A Meta-Critical Approach to Architectural Design Education

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abstract

Design studio is a medium of communication between counsellor -conductor of studio- and a client -student- so that even the necessary knowledge of studio education is produced and shared in this medium of communication, that is, in the course of the conversation between client and counsellor. This study addresses some difficulties in design education regarding studio critiques and gives an overview of the approach and the underlying communication at the design studio education and reflects on the question of dialogue. For this reason, the study moved from idea following ideas: In the architectural design verbal expression of the idea has an important potential for a creation process; verbal expression considered as a way to draw limits to an idea and also to those responsibilities which are induced by it. It seen as a method toward awareness, imagination, in other words, ethic in the process of design studio; in this context, study addressed to the "meta-critique" as a communication model for the critiques of architectural design studio.
Key words: Architectural design education, studio-critique, dialogue, empathy, ethic.

Education and education of architectural design require a medium which is sceptical against stereotyped thoughts and actions. It adopts a critical point of view and is tolerant and ready to accept various ideas. Naturally it should be expected from studios, in which education of architectural design is carried out, to allow such a medium. Because, in terms of the education of architectural design, studios are special places in which a whole that is consisting inseparable parts and a quality that belongs to it is understood, perceived and seen together by the eyes of mind.

Today studios are not completely a simulation of an office medium and they support personal experiences and searches of students, and also effected by the competence, activity and weakness of conductor. It is impossible to neglect these facts. Prestigious schools of architect compete with each other in order to add famous architects to their structure. On the other hand, as a solution to the problem, some approaches provide design education by conveying professional experiences of practice. Such kind of approaches are effective even today and among them various academic studies, progressive steps and innovations are observed. They are possible as far as architectural design conductors can go out of their special fields and understand that there is difference between practice and teaching of architectural design. However it is understood that design experience of the project conductor is necessary but not sufficient condition for the education of architectural design. Because, in the studio, output of the design activity is not a good design product but designer with all personal characteristics. Thus in this case, not only design itself but also acquiring an attitude for designing is important. In this sense, various questions such as "What is design education? How it is given? How it ought to be given?" become much more importance in the universities.

Transformation of architecture which occur in the course of time require searching together and a concept of "partnership" which makes critiques necessary (Yürekli and Yürekli, 1995). This concept of partnership requires to search the ways of design together. Hence, as a form of extremely complicated and multi-dimensional activity, education of architectural design is interrelated with natural, social and human sciences, but also it is different from them. According to Cross (1982), in the design activity, empathy -ability to understand feelings of others- is important in terms of the values it depends. Education of empathic skill is a subject which is discussed and examined since 1960's. It is claimed that empathic inclination is a personal trait but empathic skill can be acquired by education. As far as it is known, empathy first appears in the literature in the meaning of "aesthetic perception". Tunalı (1998) explains this concept as "conceiving objects in sentiment and experiencing them from inside in sentiment or introduction -Einführung, in Greek empathy-. Today, in psychology, empathy is considered as a basic attitude and technic for therapeutic process. Feelings are considerably intense during face to face relations. In a certain sense, this is a movement of two egos which is directed to one common target. Hence it is natural for them to judge, to evaluate and to think each other. This situation which is observed by Rogers (1975) may occurs not by evaluation but by understanding and listening. According to Özbay and ahin (1996), this sensitive understanding/affective sensitivity or empathy, in addition to psychological counselling, proves its validity and utility for all occupation fields which service to human beings and normal human relations. In various fields, establishing empathic relation is regarded as a necessary process for healthy interaction (Dökmen, 1988).

