

Editorial

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Editorial

Welcome to the first issue of the second volume of the Journal of Design Studio. Starting from late December 2019 approximately whole globe has been suffered with pandemic of COVID-19. The pandemic affected all sectors. Especially all educational facilities had been closed and many of them preferred to continue their educational activities by choosing online or distant education methods.

When we look to distant educational methods of design studio education, we saw that distant design studio educational facilities started at mid-eighties as virtual design studios. In the 1990's, some academicians examined virtual design studios (McCullough, M. et al.:1990, Kvan, T.: 2001, Sheldon, D.:1995). Online studios in higher education design education have a short also interesting history. Many researchers at the beginning made some experimental studies on technological tools of virtual design studio especially possibilities of personal computers and communication and network systems. Distant education initiatives have taken advantage of the special possibilities of the internet to communicate fast, accessible exchange of information across distance places and spaces in design studios. The current technological improvements in internet communication gave important support to distant online educational facilities. Communication types in the online studio can be generally classified in two ways; synchronous and asynchronous. Asynchronous type of study base on working at different times, possibly on different parts of the design or different individual design projects without any simultaneous presence of other members of the study group. Technological progresses like email and FTP (file transfer protocol) also support asynchronous type of communication in distant design studio studies. On the other hand synchronous way of study implies the simultaneous presence and participation of all designers in the studio collaboration and is supported by high-bandwidth technology such as video conferencing, shared electronic whiteboards and chat rooms. Many examples use both basic communication types in working at design studio in different phases of process.

When we search by universities and design schools worldwide, the different ways of virtual/online/distant design studio examples have been existed in different design disciplines. Most of the examples of virtual/online/distant design studios are architectural, although some other cases have occurred recently in other disciplines of art, design and even in engineering. The virtual/online/design studio gives reference to a studio having interactions of network which organized in different space and time. Design Studio participants can be in various locations, and the design process and communication s between participants mainly base on computer mediated and computer supported or sometimes other digital tools like cell phones and other social media tools. Virtual/online/distant design studios' allow designers, educators and all other stakeholders like supervisors, jury members to be located anywhere yet still participate in a very collaborative work of design studio.

There are two review articles in the first issue of second volume of the Journal of Design Studio. The first article in this issue written by Beyza Şat Güngör and entitled as "Do Green Building Standards Meet the Biophilic Design Strategies?". The second article is entitled as "Critical Reflections on the Surface, Pedagogical and Epistemological Features of the Design Studio under the "New Normal" Conditions" which is written by Derya Yorgancıoğlu and is examined the above mentioned virtual/online/distant design studio.

The first article in this issue written by Beyza Şat Güngör and entitled as "Do Green Building Standards Meet the Biophilic Design Strategies?". The article is based on the idea of biophilic design strategies and green building standards interactions. Definition and different approaches to biophilic design explained in the introduction part of the article and the key strategies of biophilic design solutions in the following section. Biophilic design defined

in the article as a design way “which inspired by nature, is a new juvenile design concept that gains importance day by day because of its positive effects on human wellbeing mood and relatedly human productivity”. Many designers have problems of keeping in balance to comfort needs of users and low energy consumption while designing different building types. Biophilic design proposes to use the trends in human nature to connect with nature. In the biophilic design definition, all sensations that aid contact with natural ingredients such as natural light, natural ventilation, natural renewable energy, natural resources, some animal species such as plants or birds; holds an important place. Biophilic design aims to create a comfortable living space that uses renewable resources of nature for people as a biological organism in a modern built environment that promotes people's health, fitness and well-being. We all know that natural conditions of our environment have positive and/or negative effects on our physical and mental health, performance and well-being. While the need for beneficial contact with nature continues in today's established environment, the physical and mental health, performance and well-being of the users have an increasing importance than ever, especially in everyday life. The main aim of the research problem of the article to find the interactions, matching and un-matching conditions between biophilic design strategies and green building tools which are generally base on energy saving and other environmental protections approaches. The article also explores whether 14 biophilic design principles match 3 main mind-body system elements, stress reduction, cognitive performance and mood preference. To do this author use green building ratio tools which are an indicator to measure green architecture. When examining the interaction of Green Building Ratio Tools with biophilic design strategies in the conclusion part of the article; it is stated that Green Building Ratio Tools are insufficient to meet the needs of biophilic design, on the other hand, biophilic patterns are positive in mind-body systems, and it is necessary to provide new approaches and additions to meet these strategies in the concept of human well-being, good mood and efficiency. As a result of the research, it is emphasized by the author that biophilic design helps to shed light on the importance of human connections with nature in our built environment and it will encourage people to challenge to convention by making biophilic design models a vision for healthy homes, businesses and cities.

The second article is entitled as “Critical Reflections on the Surface, Pedagogical and Epistemological Features of the Design Studio under the “New Normal” Conditions” which is written by Derya Yorgancıoğlu, The article aims to make a critical reading on the constraints and potentials that emerge during the COVID-19 outbreak in design education through the transition from face to face teaching and learning experiences. In narrative research, it is tried to re-contextualize the emerging concepts of distance learning and learning into the broader context of the design studio pedagogy literature by critically reading contemporary discussions on architectural design education. *The theoretical framework of the study is based on the model developed by Shaffer (2003) in relation to the three main elements of design studio pedagogy (1) in relation to "surface structures", (2) "pedagogical forms" and (3) "epistemological principles".* The author demonstrates that the study, on the one hand, opens up ways to test the "new" tools, teaching and learning methods and experiences, on the one hand, and allows for a better understanding of potentials and well-functioners, and discusses future research, distance education and learning in design education " Instead of reducing it to a technology-driven 'paradigm shift', it should focus on the effects of changing pedagogical tools and practices on the manifold dimensions of 'human learning'. design pedagogy talks about its effects on epistemology. The article conclude as the current state of distance learning have the trend of “technology oriented approaches” in the case of the limits of the digital tools we use may affect the limits of teaching and learning experiences for both stakeholder teachers and students, and author suggest that this tendencies should not have effects on the potentials of intuitive, spontaneous and experimental dimensions of design education.

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