


Examining Workshops in the Intersection of Formal and Informal Architecture Education: The Case of "Bahar Atölyeleri"

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Abstract: Today, it is known that formal education models alone are not sufficient for the complexity of design education. Thus, these models should be supported by informal methods. In contemporary architectural education, the formal structure is supported by various informal education tools such as competitions, workshops, and panels. However, although it is seen as two different education models, it is not possible to draw a clear boundary between formal and informal education. Because it can be said that today's formal education contains informality and informal education has various formal aspects. In this context firstly, formal, informal, and non-formal education models are examined. Furthermore, extracurricular, and co-curricular activities, which are a part of formal, informal, and non-formal education models, are explained. Secondly, the workshops, which are seen as an informal tool in architectural education, are examined according to their characteristics such as method, subject, actors, organizer, duration, and venue. Subsequently, this article discusses the formal and informal status of workshops according to these characteristics. The discussion is carried out over four workshops with different characteristics, organized by the Department of Interior Architecture and Environmental Design at Istanbul Kültür University under the name of "Bahar Atölyeleri" (Spring Workshops). Semi-structured interviews were conducted with four participants who participated in four different workshops. Thus, it was aimed to discover the formal and informal aspects of the workshops by conducting interviews with the participants.

Keywords: Architectural education, Formal education, Informal education, Workshops

1. Introduction

The word formal is of French origin and it means official; very correct and suitable for official or important occasions. As the opposite, the word informal is used in the sense of unofficially and not following strict rules of how to behave or do something.

The words formal and informal are frequently used in the field of education. The concept of formality/informality, which entered the literature as formal education, can be expressed as received in a school, college, or university, with lessons, exams, etc., rather than gained just through practical experience.

Formal and informal education concepts have been studied extensively in the context of design education. Accordingly, formal architectural education in the existing literature; is seen as all the theoretical and practice-based courses that a candidate architect must complete (Ciravoğlu, 2003). According to this, architectural studios, which form the cornerstone of architectural education, are considered as a part of formal education. Ciravoğlu (2019) defines informal structure as all learning environments except formal institutions (Figure 1). For architecture discipline, she frames these environments with competitions, workshops, and panels (Ciravoğlu, 2019).

However, it is getting harder and harder to specify a clear distinction within architectural education today. In this context, the main motivation of this study is to point out the disappearance or blurry nature of formal and informal boundaries in architectural education. In other words, it is possible to say that today's formal architectural education has become informal or that informal architectural education contains formalities.

This study that focuses on the blurring of the boundaries of formal and informal architectural education will seek answers to these questions: "What are the formal and informal methods used in architectural education?", "Do these methods have the potential to be formal and

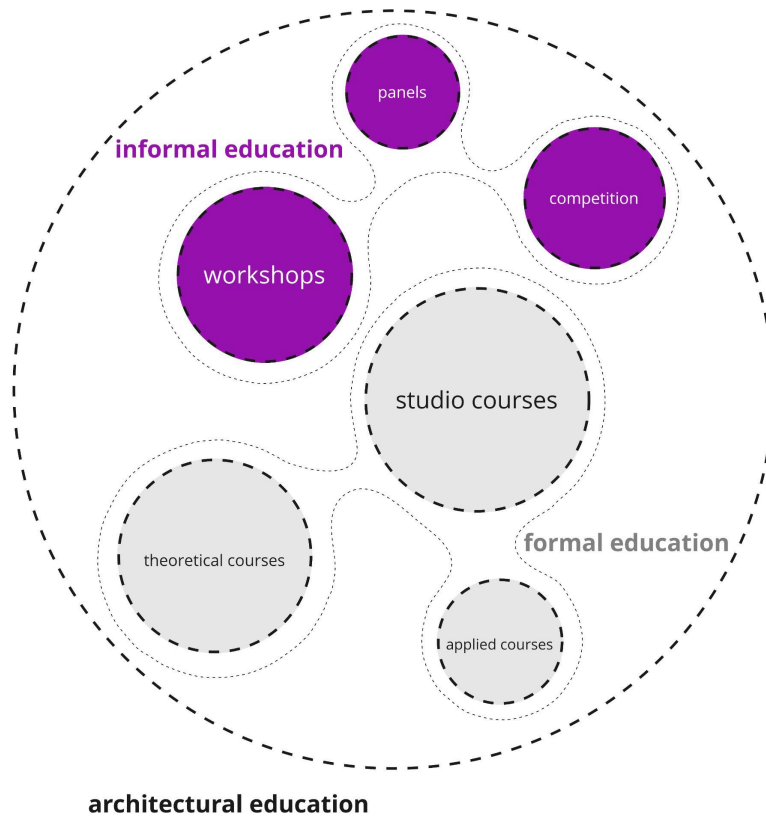


Figure 1: A diagram showing the formal and informal tools of architectural education based on Ciravoğlu's (2003) definition (A diagram by the first author).

informal simultaneously?" and "What are the formal and informal aspects of architecture workshops in this context?". To seek answers to these questions, we will discuss the formal and informal status of workshops, which are excluded from formal architectural education and seen as an extracurricular informal activity supplementing the curriculum. In other words, the main purpose of the study is to investigate the potentials of workshops with different characteristics in terms of formality.

