THE IMPORTANCE OF GRAPHIC PRINTMAKING WORKSHOP APPLICATIONS WITHIN THE CONTEMPORARY GRAPHIC DESIGN EDUCATION IN TURKEY

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Abstract

It attracts the attention that the courses of graphic printmaking workshop takes fewer places in the graphic design education curricula in comparison with the graphic design education in Europe. Isn't is necessary to integrate the printmaking workshop applications in a way to be more useful in contemporary education curricula while we consider the printmaking applications as a plastic art effect which generate art supports the creativity and originality in graphic design and as a kind of laboratory environment?

In this paper, in graphic design education, the integration of the graphic printmaking workshop applications to today's digital technology by their artistic feature of supporting the development of creativity and the advantages obtained as a result of this integration will be approached. There was targeted to discuss the factors which prevent the formation of creativity, originality, and design identity by examining traditional applications in the historical process.

Key words: *graphic design education; design thinking, printmaking, syllabus*

Introduction

A historical overview has established that graphic design, one of the means which express the cultural values and sentiments of the society, has been developing since the beginning of human history. Especially as a reflection of the cultural developments in the 15th century, the advance of graphic design budding with the social ruptures, gained an important acceleration with the Industrial Revolution. As a result of this revolution, sociocultural movements, the popularity of entertainment and communication demands brought together artistic expression with graphic design. That is how the art of printmaking has claimed a place in the history. At the beginning, woodcut and engraving, traditional methods of printmaking which aimed reproduction, piqued the attention of artists as an art form. In addition to

these traditional printmaking applications which reached to the West from the Far East, as the lithography technique was combined with art in the 19th century, graphic design had become a means of artistic expression. Now the aesthetic values of art had become part and parcel of communication and visual communication turned into the utmost element of design. To be sure, the development of these aesthetic values had been reinforced by the experimental application of printmaking. These experimental workshop applications retain their popularity by still inspiring modern communication design and designers.

Methods

In this paper, qualitative researches based on records and documents have been used in the field research. It has been referred to the scanning methods of resources recorded on the internet or resources such as professional books and periodicals and this study has been formed within the context of collection of the data of the impression and research based on the work experience from the past years.

The importance of experimental workshop applications

The act of designing with natural material could be seen as an environment of experiment within the process of creativity and in other words some sort of improvisation. In fact in Bauhaus education system, the most important school of visual arts education, the artist engaged in the act of creation was afforded the freedom to use different techniques simultaneously and develop a rich expression style. Bauhaus aimed to ensure the perfect upbringing of all kinds of specialists, technicians and artists needed by the industry of the country, and to attribute more responsibilities to the artists in the society he lives in. As for education, Gropius, one of the founders of Bauhaus school, restructured the connections among artists, architects, artisans and the industry, maintaining that art and design basically formed out of common roots, therefore aiming to combine art with industry. With this aim, Bauhaus school became the education center which supported the idea of industrial age and Graphic Arts among the departments founded had an experimental production and design environment with printmaking workshops. In other words, Bauhaus formed the ideal ground of the integration of this experimental environment which has an artistic value with the digital technology, that is, the approach which takes the new contemporary system as a hybrid.

A short glimpse at the national art education in Turkey

After the foundation of Republic in 1923, a national art approach was embraced as well as the idea that art should be new, modern and contemporary (Yaman, 1994). In order to have national contemporary art, fine arts education was emphasized and painters were sent off to Europe for education. "In the field of education, the famous educators of the time invited to Turkey with the instructions of Ataturk had a considerable impact on the establishment of new schooling and education policies" (Altinkurt, 2005). The international education model embraced, the educators invited in from the overseas and state support led to the foundation of Fine Arts Colleges. Taking into consideration the contribution of Bauhaus education model to the relationship between industry and art, the Fine Arts College had many educators and artists graduated in many fields of art over the years. Although the Fine Arts education in Turkey had undergone change due to the political and economic reasons since the 1950's, the contemporary education model has been basically continued. Especially making room in the curriculum for experimental workshop applications formed the core of the education. In other words, this is an education model which embraces contemporary design approach which develops an artistic and aesthetic view with interdisciplinary workshop applications.