In this sense, communication occurring in the studio is a face-to-face activity. Thus it has similar features with the communication in psychotherapy. Accordingly, such a relation is necessary for a student with regard to the expression and understanding himself. As a result of these, in spite of teacher-student or designer-conductor of project, client and counsellor terms will be used in the following chapters. Counsellor tries to understand problems and thinks about them. Also client isn't a passive person who accepts that he does not know and who is adjusted to learn from his master. On the contrary he is an active person who can contribute to education. In the frame of this active education model, client reaches to required knowledge by himself. This concept in which unknown is searched together in spite of conveying what is known, differs from classical master-apprentice relation (Yürekli and Yürekli 1995). The basic element of this approach is dialogue which is a way of common research, thinking together and projection. It is a speech which has no parts but a centre (Isaacs 1999). Dialogue requires to create a new unit that helps us to listen an existing integrity and to pay attention deeply to all opinions expressed by a client. It requires to create some characteristics such as listening and paying attention. Dialogue proposes a model to establish and develop a partnership concept between client and counsellor.

In these double structure, it may create possibilities for the appearance of meaning and behavioural liberalisation for approach to the design. Counsellor has important tasks for creating this medium. Because, in a studio, learning process takes places in the behavioural framework of the counsellor. However, it can't be directed by him so much readily due to the fact that education of design is a changing and personal process that depends on the quality of the clients rather than counsellor. Dialogue is a necessary discipline which is required to increase the rate of meaning shared between different client groups. But, in this study, it is claimed that dialogue accomplishes some other things, in other words it equalises the levels, by helping an individual to accept and to express his own thoughts and feelings, it leads to liberalisation as well. Thus it eliminates and transforms suppressive form of hierarchy. Now counsellor, behind the mask of teacher, does not claim that he knows everything and also client, behind the mask of student, does not claim that he knows noting. This may service to assume responsibility of thinking and development of individual ethic.

Developmental stages of individual ethic[1] declares how an individual relates with the people in his medium in some contradicting situations. Structure of this relation is restricted by mental constitutions and by the possibilities of role taking of an individual. During development of stages, taking part, that is, responding to another person as if he is himself is important. Kohlberg states that skill of role taking develops since six years old and that development of this skill is a turning point in terms of moral judgement. Because, in the process of moral judgement, individual compares his own rights with the rights of others and this requires skill of role

taking. Empathic attitude is a kind of taking part as well. Here an individual understands an other individual truly and then projects it to other person as if this is his own feeling. Accordingly, empathic reactions demonstrates morality of a person (Akkoyun, 1987).

In short, dialogue assumes an important part, since it starts the process which shows differences between the clients. Thus it may lead to appearance of these differences and client may express himself in design without losing his individuality. In this way both design and client may become free. Accordingly, in order to find out the meaning which occurs during an interaction between client and counsellor; in other words in the course of establishing communication, as a concepts used to define dialogue, ethic becomes an important concept together with empathy. In this sense, education of architectural design requires a concept of education which preserves its relation with experience. It consists of teaching the right of philosophising, right of thinking or determining, finding out, encouraging other ways that yet have not been included in the tradition of thought. All these led study to understand the effect of such a medium in terms of learning process and to appreciate its significance in the frame of interaction between counsellor and client.

Design Studio

Design studios take place in the centre of architectural education and they are complex and challenging mediums of experience. In this cases clients not only expect to understand a number of concept and idea but also they want to carry out at least two work simultaneously: Designing and learning design. In addition, clients must present and defend ideas, establish personal relation with counsellors and friends and learn new techniques and skills (Sachs, 1999). As opposite to an opinion which is prevalent even today, architects, like scientists, are educated intuitively[2]. They are encouraged to develop penetrating powers of observation and to see relations between various things that other people are inclined to overlook (Linzey, 2001).