In this context, we will reveal formal, informal, and non-formal education models in the first phase of the study. The equivalent of these educational models in the discipline of architecture will be examined, and supplementary and additional activities to the curriculum will be evaluated. Then, the workshops, which are an important part of architectural education, will be discussed and the workshops will be evaluated according to their different characteristics.

In the second phase of the study, 4 different workshops organized by Istanbul Kültür University in the Spring Term of 2020-2021 under the name of "Bahar Atölyeleri" will be examined. In this direction, semi-structured interviews will be held with 4 different participants of the workshop. The data obtained will be discussed according to the workshop characteristics, and the formal and informal contexts of these workshops will be examined.

2. The Conceptual Framework for Workshops

It is possible to say that the education process, which continues from infancy to adulthood, has three basic forms that interact with each other. Coombs and Ahmed (1980) explain these forms as formal, informal and non-formal education. Among these, informal education is the lifelong process which constructs knowledge, skills, attitudes and insights from daily experiences and exposure to the environment- at home, at work, at play; from the example and attitudes of family and friends; from travel, reading, newspaper and books; or by listening to the radio or viewing films or television by every person (Coombs & Ahmed, 1980). Formal

education can be expressed as highly institutionalized, chronologically graded and hierarchically structured (Coombs & Ahmed, 1980). According to these definitions, while formal education covers the process from primary education to higher education, informal education can be defined as a lifelong process. Non-formal education is any organized, systematic, educational activity carried on outside the framework of the formal system (Coombs & Ahmed, 1980).

It can be said that these three educational forms have different characteristics. These features vary depending on the structure rather than the process of these education forms (La Bella, 1982, p. 163). According to this; characteristic features of formal education; non-formal educational characteristics indicate that the activity must be separate from state-sanctioned schooling yet be pre-planned and systematic and be able to lead a particular group of learners toward some specific goals (La Bella, 1982, p. 163). The characteristics of informal education can be expressed as it emerges with environmental effects, daily takes place, but continues throughout life.

Although these education models have different characteristics, it is not possible to say that they are separate and disconnected from each other in terms of learning process. On the contrary, different teaching styles can occur simultaneously. Accordingly, in practice, formal, informal, and non-formal education should be viewed as predominant modes or modes of emphasis rather than as discrete entities (La Bella, 1976, pp. 21-22). In other words, it is possible to say that formal, informal, and non-formal education models include formal, informal, and non-formal forms.

Although these education models have different characteristics, it is not possible to say that they are separate and disconnected from each other in terms of learning process. Chuang (2021), who defines learning as an "internal cognitive activity because it depends on the structure of one's knowledge", stated that under the concept of constructivist learning theory, "people construct knowledge from activities and

reflections rather than passively absorb information". In other words, learning can take place through one's own experiences or through a social interaction by sharing knowledge. From this point of view, it can be said that formal, informal, and non-formal teaching styles can emerge simultaneously in the learning process.

Avcı (2019) explained this situation as when informality is considered as a way of establishing a relationship, it can be observed that informal education is also possible within the formal structure or informal education environments can sometimes take on a formal character. For example, while it is possible to talk about a formal education for a teacher who gives lectures in the classroom environment depending on the curriculum, peer learning that emerges with the conversations among students can be considered as informal education form. At this point, it can be said that the education style changes according to the perspective of the learner who examines the education process (La Bella, 1982, p. 163). Avcı (2019), on the other hand, stated that the instructor leaves the formal school structure, which is his comfort zone, and gives lessons in a public area where he is more vulnerable as the informalization of the space.

Ciravoğlu (2019) looks at the formal and informal education approach in architecture from a different perspective. Ciravoğlu (2019) stated that in architectural studios, which she defined as a fictional world, students are equipped with knowledge and skills and are prepared for the profession. Also, she defined this situation as the intra of architectural education or the formal structure of architectural education. She expressed the whole reality outside of this fictional world like her professional life as extra of education or the informal structure of architectural education (Ciravoğlu, 2019). With this definition, Ciravoğlu (2019) mentioned that it is impossible to give the essence of education only through formal education. In other words, the architectural education covers both formal and informal education.

