

WARM UP, GAME, GOAL



Levent ARIDA•

PhD, Assistant Professor

Beykent University

Engineering-Architecture Faculty Department of Architecture

Ayaza•a Campus 34398 Istanbul/Turkey

E-mail: leventaridag@yahoo.com

Received his B. Arch. degree from the Dept. of Architecture at YTU; completed his master thesis in the Building Physics Program (YTU); Previously worked as a research assistant at Uluda• University. During his Ph. D. Studies he began to work in the Department of Architecture of Istanbul Technical University (ITU) as a research assistant. He prepared his Ph. D. thesis on “Communication at Architectural Design Studio Education”. He is still working at the Engineering-Architecture Faculty of Beykent University. Beside his professional activities as an architect, he has been dealing with Theories of Architecture and Design, Architectural Design Education, Contemporary Problems of Architecture as a research area.



Nermin Çiftçi•

PhD, Assistant Professor

Yıldız Technical University

Faculty of Education Davutpa•a Campus 34220 Istanbul/Turkey

E-mail: nermin_ciftci@yahoo.com

Received her Bachelor's Degree in “Psychological Services in Education/Psychological Counseling and Guidance” from Marmara University and received her master's and Ph. D. degrees from the same university. She carried on her doctorate research in Hamburg/Germany with DAAD scholarship. Between 1995 and 2006, she worked at Uluda• University. She has attended in various trainings about her area of study such as communication, creative drama, and psychodrama. She is still working as a lecturer at the Education Faculty of Yıldız Technical University and is holding courses such as communication psychology, psychological counseling relationships, human relations and communication skills, developmental psychology, developmental and learning psychology, psychological counseling and guidance, and creative drama.

Abstract

This study focuses on a method in which knowledge of design is produced by creative drama-game. One can learn various behaviors via playing games. In the course of game we know our environment and things taking place in this environment as much as ourselves. A person knowing himself can open himself to the outer world. His relation with people and objects existing in this environment develops. As a result of these processes also his creativity increases. Such a person may aware of differences and similarities between himself and others, because he can observe and know himself and his environment much more perfectly. Performed improvisations provide higher self-confidence and increase experiences with other persons. In addition, it helps to think and to take decision independently, to take responsibility, to co-operate, to create social sensitivity, to obtain skill of better expression both verbally and behaviorally; that is to communication. Thus, creative drama-game contributes to the communication process in which person feels himself free to express, to interrogate and to proof reasons underlying his or her thoughts. If a system does not allow person to make his or her own synthesis in experience and neglects sensitive and intuitive aspect of learning then self-realization, that is designing becomes highly difficult for him. In this context, we have assume the idea that creative drama have a significant potential in terms of the process of designing-creating.

Key words: Basic design education, creative drama, intuition-logic, empathy, creativity.

Introduction

In terms of the architecture education, design studios take place in the focus of curriculum and they are the most complex and challenging part of it. Environment of the education of architectural design must adopt a sceptical and critical perspective and it must be open and tolerant to different ideas. Naturally it is expected from the architectural design studios to allow such an environment, since studios are places in which a whole created by inseparable parts and its qualities are experienced together by intuition, understanding and seeing by the eyes of mind (Arida , 2005).

Today it is known that studios are not completely a simulation of an office environment. In addition, they are under the influence of perfectness, weakness and activities of tutors. Prestigious schools of

architect compete with each other in order to add famous architects to their system. On the other hand, some approaches who adopt to carry out design education by conveying professional experiences of practice, prevail as well. Tutors must perform academic studies, if they can find opportunity, obtain professional experience and on the other hand conduct the studio. However, it is observed that in the studio of those conductors who by going beyond their profession, discriminate the difference between performing and teaching the architectural design, there are innovation, advance and development. It has been seen that design experience of the tutor is a necessary condition but it is not a sufficient one in terms of architectural design education, because in a studio, the aim of a design activity is not a good design product but the candidate of architect himself with all his or her personal features. Thus in this case the problem is not only to design but also to acquire a behavior through designing. In this sense, such questions as “what is design education, how it is given and how it ought to be given?” become more important in the universities (Arida , 2006).