Thus an uniform teaching and research condition of traditional disciplines such as mathematics, physic etc. can't be applied in education process in studio, even though they were applied in these fields since hundred of years. In addition, modern architectural movement effects the will to scientification of design, in other words, in the course of reaching a product as such, it influences definition of architectural product and controlling both design and designer. Here we observe a desire of modern movement to bring forth its products on the base of objectivity and rationality. It wants to use values of science both in the science and art. Cross (2001) discussed three different approaches in order to explain the relation between science and design and claimed that scientific design, design science and a science of design are different things. He states that design science proposes a systematic approach, meanwhile a scientific design leads to develop an understanding of design through scientific methods of research. It required to be explained by the mixture of intuitive and non-intuitive design methods which are based on scientific design introduced by scientific approach. Thus the studio medium in which design is taught, can not explained only as an process that can be planned beforehand by the perspective of scientism. By the term "reflection in action", Schön (1985) defines studio education as a personalised process and says that a client need new skills in order to educate himself. Accordingly, when they don't know what it is, they learn this new skill in the action without knowing previously what they did. Thus in order to understand the fact and education of design, a special world-view is necessary, which is not only materialistic and positivistic but also agnostic and dualistic (Findeli, 2001). Woods (1992:78) explains this issue by a quotation from Einstein which is related with his approach to development of science.
"Now we know that science does not develop only with empiricism, in scientific speculation, we need free creativity which verified as "a posteriory" by experience and utility…"

It is obvious that from the point of view of design science, the way for obtaining knowledge in studio should be different from that of the scientific design. Habraken (1997) asks a question about "the base of knowledge" which goes beyond the necessity of high professional quality of an architect. He states that it is impossible to assume a common base for knowledge and that this common base is lost especially today. Thus once again knowledge must be produced in studio. In addition, Schön (1985) argues convincingly that the knowledge base is not enough by itself. Knowing-by-doing is gained by going beyond it. Because, as it is mentioned

above, this is a dynamic process of knowing rather than static amount of information. Knowledge obtained in this process isn't taught, in contrary it is produced. This knowledge can be obtained only in the course of doing or action. For this reason, similar to the school described by Dewey (1939), studio is a place in which client obtains the habit of searching his way of behaviour in life. In other words it does not give knowledge but provides the habits of thinking for this purpose.

Uraz (1999) states that a designing thought appears in two different way. First one is rapid, indifferent to the details, wholistic and shows abundant alternatives. However, second one is reserved, interests to details and parts and develops gradually. First group uses perceptions, scrutinise memory and consciousness, so that it encourages creativity as playful and joyful element of architectural design. It is claimed that as contrast to the first one, second group represents serious, rationalist aspects of architecture which targets to achieve solution and that through such processes which insists on only one aspect of architecture, it will be impossible to make successful designs. He stresses that those approaches which continuously search new methods, will cause uniformity in the design process, by insisting on one aspect and neglects other one which is playful and joyful. In this sense, Schön (1985) defines design as a "visual and verbal play" which is similar to Wittgenstein's thought "play of language"[3] according to which learning of a child does not limited with learning of rules but it take places in a context or in a play shared by child and trainer. In a studio of architectural design this play or designing activity occurs basically through an interaction between client and counsellor. By servicing to appearance of meaning, this medium of interaction may create possibilities for individuals in order to express themselves. This possibility appears in;
- Client's consideration about design and his practice.
- The counselor's way of interpretation of a certain product and/or the client -critique of design-.

From here an interpretation may be considered as necessity and a problematic. Problem originates from the difference between redaction and critique. Redaction is a close ended process which begins with determination of a situation as false and finish with expressing the truth, so mistakes are corrected. In this condition, that which is understood is the statement of the counsellor. For example, it a similar process to "2 and 2 is 4". While critique is an medium of interaction in which there is no right and no wrong. In critique exists an interpretation which leads to meaning. According to Gadamer (1976), interpretation, as essence of prejudge is a partly reasoning of interpreters. Prejudges come from our previous experiences and effective historical consciousness. For example, we understand a design through our terms. Understanding requires a projection process. We enter into any condition with some expectations (Coyne and Snodgrass, 1991). That expression of each idea is an interpretation. Hence what is essential in this case is giving opportunity to the client so that he can make interpretation; in other words as different from the redaction, interpretation should not be forced by counsellor.