In this context, we come across extracurricular activities, which are located in the intra and

extra intersection of architectural education and constitute an important part of the educational experience. Extracurricular activities are defined as academic or non-academic activities that are conducted under the auspices of the school but occur outside of regular classroom time and are not part of the curriculum. Additionally, extracurricular activities do not involve a grade or academic credit and participation is optional (Bartkus et al., 2012). Various sports events, visual and artistic activities, exhibitions, talks, workshops, field trips, student clubs can be considered as extracurricular activities.

Additionally, extracurricular activities are considered outside the formal education structure, as they are restricted as an additional activity to the curriculum by its definition. In other words, lack of an academic credit for extracurricular activities or the lack of a grading at the end of the process causes these activities to break off from the formal context. In addition, the fact that these activities are limited with space and time can distract the formal structure. Despite all this, extracurricular activities are systematized, planned, and organized, which formalize these activities.

There are two types of extracurricular activities in literature; which are namely direct and indirect. While the activities defined as a direct extracurricular is one that is more closely associated with the student's major or program, an indirect extracurricular activity is relatively unrelated to the students' major or program (Bartkus et al., 2012). When we consider this in the context of architecture; we can see direct extracurricular activities for an architecture student to participate in an architecture competition or experience an internship related to his/her profession. The reasons why all these activities are considered as direct extracurricular are about being outside the architecture curriculum, voluntary participation, and staying in academic context even though there is no evaluation in the end. On the other hand, the student's participation in the school's travel club or performing in the school choir can be described as indirectly

extracurricular since it is more disconnected with the academic context.

At this point, a second concept emerges; co-curricular activities. A co-curricular activity requires a student's participation outside of a regular classroom time as a condition for meeting a curricular requirement (Bartkus et al., 2012). However, co-curricular activities are considered directly under formal education as they are part of the student's program. At this point, if internship is considered as a graduation condition for an architecture student, the student's internship activity can be classified as co-curricular activities, but if the student is doing this internship voluntarily, it can be classified as extracurricular activities. Here, determining the position of the internship activity; whether the activity is part of the curriculum or not and the student's voluntary or compulsory participation.

Ciravoğlu (2019) redefines future architectural education in terms of flexibility, adaptability and creativity and says that this can be achieved through informality. At this point, extracurricular activities, which are placed on a ground at the intersection of formal and informal education, undertake an important position. In addition, Yanpar (2018) states that extracurricular activities have the potential to increase students' leadership, organizational, interpersonal, and non-technical social skills such as teamwork (p. 25). Roulin and Bangerter (2013 as cited in Yanpar, 2018) added that students can participate in extracurricular activities to distinguish themselves in a job application from their competitors. Based on this interpretation, it can be said that extracurricular activities, as defined by Ciravoğlu (2019), make contributions both inside and outside of architectural education.

Workshops are defined as short and intense training activities that are organized in different fields and that can bring people from different professions, schools and even countries together (Yürekli and Yürekli, 2004). By another definition, "workshops are short-term learning experience that encourages active, experiential learning and uses a variety of

learning activities to meet the needs of a variety of students" (Brooks-Harris and Stock-Ward, 1999 as cited in Milovanović et al., 2020, p. 8).

Architecture workshops can be defined as a model that complements the existing teaching structure and encourages creative and critical thinking (Milovanović et al., 2020). Architecture workshops can be a part of the curriculum as well as an additional activity to the curriculum. In other words, workshops can be classified as both extracurricular and co-curricular activities. In this direction, while participation in workshops that are considered co-curricular may be mandatory, an evaluation and grading is usually made at the end of the process. For example, "+10 Istanbul Araştırma Çalıştayları" (+10 Istanbul Research Workshop) organized annually by the Özyeğin University Department of Architecture can be considered as a co-curricular event (Hacıhasanoğlu, 2022). This activity which is included in the program of the students and is a compulsory research internship, is seen as a part of formal architectural education. On the other hand, studio-based education, the most common method of architectural education, is characterized by a high level of communication, exchange of ideas, physical modelling, and drawing (Schenkman, 1955 as cited in Milovanović et al., 2020). Architectural workshops with all these features are also very similar to studio education. In this context, architectural workshops can be considered as the most common extracurricular and complementary activity type (Milovanović et al., 2020). In addition, these activities, in which participation is based on volunteerism and there is no assessment and grading at the end of the process, are seen outside of formal education (Figure 2).