Design Studio

Students of a design studio expect not only to take a number of concepts and ideas but also to carry out at least two tasks performed simultaneously, which are designing and learning how to make a design. In addition, student must introduce and defend some ideas, establish personal relations with friends and tutor and learn new techniques and skills (Sachs, 1999). Indeed, contrary to what is believed, architects are educated intuitively¹ similar to scientists and are encouraged to develop keen a power of observation and to see relations between things which are possibly neglected by other human beings (Linzey, 2001).

Powerful intuitions is very important in terms of science and engineering (Kolodner and Wills, 1996). A study carried out by Myers-Briggs's² personality test brought out importance of intuition (Sungur, 1997): In a group in which 75% of the overall sample chose the sensations perceived through five sense organs, 100 % of architects, 93 % of researchers, 90 % of writers has preferred intuition which requires holistic approach in order to solve a problem.

Uraz (1999) claims that the designing thought appears in two different form. First one is not detailed but rapid, holistic and has abundant alternatives, while second one is deliberate, refiner,

directed to the parts and develops gradually. First group is set forth by Uraz as one which uses intuition, reveal memory and consciousness. Thus as a “playful and lighthearted element”, it promotes creativity in the architectural design process. He also claims that the second group, on the contrary of the first, represents serious, rational aspect of architectural design which is intended to solve problem. According to Uraz, it is impossible to make a successful design by insisting on only one aspect. He emphasizes that the search of methods which standardize the design process, are caused by the approaches insisting on only this serious aspect of design but neglecting its playful and lighthearted aspect. In this sense, Schön (1985) defines the design as a visual and linguistic play. This definition is based on the relation between educator and child: “A child learns not only by learning rules, for a learning educator and child must share a context or a play”. In this case, how can we balance learning with a hard rationalist perspective and a way of learning stressing out experience more than first one?

Difficulty of an studio experience including intuition is caused by a condition in which knowledge produced by mind and by intuition exist side by side but they do not correspond or overlap simultaneously. Indeed, rational knowledge which has unchangeable bases, sustains intuitive knowledge which is obtained by intuition and changes in accordance with the context. (Aydınlı, 2001). Thus, in the course of studio education, it is impossible to talk about a standardized teaching which is applied by conventional approaches.

In addition, it may be said that, in terms of making the design scientific, some modern architectural movements which desire to define the architectural product and to control design and designer in the course of reaching such a product exert an influence. Here one can see the desire of modern movement for forming the products as based on objectivity and rationality like art and science. The main reason for this approach is the prestige of science. In order to clarify the relation between science and design, Cross (2001) discusses three different interpretations and claims 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. This requires to use a mixture of intuitive and non-intuitive design

methods which are based on scientific design introduced by scientific approach. These aspects of the design go beyond the limits of logical-based models. Hence, processes of the studio education can not be explained only by positivist doctrine on which the science of design is based. For understanding the fact of design and its education a general philosophy of life which is not only materialistic and positivistic but also can be agnostic and dualistic, is required (Findeli, 2001).

Hence, design studio, analogous to Dewey's (1939) definition of school, may be described as a place in which students acquire the habit of searching his way of behavior in life. In other words, it provides the habits of thinking for this purpose. As a versatile activity for finding this way of behavior, the design education is a different activity from the natural and social sciences, although it interacts with them. According to Cross (1982) design requires empathy, which is the difference of it from the rest.

Education of the skill of empathy has been discussed and searched since 1960's. It is set forth that the skill of empathy is a personal characteristic and that it can be acquired by education in a similar way that of the intuition. Skill of empathy can occur only by an increase of his self awareness, that is by his or her empathic relation for himself or herself. So it may be talk about a balanced relation of logic and intuition. As far as we know, empathy first appeared in the literature in the meaning of "aesthetic perception". Tunalı (1998) explains this concept as "conceiving objects in perception and experiencing them from inside in perception or introduction -Einführung, in Greek *empathia*-. Today, in psychology, empathy is considered as a basic attitude and technique for therapeutic process. Feelings are considerably intense during a face to face relations. In a certain sense, this is an interaction and a movement of two egos which are directed to one common target. Hence, it is natural for them to judge, to evaluate and to think each other. Naturally, in this condition, they judge and evaluate each other and also each one has ideas about other. This condition which is observed by Rogers (1983) and the blockage on the way of an effective communication can be removed only by a tendency of understanding instead of evaluation. According to Özbay and Şahin (1996), this sensitive understanding/affective perception or empathy, in addition to the psychological counseling, proves its validity and utility for all occupation fields which service to human beings and normal human

relations and to couples. In various fields, establishing empathic relation is regarded as a necessary process for a healthy interaction (Dökmen, 1988).