Today it is without a doubt that the traditional workshop applications in Fine Arts education create a plastic effect which embodies the artistic aspect. In this vein, the integration of the traditional workshop applications which support creativity and originality with computerized design education is vital. Especially since the computer technology adapted to the Graphic design departments within the last 20 years had seen more popularity compared to the experimental original printing workshop applications, this decision of these departments must be revised. Private universities founded taking into consideration the demands of the sector support the starting-up of more fine arts departments. Despite this hope-inspiring approach, would an education model which does not embrace the view of national art, practiced with a curriculum which cannot follow the modern education due to the lack of necessary equipment and spatial arrangement not negatively affect the upbringing of qualified designers? It is vital that studies which aim for this integration should be emphasized, and for the results and solution, education forces, mainly state institutions, should cooperate. With the development of national art and design approach, claiming a place within the international art and global business world would be possible thanks to these efforts.

It is only with the development of national art and design approach that claiming a place within the international art and the global business world becomes possible.

Finland model and the importance of workshop applications

In the third millennium, the world countries continually renew their education systems and apply reforms with the aim of educating more people longer. The use of new technologies results in the loss of topicality of *individual qualifications* which were valid in the past. If we take into account this vital fact established by the latest education reforms, it would be fruitful to investigate what lessons could be drawn from the example of Finland, comparing it to the situation in Turkey.

Using the skills such as communication, problem solving and creativity is a must now for all fields. The youth in the future will have to form relations between different information sources and their forms of presentation. They will be required to think both deeply and and expansively on the actions they take and be able to use their judgment. They will be required to formulate their comments and judgments and relay them to others. As we all know, the PISA* results show that the majority of the young people raised in our country unfortunately do not have these skills. It seems very hard for them to compete globally in production, innovation, science and art. *(The PISA, The Programme for International Student Assessment is a research done by The Organisation for Economic Co-operation and Development (OECD) in every three years to evaluate the knowledge and skills gained by students aged 15.)*

Then, what is the secret of countries which are successful at PISA? In fact, they are not unknown strategies;
- a new curriculum,
- a flexible structure,
- each school establishing their own goals and vision,
- education and assignment of teachers and school principals,
- a very strong emphasis on pre-school education

As seen above, there is no item among these strategies that defend the use of technology on its own. On the contrary, we realize as we study these strategies that, all the concepts in education have been revised and it was established that the aimed applications should be those that equip the students with analytical thinking skills, aiming to form relations between information and disciplines which develop creativity, freedom and ability to observe. That in turn makes it important that individual qualifications should

be increased, and skills with traditional, natural and real materials (including manual skills) should be developed. (Erginer, 2006).

The young people who will form the future society must be kept in a flexible, free, investigating and creative education environment. Due to the importance of basic skills an indiviual can gain in forming modern education models, the importance of using "*art education*" in all fields of education was emphasized. That is because art education is a common effort of c reativity, intution, thought, research, trial, analysis and conclusion.

International research has shown that art teachers adopting the idea of the field being practical form their classes with the views based on the facts of their own artistic process, i.e., their experiences (Brent, 1997).

Very few students engage in the act of thinkingduring their education. Some educators were surprised that visual arts curriculum encourage the students to think with more effort and it is one of the curricula which provides the most basic means. (Ozsoy, 2003). It has been realized that all students in all fields should be especially taught visual note taking methods.

Conclusion

This study investigated the curriculum of Graphic Departments at State and Private Universities, Fine Arts Faculties. In our state universities, the rate of availability of the Original Printmaking course is 72% and the rate of availability of the Original Printmaking course is 57% in our private universities. One may say that the consciousness is more prevalent at our deep-rooted state universities.

As mentioned above, these figures confirm the trend that the computer technologies adapted to Graphic design departments in the last 20 years are more available than experimental original printing workshop applications.

As we all know, art education is a field of education which develop the aesthetic sensibility of the students, acting as a pioneer for them to realize their own powers and vital visual facts, increasing their reflexive capacities, and giving a boost to their social habits.

As it were, it is clear that the institutions should regard as very important the inclusion of the practical workshop courses in the Graphic Design education which is inseparable from art, and therefore Original Printing Paint workshops into the curriculum with a satisfactory rate of availability.

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