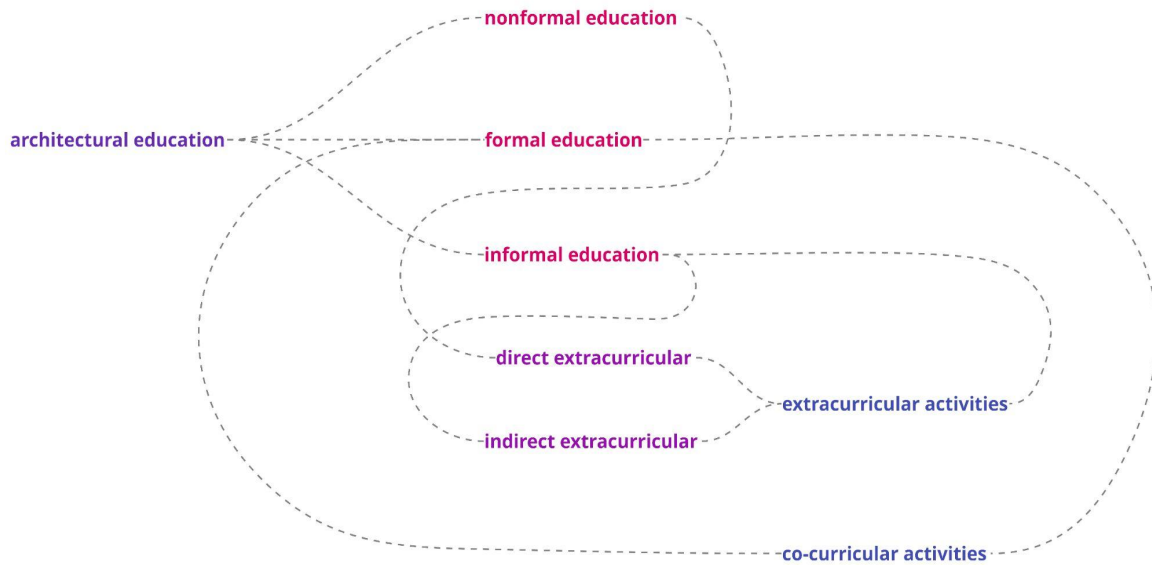


Figure 2: A diagram showing the conceptual framework of the article (A diagram by the first author).

Ciravoğlu (2003) classifies the workshops, which can accommodate different situations, according to their method, organization, actors, subject, and duration/venue. According to all

these classifications, workshops can take on formal or informal features (Figure 3).

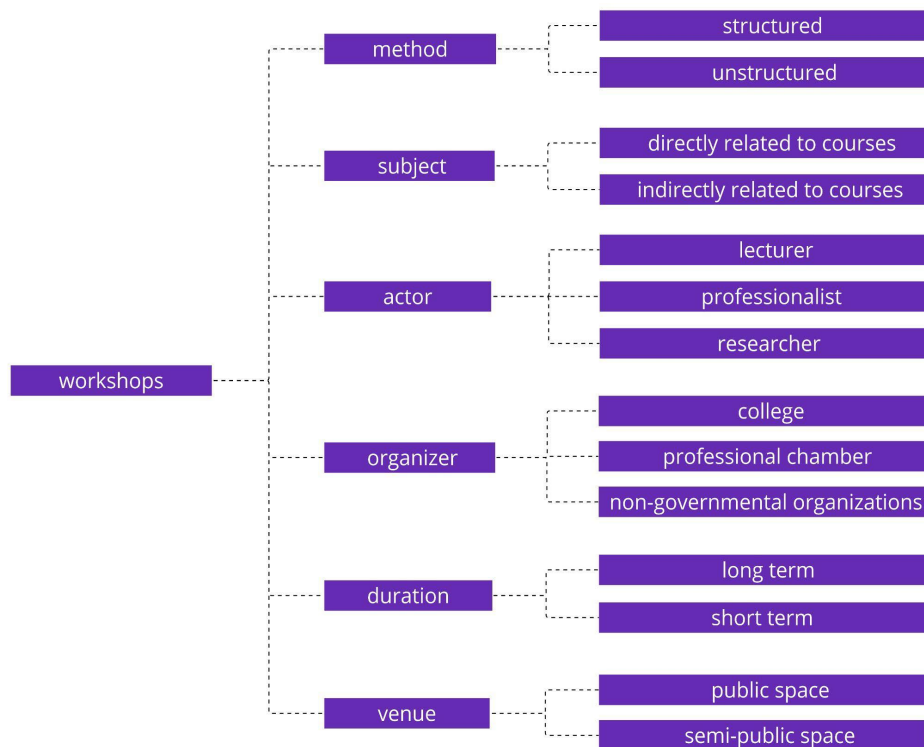


Figure 3: A diagram showing the components of workshops based on Ciravoğlu's (2003) definition (A diagram by the first author).