In this point, also the quality of counsellor, his aspect which is related with design, namely designer will inevitably become important. But it must be kept in mind that there is a difference between to be a successful designer and working for design practice and teaching design to others. A counsellor approaches to a building or a medium according to his own system of value when he makes design of it. But in the course of teaching design, he is face-to-face with clients coming from various systems of values. In addition, design is an activity which is carried out alone. While teaching to make a design is an experience which is performed in interaction with an other person and together with him. In this case to be a good designer is a necessary condition to be a counsellor but it is not sufficient. Teaching of design requires different information and skills than making it. Coyne and Snodgrass (1991:131) list these skills as follows:
- Skills in dialogue as both designer and adviser,
- Skills in responding to design dialogue with appropriate design actions,
- Developing a critical vocabulary for discussing design problems and ways of designing.

In addition, recent studies shows that education in studio teaches to the different persons some different things. In terms of architecture and design there are essential differences between counsellors. This fact is proved by great variety of content and method of studio education from different institutions and even by different counsellor of same school. However, it is possible to determine some characteristics of studio which

don't change from one school to other and from past to present. Uluo lu (1990) summarises these characteristics as follows:

- Design studio is an essential parts of architectural education and in the whole program it has the most weighted part.
- Whether in studio of a master or of a school or elsewhere, design is learned by making design.
- In a design studio, face-to-face interviews and critiques are the basic forms of education.
- Conductor of a project plays most leading role. Information in terms of both design and ways to make design are not obtained from books but conductor.

Counsellor

Teaching to make a design requires different information and skills than practicing it. Teaching design is not simply to show designing. Again, to be a good designer is a necessary condition for to be a good counsellor but insufficient for this purpose. Teaching and practicing are different thinks in terms of design. Also here it is proper to say that finishing academic promotions is not enough for to be a counsellor.

Because of its above mentioned characteristics, design studio is based on counselor's experiences considerably. In studio, main source of information is counsellor, since he prepares a medium. A certain idea is true for studios as well, according to which knowledge can't be separated from believes and values of those persons who produce it (Kuhn, 1970). In addition, it may be said that "number of designer -client and counselor- is equal to the number of viewpoint of design." But when we said that there so many point of views, it is also possible to say that "in order to produce and to exist themselves, they have a common way of behaviours." In general, a double structure which appears as client and counsellor, allows transformation of studio critiques to dialogue and services to the creation of meaning. Thus as stated by Gadamer (1977), phenomenons of meaning and understanding, appears as an endless and unlimited medium which includes universality of human linguistic and all other things. Plato was right when he was claiming that every person who observes object in the mirror of speech would be conscious of their complete and perfect truth. Components of such a speech are explained by certain terms of greek thought such as pathos, logos and ethos (Boudon, 1999): Pathos is an intense emotion, experienced by the subject who perform the speech; logos is content, object and rational aspect of a speech, ethos is the character of the speech which is trusted.[4] Results of this speech or knowing-understanding seen as if clearly visible. But indeed they couldn't seen beforehand. They become meaningful only after entering into the medium of intersubjective understanding. Thus counsellor must endeavour to create an intersubjective medium of understanding; in other words to create dialogue during studio critics. For this reasons, consciousness, responsibility, expression, understanding feeling of others, thinking himself as an other person and as equivalent of these concept, ethics and empathy become important for client in terms of understanding and expressing himself. But they are also important for counsellor, since they allow him to understand client and to help him for understanding himself.