By a quotation from Barrett and Lennard (1962), Rogers (1975), pp: 108) describes the empathic understanding functionally as follows:

“To perceive a person’s meanings and communication, to transform his signs and words into experienced meaning is an active process in which one feels a “consciousness” behind a person’s exterior communication”.

As it may seem, in empathy, communication, intuition, perception, meaning and through them a conscious of the knowledge, that is condition of awareness of an individual are occur. Individual awareness, may be defined as giving meaning to the intuitions, in other words as using right-left hemispheres (intuition- logic) of the brain together in a balanced way. In the studio environment, during the interaction of tutor and student, it is not easy to codify every information. Codification and storage of an intuition which allows a student to understand a delicate problem is difficult in this condition. On the contrary, codification of information in official systems creates systems canceling themselves. At last, in the frame of data, student -designer- wants to obtain new rules and devices for design. Hence the objective of a design activity is providing new horizons to the designers as well as overcoming complications. In the studio design, as an activity constructed in the studio environment, sitting and waiting the motivation of our intuition makes no sense. Students and tutor need certain techniques which motivate intuitions consciously, provide much than a random insight and can be used systematically. Creative Drama is a very suitable method for this. Thus it was used in a basic design studio as a method. From now on methods of creative drama will be introduced and their use in Uluda• and Beykent Universities will be described.

Creative Drama

In order to understand better the relation between creative drama and empathy-intuition-creativity, it is necessary to understand what the drama is. In antique Greek “drama” means immediately “to live”. In Greek “Dram” is action and drama is a life style. Creative drama which is defined as a representation of a word, a concept, an action, a sentence, an idea or an experience or an event by using theatrical techniques and developing a play or plays includes various activities in order to reconstruct events,

facts, experiences and knowledge (San, 1991). In addition to form theoretical aspect, the activities of creative drama which are based on dramatization, representation and improvisation are carried out in the frame of studio studies. Drama allows participants to discover and to know themselves, to know others and to "put oneself into another's shoes?" through transforming the situations of life into creative process by using the element of "freedom in the rules" which exists in play. Hence drama is a discipline, a teaching method and a field of the education of art (Üstündağ, 1994); it is an environment in which associations, feelings, knowledges and experiences become free.

Creative drama which is used as a method for creating the skill of empathy which allows formation of creativity in 1st class basic design studios, plays a significant role by triggering a process which will uncover individual differences between students. Creative drama is a part of creativity and esthetic education, furthermore it is directed at socialization, learning and learning processes. Educational value of creative drama arises from its role through which students aware of their actions psychologically. While student assumes the personality of the character which is represented by him, he or she knows himself and others, learns his or her environment, uses his or her imagination and faculty of interpretation and stirs up his or her feelings and emotions. Creative drama strengthens communication. If the student is observed during a drama studies, it is observed that his or her language skills are highly active. As the student takes place in these activities he or she acquires skills of speaking, listening, telling and communication. All of them are gained as she or he naturally reacts to the inner or outer stimuli. By using the creative drama method in the 1st class basic design studios, we primarily aimed at teaching following perception, awareness, attitude, skill and behaviors to students:

- Students prepared to the design.
- By relaxing daily life from the daily life stress they focused on the design.
- They turned themselves and communicated with themselves psychologically so they could discover and aware of their creativity, in other words they disclosed or uncovered and developed their creativity.
- In addition this method supported their socialization skill.
- They could perform group studies.

- Each member of group stimulated creativity of others so that they produced creative products.
- They evaluated themselves realistically through the contribution of group dynamics and motivated themselves towards development and transformation.

Generally, application of the creative drama methods consists of four stages (San, 1996) and we did so as well. At first, students are prepared for a group study. Tutor bring them comfort and relaxation. Students meet each others and interact. They become wishful and ready for new experiences. In a creative drama trial which last two or three hours, one or more or all of the following stages are performed:

1. *Warming up and relaxing*: Students win confidence, adaptation, using five senses developing, faculty of observation, feeling the brain and body. This stages which are determined by highly rigid rules are conducted by tutor -ways of acquaintance, various walkings and greetings etc.-.