Two different methods appear while conducting the workshops. First, these are the workshops where the process is planned and structured and this flow is followed throughout the process and at the end of the process. In these workshops, outputs are produced with limited tools. Secondly, these are the workshops where the flow is shaped according to the participants, although the main structure is clear. In these, products are made more freely and the process is more ambiguous and is shaped according to the participants. In Ciravoğlu's (2003) study, these workshops, which are examined with and without scenarios, can contain formal and informal features according to their methods.

According to their subjects, the workshops can be seen in two different ways as those who directly relate to the course and those who indirectly relate. Accordingly, the subject of the workshops that directly relate to the discipline may vary depending on the educational issues of the relevant period (Ciravoğlu, 2003). In addition, participants in this workshop can be expected to have sufficient knowledge about the subject in advance. If there is no such expectation, a briefing on the subject can be given at the first stage of the workshop. The direct or indirect relationship of the workshop with the discipline plays a significant role in defining the workshops as a direct or indirect extracurricular activity.

Third, the actors of the workshops can be discussed. It can be said that the workshops have two different actors, namely the participants and the facilitator(s). One of these actors, the facilitator (s) can be a faculty member of a university, a researcher or a professional from within the sector, or it can be a professional person from another discipline. This position of the facilitator affects whether the process is formal or informal. At this point, Ciravoğlu (2003) says that there is no formal relationship with the director in architectural workshops and that the project does not have to be appreciated by the facilitator and describes the workshops as a free environment. The other actors of the workshops can be a university student, a researcher, or a practitioner. Yanpar (2018) states that people who are common to or

interested in design research, ideation, thinking and methods such as designers, design students, people from business participate in design workshops. In this direction, the position of the participants, who are another actor of the workshops, in the discipline affects whether the workshops are formal or informal.

As an organization, workshops can be organized by official institutions such as universities, as well as by various non-governmental organizations and professional chambers. Ruohoi (2016) stated that there are mainly two design workshop models for colleges: one is held by some colleges on the occasion of the academic meeting opportunity, and the other one is held by creative industrial parks or creative corporations (p. 778). Accordingly, the positions of the institutions or organizations that organize the workshops cause the workshops to gain formal or informal characteristics.

Finally, the duration and venue of the workshops can be mentioned. The duration of the workshops varies between one day and three weeks (Ciravoğlu, 2003). In this context, short-term workshops differ from formal education, which consists of certain periods. In terms of venue, workshops can be held in a semi-public space such as a university's atelier or classrooms, or in a public space such as an urban area. The publicization of the place where the workshop is held also affects the formality of the event.

3. An Intersection: The Case of "Bahar Atölyeleri"

"Bahar Atölyeleri" is an extracurricular event organized by Istanbul Kültür University, Department of Interior Architecture and Environmental Design in 2020-2021 Spring Semester. The event was first launched on the website and social media accounts of various platforms such as Arkitera, Mimarizm, Yapı Dergisi, until February 21st, 2021, to accept the workshop proposals that will be held online by the facilitators of different design and art disciplines due to the COVID-19 pandemic.



Figure 4: "Bahar Atölyeleri" call poster for the facilitators (URL-1).

In the call text (Figure 4) for the facilitators, the workshops were evaluated both as an informal education and as an experimental education approach. In addition, the call text also states that workshops support formal education. In other words, although the workshops organized take place in an informal context, this event takes place at the intersection of formal and informal education. For this reason, "Bahar

Atölyeleri" is a potential example for answering the research questions of the study.

It was decided to organize 11 workshops within the scope of "Bahar Atölyeleri", among the workshops proposed by different facilitators until February 21st, 2021. The subject, content and method of these workshops are left entirely to the facilitators. In addition, the quotas,

istanbul kültür üniversitesi | iç mimarlık ve çevre tasarımı bölümü | bahar atölyeleri



Figure 5: "Bahar Atölyeleri" call poster for participants and posters of 11 workshops (A poster by the first author)

duration, and dates of the workshops are left to the facilitators, provided that they are limited to the months of March, April and May.

Announced on the Department's Instagram account and on CATs the official distance education platform, the "Bahar Atölyeleri" were opened only to the students of Istanbul Kültür University, Interior Architecture and

Environmental Design Department (Figure 5). A total of 112 students participated in the event, which was open to applications between 11th-17th March 2021.