In individual cases, efforts to determine duty of education and behaviours of counsellor are very different in terms of philosophy and pedagogy. However, we find a correspondence between them principally in two point:

- In studio education it is necessary to pursuit ethic purposes. Because, at last resort, both content and method of education are determined by ethical and normative understanding. Here, duty of the ethics is to remind continuously that understanding and mentality of a certain age can't be fixed dogmatically and that in contrast, it must be open to new and better determinations which are proper to the honour of humanity by creating a critical distance between them. Unchanging purpose of ethic is to form independent man who respect his freedom rather than to create a human being who is trained and who obeys and practices some orders without criticising them (Pieper, 1999).
- This purpose of ethic based on a man who makes free himself for realising his action and assume his responsibilities. Thus it determines the function of counsellor considerably. Counsellor must support flourishing freedom of the client and his liberalisation process by transforming himself to a device of this

process. In other words, studio will not be a process of brainwashing, in spite of this counsellor will consider the client as an adult and motivate him towards realising this aim absolutely.

From here that question may be asked: what is the role of counsellor in this studio which requires an architectural design education that allows not only to learn the right of philosophy, the right of thinking but also appearance and discovery of other ways that are not included yet in tradition of thought?

Studio Critique

As stated by Kant (1938):

…Ich muss Gegenstaende meines Denkens haben und sie apprehendieren denn sonst bin ich meiner selbst unbewusst … denn ohne das waere ich gedankenlos selbst bei einer gegebenen Anschauung … ohne zu wissen das[s] ich bin.

" I must have objects of my thinking and apprehend them, otherwise I can't conscious of myself... Because, without this I will be thoughtless even when an intuition or perception is given to me; … without knowing that I am."

Design opens a field of expression to the designer, by which he exists. Because as creation of something which is non-existent previously, that which is expressed is also an idea of designer about the design. This point of view requires an open-ended search and a medium of thinking in order to develop a background of design. Hence, at first, designer must try to understand himself. In the process of teaching to design, client acquires an habit in order to understand himself which is possible only through an empathic medium in which designer can expresses himself openly. For this reason, designing, in other words obtaining the object of thinking occurs former and/or later through speech -language- and through a "dialogue" between client and counsellor. As an ideal condition of interaction between them, dialogue allows to understand the significance of a special view which regards critiques as an art, since this ideal and effort to reach it, hints at various meanings of designing. From this point of view two considerations become important in a study.

▪ Considering an interaction between client and counsellor and owing to this a design as an wholistic activity.
▪ From this point of view trying to define and to explain a different model of critiques.

As stated also by Sennet (1999), in vibrato, the touch of a cellist must be in just correct place in order to create tone which is targeted to express. In a similar way, an interaction between client and counsellor must create an medium of experience and freedom which allows correct touch. By knowing capacity of his instrument much better, a cellist can approach to be a master just as by observing himself and his client a counsellor can develop design and ways of design. Intuitions can be expressed and consequently becomes meaningful only through the freedom of medium so that meaning can allow development of a dialogue by including interpretation.

Dialogue may encourage to the unity of intuition and logic, in other words, to the interaction between right and left brain so that they work as a whole. By intuition metaphors becomes possible, while logic allows to the rationalisation of metaphors. Both of them may be possible by thought and by idea, that is, by language. As stressed by Berk (1996), language takes on both known and unknown, its essential freedom is discovering and holding unknown. This walking, namely to lean on metaphors is essentially a process towards the formation of meaning. In other words, it becomes colourful by the dance of metaphors and act of knowing occurs as a result of this process. Learning is created by the application of what is known and connecting its relations. During formation of meaning, process of understanding appears as another important fact. This may be seen as a process which includes learning, perceiving, inquiring and using (Kuryel, 2004). Hence, unity of the logic and intuition which encouraged by a dialogue may allow to the formation of ideas and to reach a mutual consciousness which is meaningful for both client and counsellor. In addition, we can say that "metaphors which are created in the medium of dialogue and particularly ethic-esthetic establishments[5] that are formed as a result of an empathic relation, may allow to client rationalising knowledge which is peculiar to him."

