaning of the object and to make clear and to comprehend complete meaning of the object [21].

Educators' duty is to help learning occur through dialogue. In sharp contrast to the notion that instructor is the only person who disseminates the information, this process helps learner participate effectively in their own learning and it aims to make them the agent [22]. While Freire explains this process, he mentions that instructor and student notions are destroyed and a new notion arises; instructor-student and student-instructor. Instructor-student plays a guidance role in the process of investigating the information and a

process which instructor-student and student-instructor can learn together shapes up.

Although a couple of questions are allowed and even it is encouraged in formal education, all the time spent in the class consists of transferring predetermined content to the student who sits quietly, listens, takes notes and worries about what will be on the exam. The relation between active lecturer, examinant, the one who gives academic grades and passive listener, examinee, the one gets graded has a structure that creates conflicts [12].

In an education that is based on dialogue, unlike the notion of the educator being the only person who is distributing information, educator helps learning processes of the student effectively and has a desire to make them subject. For this purpose educators help to develop a process in which they themselves and learners together can learn by studying the object of information [22].

When hierarchical structure of formal education is eliminated, a democratic environment occurs. Thus, student learns that there is no such thing as absolute authority. Having a part in the formation process of science and art helps individuals to trust their own skills. Instead of accepting previously discovered results unquestioningly, individuals wonder, criticize and play an efficient role in the process of research.

However, educator should act carefully when creating the process of dialogue. When trying to create a democratic class

environment, there is a danger of losing “leader” function.

Instructor, although he/she is seen in the background, should be more experienced, more competent, more flexible and more careful. In informal methods, since the course of the study varies and uncertainty increases with the imposition of the participants’ personalities, it is crucial that different strategies should be determined in advance and that preparation should be made in detail. Non-formal education shouldn’t evolve into only entertainment by losing education part [15].

In Terms of Interdisciplinary

Interdisciplinary teaching can be defined as presentation brought together in a meaningful way around certain concepts of traditional subject areas, considering disciplinary teaching as particular subject area (like Mathematics, History etc...). In disciplinary approach, in teaching which is depending on the separate lectures, the knowledge and skills that are learned in this field, the duty for combining work towards the solution of problems is left to student and most of the time, it is assumed this combination will occur automatically. Whereas, the result of disciplinary teaching which continues for ages, shows that students use only a small fraction of the information and skills learned in the school and they have a difficulty applying these information and skills [4].

The elastic and free structure of non-formal education environments is much more convenient for interdisciplinary work. Besides, instructors coming from different disciplines

and participants from different disciplines ensures interdisciplinary transition.

In Terms of Measurement and Evaluation

Each student faces exams alone and each one of them gets an individualized grade. Due to special programs, academic scholarships, master’s program and the future jobs, at least partially, depends on good grades, students can rarely be comfortable and reckless about taking exams and grades. On the contrary, unsurprisingly, exam and pre-exam while are the time periods which are often full of stress and in which different levels of anxiety emerges. Moreover because students (and instructors) are used to grade hierarchy and grading, structure of assessment increases competition. The point is not only students getting a good understanding of text and getting good grades. It is indoctrinated to get better grades than their friends. Such competition may cause estranging behaviours such as students to refuse helping each other due to the fear of losing position within the hierarchy [12].

In Terms of Voluntariness

In formal education, student’s chance to change the curriculum or to select a course is almost impossible. Programs are planned in advance to allow for almost no flexibility. In order to graduate, individual must take all the courses and jump to the next ladder. However, programs are applied with same methods for all students. Difference between students, their interests or needs are not important. Formal education must ignore that every individual has different interests and curiosities, has a different

way of being successful with different learning methods. What matters is to achieve success of the general audience and to transfer vast majority of the information.

However, in non-formal education, learner has the initiative and demand comes from the learner, freedom and personal satisfaction arise [3]. Individuals join programs in which they can obtain knowledge and experience in their own interest and curiosity. Thus, a fully focused and interested group occurs in the events. Individual has an opportunity to gain deep experience and information with authorities.