All 11 different workshops were organized online by Istanbul Kültür University (Figure 6). The duration of the workshops varied between one and two days. In this context, while the

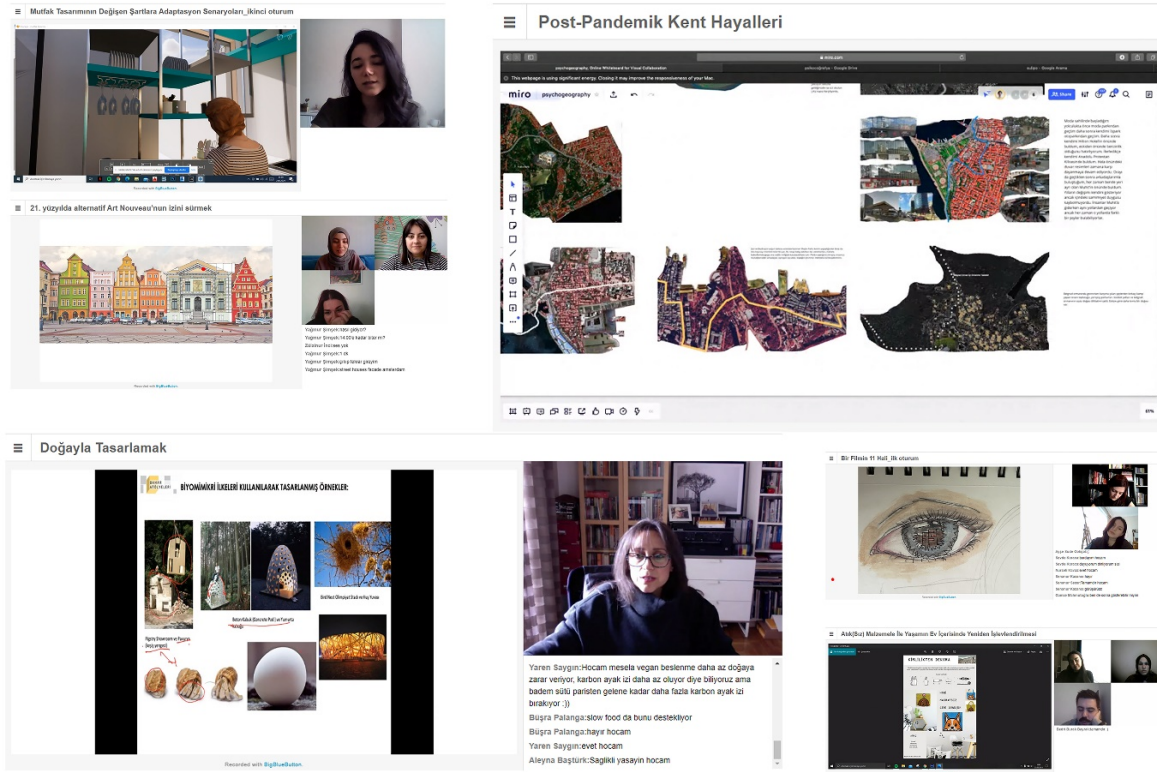


Figure 6: A collage of online workshops held as part of the "Bahar Atölyeleri" (A collage by the first author).

workshops had similarities in terms of organizer, duration, and venue; they differed from each other in terms of method, subject, and actor. Semi-structured interviews were conducted with one participant from four workshops. The person to be interviewed was randomly selected among the participants who attended the workshops.

The questions in the interviews were prepared with reference to the classifications made for the workshops in the literature section of the study. Accordingly, the questions can be categorized into five basic groups.

First of all, the participants were asked general questions about the workshops and their motivations for participation. According to these questions; Participant 1 defined the workshops as the process of "coming together,

socializing, producing together" and considered them as extracurricular activities. In addition, participant 1 explained the reason for attending the workshop was because the instructor requested. Participant 1 said that he showed himself to his teacher by using his workshop preference in favor of the workshop conducted by his teacher, who made attendance mandatory. Participant 2 stated that he voluntarily participated in this workshop due to his interest in the history of art and architecture. In addition, participant 2 considered the workshops as an extracurricular activity, saying that she saw them as a hobby. Participant 3 stated that she participated in this workshop by making a common decision with their friends. Participant 3 said that she did not see the workshops as an extracurricular activity because she used the cumulative knowledge she learned at school. However, she added that there

was no grade anxiety in the workshops and that participation was on a voluntary basis, adding that it was different from the classes. Participant 4 stated that she attended the workshop with the motivation of receiving a certificate at the end of the workshop and added "I do nothing during the pandemic period, at least I wanted to attend a workshop and write it on my CV".