In this study, dialogue is considered in a concept which allows to evaluate architectural design from different aspect, and which does not limit design in certain forms. Interpretation or ability to make interpretation can

occur only in such a manner of understanding. Hence, as it is considered in this study, dialogue essentially leads to find out a new knowledge. During a dialogue it is possible to look object and the subject of design - client- from distance, yet this distance doesn't allow to create a gap between subject and his work. In this process, the main duty of a counsellor is giving responsibility to the client in terms of awareness of design so that he can be aware of what and how he design. As a result of this, he can evaluate and defend his design. In this case, evaluation is an ability of thinking in a system of values, a way of establishing relation between values and assuming responsibility for chose. It is observed that a client may look his work much more critically when his awareness in terms of his design increases (Arıda , 2005). Essentially, in this case, counsellor understands what is expressed by client and hints that he understood it. He evaluates his design by finding out universal values in it. Thus "In design, a design approach which is carried out by client consciously in his subjectivity is required. In other words, he must present an idea originated from himself so that this design has an universal value and become ethic- esthetic one".

As stated by Uraz and Yıldız (2004), counsellor inevitably conveys his values to the client and this is not a mistake at all. However, if these values based on only personal experiences of application and depending on this, if they are presented to the clients as some rules and prohibitions, then they can become a doctrinal device of pressure for the formation of client's ethic- esthetic values and can effect all the career of candidate of architect. In this case, main purposes are introducing to the client variety of ethic-esthetic values, informing him about the existence of various values objectively and so making contribution to him in terms of the formation of his values.

As an ability of a person to understand feelings and thoughts of others by the way of understanding and being conscious of his own feeling, empathy, first of all, services to counsellor for comprehending himself. However, it also helps to understand client and his action, that is, his design. In this case, connection of the object of design with subject allows consistency and responsibility so that it may contribute to the liberation of designer. Thus critique approaches to be a meta-critiques (Figure 1). Meta-critique includes dialogue as an ideal way of reaching to it, but indeed in itself it is not a dialogue. In meta-critique, an effort through which expressions create a dialogue, mainly belongs to the counsellor. Because, he also prepares the medium. Here, dialogue essentially does not appear as a necessity for an interaction between client-counsellor. However it is obvious that making efforts to establish a dialogue is an important and required thing. But when dialogue is impossible, possibilities of speaking and communication can be found by this effort in some different channels. Because dialogue can not be accomplished by counsellor himself, rather it must be understand as a collective activity. Now, it must be keep in mind that creating a design partnership between client and counsellor is only possible through certain a way in which client should be conscious of his deeds and desires to carry out something. Counsellor invites client into this medium, since he makes an effort to create dialogue. When he can not establish a dialogue with client, it may be useful to do it by himself, even expressing this fact frankly may be an useful attitude in order to forming a partnership.
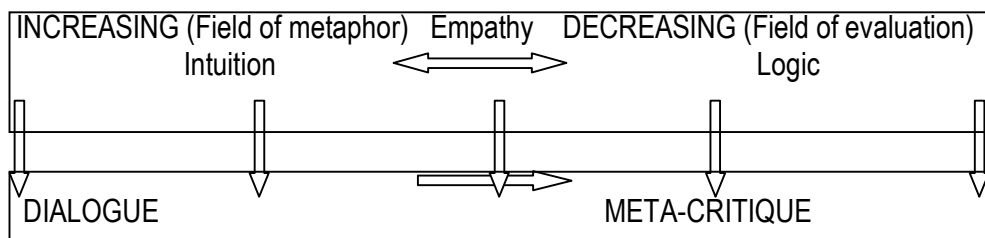
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INCREASING (Field of metaphor)   Empathy   DECREASING (Field of evaluation)
           Intuition          <========>              Logic



                                    ======>
DIALOGUE                                     META-CRITIQUE
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Figure 1. A proposal for meta-critique (Arıda , 2005).

A meta-critique which interprets architectural design, requires different fields of knowledge in order to create a new knowledge. Here, each critique which is a method, does not present knowledge of design directly, in spite of this it creates a large field toward a whole in order to find this knowledge. Counsellor who should prepare the medium in which this field will be discovered makes an effort to form such a medium. A design critique, as such, takes place in this medium and tries to reach client's himself through meta-critique.