Nevertheless, teaching with only using non-formal approach may have a disadvantages like to retrieve the technical information incompletely or to climb the next level without having required basis.

In Terms of New Reforms

Harry Cleaver mentions "alienation" situation that academics face in our age; alienated from works, alienated from products, alienated from colleagues whom they compete for promotion, salary increase, research funds and other bounties and ultimately alienated from their presence-species [12]. Instructor who feels trapped and alienated within the formal education system, may get rid of this boredom thanks to non-formal education environments.

Non-formal education activities make sure that instructors, academic staff and even organizations to be more open minded. Working in an environment where different

disciplines and ideas come together, borders are decreased and dialogs are increased with student causes a decrease among the instructor-learner. Hence mutual information flow increases. Because the uncertainty of the activity period increases, researchers have to develop unusual and innovative approaches. This situation, causes academics to reconsider their teaching methods and works. Experiencing a work process which is away from formal structures, less restrictive, carefree, independent raises new questions and allows abandonment of the deadlocked practice.

Because informality offers a new "reality" and environment where accepted hierarchy is collapsed by deviating from the normal, common, ordinary, it helps individual to see the familiar world with different perspectives [15].

Result

In contemporary design education, it should be first step to teach the nature of tools and different materials, to encourage the creative aspects of the individual who is expected to handle this materials and tools in a new relation. On the other hand, second step is to assure a tool, material and method for an individual to express himself/herself freely, to let him/her make mistakes or create problems. This will be a more pragmatic approach than the educational models which is formulated by some aesthetic rules and in which is guided by similar thought process. Thus, the student will think through the problem and develop ways to solve it or will be redirected to make research about the problem. The important thing is not to solve a problem but to make one [23]. These

properties can be given only in the non-formal education environment. It should be emphasized that informal activities encourage group work, provide intellectual trade environment, allow the exchange of information, with no boundaries, there are more chance to share, create the free-thinking environment necessary for creativity to occur. Furthermore, it is also observed that informal environment seasons motivation, focus and developing ideas in a short time skills, creates a dialog between the learns themselves and those who teach and those who learn, gives the opportunity to look subjects with different disciplines, brings personal and professional self-esteem [2].

However, social dimension of the applied arts are always at the forefront. Because product should meet the requirements of the epoch, be able to solve problems in its own existence and it should be aesthetic while doing so. Because applied arts have the purpose of raising designer to the related area [20]. In the process of turning design education in which is supposed to be carried out in a completely creative and unique way, into a final product, designer must have the required technical information and skills. For design education ignoring formal education is not possible in most cases as accuracy of this approach is arguable.

Rinpoche has stated that while formal education teaches how to use brain's logical, cognitive and intellectual section; informal education helps brain's intuitive, emotional, instinctive, artistic and subconscious sections.

With the integration of informal education and formal education, both left and right hemisphere of the brain is developed properly [10].

Today's designers' education should also be revised according to today's conditions. It is stated by many academics that some skills like creativity, interdisciplinary work, new reforms and ability to learn different approaches can only be gained in non-formal education environments. However, in formal education, teaching technical skill's indispensable discipline of design art in a curriculum framework step by step is undeniable. Common features of formal and non-formal education environments should be reviewed, educators should be able to choose clearly which education environment to use and when. When formal and informal education is understood correctly and correct education environment is chosen for different situations, they complete each other. Only formal design education which is supported by a non-formal education environments can supply the necessary education environment to meet the requirements of the age.