The workshops were first discussed according to their methods. Accordingly, all participants stated that the workshops had a certain flow and this flow was shared with them. In this sense, it can be said that all workshops were pre-structured. Again, all participants stated that the representation tools and methods used throughout the workshop process were left to the participants. Participant 3 expressed that "all the decisions were left to us during the production, there were no limitations such as having a concept poster as in studio lessons". Participant 4 added that there was no grade anxiety in the workshops, and accordingly, the facilitator left the participants free. Similarly, participant 1 added that the criticisms she/he received in the workshops were more constructive and therefore she/he was more comfortable during the workshop process. Participant 2 said that in this process, unlike the project courses, they did not experience situations such as getting their work appreciated or approved.

Secondly, the workshops were discussed according to their subjects. The workshops that participant 1, 2 and 4 attended were directly related to the discipline of architecture and started with a lecture. The workshop attended by participant 3 indirectly establishes a relationship with the discipline of architecture. In this direction, participant 3 said that "our workshop topic was not a grounded subject like our studio topic, it was a more subjective work" and said that the facilitator release them free. Participant 2 stated that there was a subject about Art Nouveau within the scope of the workshop and that this subject was also explained in formal education. When comparing these two lectures, participant 2 stated that she had exam and grade anxiety during formal education and noted that she took

notes on everything her teacher said during the lecture. On the other hand, participant 2 added that she focused only on the visuals during the presentation at the workshop, as they would produce a visual composition within the scope of the workshop. Participant 1 said that he had the idea of designing an industrial kitchen while attending the workshop. However, he stated that he designed a residential kitchen by moving away from this idea, since the lecture in the workshop focused directly on the residential kitchen. Participant 4 said that the lecture given in the first stage of the workshop was directly related to the work they made and stated that they would not have been able to produce it if this lecture had not been made.

Thirdly, the workshops were opened to discussion according to their actors. The participants were asked about their relations with facilitators. Accordingly, participant 1 stated that his facilitator was also an instructor from whom he took lessons. Participant 1 explained that "we had a lesson with our facilitator the next day, an event we experienced in the workshop, the failure of the process or a mistake we made could have caused our teacher to prejudice us against us in the lesson" and said that this situation limited him. Participant 3 said that its facilitator was a research assistant at the university. However, unlike participant 1, participant 3 said that it was a positive situation to work with a facilitator she knew. Participant 3 summarized "I knew our facilitator, I knew her/his approach and reactions, I would be more afraid to work with someone I do not know, even while choosing elective courses, I am hesitant to take lessons from someone whose name I have never heard of". Participant 2 evaluated the workshop environment as friendly, saying that she saw the facilitator as close to her, since she was close in age, and she was not a lecturer at her university. Participant 2 also stated that she would have been more cautious and attentive if she had attended a workshop organized by one of her teachers.

Fourthly, the workshops were examined according to the organizing institution. However, since all the workshops were organized by Istanbul Kültür University, the

workshops could not be compared within themselves. Despite this, participant 4 stated that "it is important for me to do a quality job, even if the workshop was organized by another institution, nothing would have changed". Participant 2 said that it is an advantage to attend the workshop organized by the institution of which she/he is a student and added that she/he knows that she/he can get help from the university and the department in every subject related to the workshop.

Finally, questions were asked about the duration and venue of the workshops. According to this; participant 3 stated that a group was formed from an online messaging program prior to the workshop and that they agreed on the workshop time together. Participant 3 commented that "all the decisions regarding the workshop were left to us, we even set the time". In this sense, participant 3 emphasized that the workshop he attended was different from the project course and was freer. Participant 4 stated that the workshop period was extended because there were participants who could not complete their studies.

In addition to all this, participant 3 said that the studios continued for 14 weeks and after a while they got overwhelmed. Participant 3 described the workshops as shorter and more exciting. Similarly, she added that the limited time in participant 2 made them more productive. Participant 1 stated that they work more intensively due to the limited time and thus they are more productive. However, participant 1 said that the limited time prevented the final product from reaching sufficient maturity and considered this situation as a disadvantage.