Counsellor reaches to client himself through meta-critique. In this process he can use either visualising methods such as preliminary sketch or verbal ones. According to the observations (Arıda , 2005), in this medium a client feels himself in peace, relaxed and free and for this reason, gradually he begins to betray himself, since development and learning are the aim of such a medium. Counsellor takes place in this medium as a partner of the client and he is responsible for him. This is a conscious behaviour which goes beyond all methods. As stated by Goethe, this consciousness means awareness of these facts: A word without method leads to daydreams; a method without essence leads to pedantry; a formless subject leads to tedious knowledge and a form without subject leads to an empty deception.

Conclusion and Proposes

What is essential in a critique is to develop a consciousness in a client. This, if we speak with philosophical terms, develops only by ontologic confrontations with cases. This medium of learning is created epistemologicaly and axiologicaly by counsellor. First of all, such a learning occurs through a response to the produced work, that is, it is accomplished critically. Client is criticised by means of his project and in this course which targets on the understanding of client's intention rather than on what he did or didn't , an approach becomes important (Uraz and Yıldız, 2004).

It may be supposed that a medium of communication which grows around the picture of what is intended and aims at to form an empathic interaction between client and counsellor, has following meanings:
- Learning is a spontaneous and creative process.
- An interaction between client and counsellor creates a medium in which most of the problems are solved by them together.
- Counsellor creates an empathic medium, in which client learns some skills such as respecting and sharing feelings of an other person and listening him carefully.
- Counsellor is completely honest and plain. He conveys these features to the client.
- Freedom, as the essence of thinking together, is build on an ethic-esthetic base.
- Mind has set free itself from conditioning and it is endless. Counsellor cleanses both his own mind and other's from conditioning.
- Awareness includes sensitivity and sensitivity embraces looking, listening and deeply understanding the ascent, ton and inside of words -without ceasing to listen them-.
- In a studio, discipline means learning rather than obeying. Learning is a process of knowing, so it is critical one. Object of design is grasped by a subject which makes design, so that the power of making is animated. In this sense, critique is the beginning of unification of object and subject. It tries not only to find out and to analyse truth behind a fact but also to understand how it is build.
- In terms of interaction between client and counsellor, meta-critique becomes important in order to develop existing qualities of client and to use them consciously.
- If we hold client as an object of design, then meta-critique which interprets his expressions in search of a common language, contributes to the formation of a concept of partnership.
- As a result of the concept of partnership, dialogue which is purposed as an ideal condition of meta-critiques, requires remaining open to different concepts.
- Studio is not a working place but it is rather a medium in which clients is accepted to the culture of architecture. Very few client can meet completely his requirements in studio without experiencing difficulties and dilemmas. Process of design includes obstacles, uncertainties and as expressed by Sachs (1999) "stuckness" which exist in the nature of this process. Meta-critiques allows to understand and to solve these stuckness.
- Client and counsellor continuously try to impose a clear and logical meaning to the situation of designs. In this sense, a method of solution for uncertainties is critical. Subjectivity of the design which is transformed to objectivity in this process, requires inspection of uncertainties, hyphothetic and general conversations.
- Important role of counsellor in a meta-critiques includes not only creating uncertainties but also decreasing the rate of them and discerning results of the decisions which are taken under the condition of uncertainties.

- According to this point of view, education of those person who will be counsellor in the studio education, becomes an important issue. In the education of counsellor, above mentioned attitudes and approaches should be considered and theories which provide a background to them must be known. Thus new mediums may be created in order to provide existing counsellor some possibilities for renewing themselves.