References

- [1] A. Alakuş, and L. Mercin, Sanat eğitimi ve görsel sanatlar öğretimi, Pegem Akademi, Ankara, 2009.
- [2] A. Ciravoğlu, Mimari tasarım eğitiminde workshop-stüdyo paralelliği üzerine. Yayınlanmamış yüksek lisans tezi, İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, 2001.
- [3] A. Ciravoğlu, Mimari tasarım eğitiminde formel ve enformel çalışmalar üzerine, Yapı Dergisi 257 (2003).
- [4] A. Yıldırım, Disiplinlerarası öğretim kavramı ve programlar açısından doğurduğu sonuçlar, Hacettepe Üniversitesi Eğitim Fakültesi Dergisi, Sayı 12, (1996), 89-94.
- [5] A. Yıldırım, Diyalog temelli eğitim anlayışında Paulo Freire örneği, Uluslararası Eğitim Felsefesi Kongresi, Eğitim-Bir-Sen Yayınları: 44, (2009), 636-648.
- [6] A. Yıldırım, Eleştirel pedagoji. Anı Yayınları, Ankara, 2013.
- [7] C. Z. Dib, Formal, non-formal and informal education: concepts/applicability, Cooperative Networks in Physics Education Conference Proceedings 173, American Institute of Physics, New York. (1988), 300-315.
- [8] D. Deryakulu, Yapıcı öğrenme, sınıfta demokrasi, Eğitim Sen Yayınları, Ankara, 2001.
- [9] D. W. Mocker and G. E. Spear, Lifelong learning: formal, nonformal, informal and self-directed, The ERIC Clearinghouse on Adult, Career and Vocational Education, Ohio, 1982.
- [10] F. Oktay, Yaygın eğitim ve gençlik sivil toplum örgütleri, Ankara Üniversitesi Avrupa Toplulukları Araştırma ve Uygulama Merkezi, Ankara, 2003
- [11] H. Aydoğdu, Eğitimde ideolojik arayışlar 'tek tip insan' ve 'denge' sorunsalı, Uluslararası Eğitim Felsefesi Kongresi, Eğitim-Bir-Sen Yayınları:44, (2009), 500-5012.
- [12] H. Cleaver, Okul-işi ve okul-işine karşı mücadele, Otonom Dergisi, (2006).
- [13] H. Türkmen, İnfomal (sınıf-dışı) fen bilgisi eğitimine tarihsel bakış ve eğitimimize entegrasyonu, Çukurova Üniversitesi Eğitim Fakültesi Dergisi, Cilt 3, Sayı 39, (2010).
- [14] Icograda design education manifesto, (2000), <http://www.ico-d.org/resources/design-education-manifesto#the-manifesto>.
- [15] İ. Yürekli ve H. Yürekli, Mimari tasarım eğitiminde enformellik, İtü dergisi/a, Cilt 3, Sayı 1, (2004) 53-62.
- [16] J. Reischmann, 10'un gücü ile öğrenmek – kim daha fazla sunuyor?, Yaşayarak Öğrenme, Herkes İçin, Her Zaman, Her Yerde – İnfomal Öğrenme İçin Kaynak Kitabı, EASY, Wuppertal, 2008.
- [17] M. Gültekin, Öğretimde planlama ve değerlendirme. Anadolu Üniversitesi Yayınları, Eskişehir, 2005.
- [18] N. Kuyumcu, Halk eğitiminde 'forum tiyatrosu' yöntemlerinin kullanılması, Eğitim ve Öğretim Araştırmaları Dergisi, Cilt 1, Sayı 3 (2012), 261-267.
- [19] N. Senemoğlu, Gelişim öğrenme ve öğretim kuramdan uygulamaya, Ertem Matbaacılık, Ankara, 1997.
- [20] Ö. Alp, Uygulamalı sanatlar eğitiminde tasarım, yapı, işlev, estetik ve algı sorunu, Yüzüncü Yıl Üniversitesi Eğitim Fakültesi Dergisi Cilt 6, Sayı 1 (2009), 48-59.
- [21] P. Leistyna, Bilme ve öğrenme sürecinde zihinsel katılım: Paulo Freire'le bir diyalog, Siyahi Dergisi 8 (2006), 82-87.
- [22] P. Mayo, Gramsci, Freire ve yetişkin eğitimi. Ütopya Yayınları, Ankara, 2011.
- [23] R. Şahiner, Yeni bir binyılın eşliğinde sanat eğitimi üzerine, Anadolu Sanat Anadolu Üniversitesi Süreli Sanat ve Kültür Dergisi Sayı 13, (2002).