When the workshops were analysed spatially, participant 2, 3 and 4 of the participants evaluated the workshops conducted online due to the COVID-19 pandemic as a positive situation. Participant 2 said that "I was involved in the process from my own home, I forced myself to do better because I knew that I was always alone" and said that being away from the workshop environment made her/him more productive. In addition, participant 2 stated that they could not see the work of other participants

during this process. Participant 2 evaluated this situation positively and said that the participants were not affected by each other. Participant 3 explained that "if we had attended this workshop at school, nothing would have changed, even being at home made us more comfortable, we can leave the computer whenever we want". Participant 4 said that in this online process, her facilitator could not be very involved in her work and thus improved her own working method. Participant 4 thinks that in this way, she has done a more qualified job. Despite all these comments, participant 1 said that there was no cooperation and discussion environments during this workshop and evaluated this online workshop as a negative side.

4. Conclusion

As a result, according to Ciravoğlu's (2013) classification, the workshops were classified under five main headings. Accordingly, the four workshops organized within the scope of "Bahar Atölyeleri" were evaluated as follows:

The workshops were first examined according to their methods. According to this, it was observed that all workshops were pre-structured by the facilitators and this flow was followed throughout the workshop process. In other words, it can be said that the workshops have curriculum-like contents. Having a specific content/curriculum leads these workshops to have formal characteristics. However, as almost all participants stated in the workshops, the fact that participation is on a voluntary basis, no grading or approval of the facilitator places the workshops in an informal context. However, although it is not a compulsory event, the participation of some participants in the workshops due to various obligations formalizes this informal situation. Again, releasing the participants during the workshops and leaving the representation language and tools to the participants are not the situations that we encounter in formal education. In this context, it can be said that these workshops carry both formal and informal features as methods and processes.

Secondly, when the workshops are handled according to the subject, it was seen that the workshop, which did not have a direct relationship with the discipline, was far from the formal education structure. However, it can be said that the other three workshops that have a direct relationship with the discipline have informal characteristics. According to the statements of the participants, we can see that the lectures made in discipline-related workshops were different from the lectures made in formal education. The lack of grading and exam anxiety of the participants during these lectures informs these lectures. Therefore, we can argue that all workshops have more informal education characteristics in terms of their subjects. In addition, it can be said that these expressions directly affect or even limit the productions.

Thirdly, a review was made according to the facilitators, who are among the actors of the workshop. It can be said that the facilitators play a significant role in the formal and informal character of the workshop. The participants who attended the workshops organized by their course instructors stated that the workshop process had parallels with formal education. On the other hand, the fact that the facilitator is out of school makes the workshop more informal. However, it cannot be said that this is the only criterion. In this context, the academic title, age, and perhaps even gender of the facilitators affect the relationship with the participants. In summary, workshops gain formal and informal features according to the characteristics of the facilitators.

Fourthly, when the workshops are examined according to the organizer; although the organization of all workshops by a formal institution such as a university affected the character of the workshops, the inability to make a comparison between different workshops prevented reaching a clear finding.

Finally, one can say that the workshops, which are considered as duration and venue, have informal characteristics in terms of duration. Some of the participants said that the start and end times of the workshops were changed, and

the duration was extended. In this direction, it is known that such flexibility does not exist in formal education, which covers a period of 14 weeks. In other words, the fact that they have a more flexible structure in terms of time brings informal features to the workshops. In addition, it can be said that the workshops held in limited times make the participants more dynamic and more productive. In this sense, the prolongation of the time generally causes students/participants to get bored with the study.

Workshops held online within the scope of COVID-19 measures were evaluated positively by the participants. The participants stated that participating in the workshops from their own home environment caused them to work more comfortably. From these statements, it can be said that the fact that the participants have moved away from formal working environments such as ateliers and classrooms reflect positively. Despite all these positive statements by the participants, online workshops are disadvantageous in some respects. According to Milovanović et al. (2020, p. 11) "the main characteristic of workshop involvement is certainly teamwork, specifically focused on collaborative practice and a think back approach". However, the fact that facilitator(s) and participants are not in the same environment reduces this cooperation and collective working environment in online workshops. This is one of the negative features of online workshops. Another negative situation is the decrease in communication between the facilitator and the participant in online workshops. Again, Milovanović et al. (2020) stated that one-to-one, one-to-many, many-to-one and many-to-many communication modes in the workshop create the workshop learning environment. However, it is not possible to see all of these communication modes in online workshops.

To sum up, it is seen that the workshops, which place them directly in an informal context in the current studies in the field of design, can be placed in different positions according to the characteristics that Ciravoğlu (2013) classifies. In other words, the different features of the

workshop can be evaluated in formal or informal contexts. This is also valid for design studio education, which is evaluated within a formal framework, or for other types of education. In this respect, we can argue that contemporary education models contain both formal and informal features and the discipline should be supported by both formal and informal education.

Notes:

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