An interaction between client and counsellor allows to experience more extensive and rich process of a design activity. Reasons of this can be list as follows:

- Activity of design is performed by means of expression, especially by speaking. Considering some essential characteristics of design processes such as the mutual interaction of variables, the limitation of proposals, evaluation and insisting on some special points are important in terms of some strategic decisions. Designers use findings obtained from previous experiences in order to make speculations about new design solutions. They talk about complex scenario of design at length and think about more extensive and complex experiences of proposals.
- Design is neither alone an activity of intuitions nor of logic but it is an activity of wholistic creation which includes both of them.
- Many decisions of design include limitations and contextual conditions in design process. Hence, methods of design must clearly explain conditions and contextual limitations. Thus, this methods provides concrete solutions to certain problems. In addition, they can give proposals providing various ways to discuss personal values and different purposes in a design.
- For considering design in terms of the counsellors' quality, it may be useful to insist on two communication models: Structuralist and metaphorist (Peng, 1994). In a critique structural model stresses the parts. Having information about this parts is important for the counsellor. In this case there is no field of metaphor. Therefore knowledge has already been reduced. Design goes on through the joining of these parts. Design is built from parts to whole. Thus some basic devices such as drawing and models are demanded from client. Since they are regarded as most important element of making a design and it is performed in a certain order. While metaphorist forms the field of knowledge as metaphors. Therefore whole has a priority in terms of this critique. Knowledge is built from whole to parts. In this case, it isn't important for client whether he knows or not a particular knowledge. Because he does not need it in order to form a field of metaphor. This knowledge is gained in this process spontaneously. When a client completes design, he acquires this particular knowledge as well. He doesn't follow an regular order for making a design and in this case his process differs from the model of structuralist. Because everything becomes a device for making design, their usage are derived from the requirements of process, they are not used according to certain rules. Client is a part of creation.

Notes

(1) According to Kohlberg development stages of the individual ethic is as follows: 1st stage: Heterogenous moral. 2nd stage: Targeting toward instrument/interest, commerce and hedonism. 3th stage: Social contract or individual rights and social utility. 4th stage: Social system and conscience 5th stage: Social Contract and individual rights and social utility 6th stage: Universal principles of ethics (Çiftçi, 2003:61-63).

(2) ... There is no formulation of thinking or programs of reasoning that allows to reach from empiric observation to truth in a shortest way. Between an observation and evaluation of it occurs always a function of brain. n science, creative predictions services to productivity. Routine deeds of science include common sense supported with a strong understanding. It doesn't require deeper and more special inference than our daily inferences. But it is necessary to understand the results that may occur and to notice differences. In addition, it requires a power of will which can resist to the attraction of a hypothesis and which will not deceived by a experience that is carried out inappropriately (Medawar, 1973).

(3) Most important concept of second period of the Wittgenstein's philosophy. Wittgenstein sees an analogy between the usage of language and playing and states that both of them are ruled by a series of rule or conveniences. This rules determine our steps, give permission to some of them and restrict others. Also they judge successful and unsuccessful movements. According to Wittgenstein, each word expressed in a language, each sentences and each movement taking place in a certain game, whether linguistic or real, can be judged in accordance to the rules of related game. According to him, most problems of classical philosophy

occur because of judging some movements and steps in one play of language by the rules of other play (Cevizci 1997).

(4) If I say "two plus two is four", in this case pathos is equal to zero, ethos is related with the image of our counting capacity and logos is dealing with the arithmetical reality of the proposition (Boudon, 1999:59).

(5) Philosophical ethic-esthetic methods (Arıda , 2005:208) such as rhetoric, hermeneutic, discursive, dialectic, analogic, transcendental, analytic appears as approaches both for creation of a field of metaphor and for reduction of knowledge from existing field. These approaches, as evaluation systems, provide free mediums in which each client may show his skills in accordance to his subjectivity. This medium is an medium of equality in which peculiar skills of each client may be evaluated. Ethic- esthetic methods requires particularly empathy. Therefore these methods which are in this case some thing more than methods may evolve to the behaviours presenting subjectivity of client.

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