2. *Playing (mime and acting a role)*: It consist of building a game freely within the determined rules and developing them. Particularly dimension of creativity and imagination is included in it -like 3 drip drops 2 booms-.

3. *Studies of improvisation*: It moves from a certain theme to the determined target. In these stages in which improvisation, creativity of a individual or group become much prominent, rules are less strict then previous ones -for example, rounded performance, representation of a space, expressing a name by using body-.

4. *Formations*: This process begins with a starting point which does not determined previously in any way. So the course and end of it is undetermined -for example finishing a statue, by creating an imaginative object and then conveying it to the other members of the group-.

Above mentioned studies, especially the warm up studies occur as follows:

- Knowing himself or her self -both psychologically and bodily-.
- Knowing other person -both psychologically and bodily-.
- Building -at first bilateral- mutual communication.
- Gradually going beyond the stage of bilateral communications and interactions to general communications.
- Creating a group dynamic.
- Rhetoric and interaction studies such as telling stories and memories.

- Passing the stage of play.

This studies which take place gradually, are followed by a stage of sharing and evaluation. Here the questions such as “What did you experience?”, “What did you feel?”, “Where did you experience difficulty?”, “Where did you take pleasure” are asked to the students. This allows participants to express themselves in a group and to share their feelings and thoughts. In addition, their capacity of perception, awareness and consciousness is extended by the speeches of other individuals of the group. Thus they grasp deeply the importance of details which are not perceived or neglected and overlooked by them. Students make abstractions from this telling/sharing stage, partly due to the intended questions and instructions of the leader of creative drama. So their skill of conceptualization and abstraction is developed in accordance with the perfect learning model of Bloom (1913) in which analyzing and synthesizing occur as well as emotional and cognitive learning. This can not be teach by any other methods as effective as this one. Especially in the improvisation and acting studies, there is a creative approach in which students shares the behaviors, thoughts, perception, the ways of seeing, sentiments, experiments and feelings of other persons and then criticize and evaluate them. This allows student to develop skill of criticizing, evaluating and also expressing them in a suitable language for communication. Recognition of the importance of all these, in terms of the architectural design education, changes depending on the comprehensions of the architectural design education.

Following these studies, students can use abstraction and conceptualizing skills which they acquired in the course of creative drama studies. Hence after the study, they passed to the theoretical part of the lessons which are arranged every week on a different theme, so that they can concretely relate these skills with architectural design and creativity. After this stage; that is after the creative drama activities, discussions about the architectural design which is called “conversations” are made by sitting on cushions placed in a circle.

Before a week, those text which will be discussed were given to the students. Then tutor demanded them to ask questions. And through these questions they began to discuss among themselves. He did not interfere in the discussions deliberately. When a theme was exhausted, the discussion was directed to an other one. Some of the themes are as follows:

- “On Architects with Fran Lebowitz”.
- “From two ways of Knowing” Edmund Blair Bolles.
- “Creative drama in the process of communication” Tülay Üstünda•.
- “How can they takes such Works?” Peter Eisenman Architects.
- “I am not Curious to new Technologies” Achille Castiglioni.
- “I am a Great Cook“ Gino Velle.
- “Mercury Fur” Philip Ridley -theatre-.
- “Art Belong an Order Which is not Rationalist” Françoise Choay.
- “Not a musician but a director “ Richard Rogers.
- “What was told by Steven Holl”.
- “I don’t want to bring back the old forms but old senses” Borek Sipek.
- “I did not try to be famous” Zaha Hadid.
- “Craftsmanship is a noble art” Enrico Baleri.

Conclusion and Proposals

Creativity demands a thinking which goes beyond the limits notices to the potential, sees parallels between very different activities and products, transforms images into the productive ideas. Cooperation which is the base of creativity, requires an aim which is not limited with storage and makes available the information. On the contrary it gives motivation for focusing on the forms of relation with knowledge, for codification of it as language and for sharing what is known. Most of all, this means that students must be encouraged to create knowledge collectively which is the most important than the rest, since, in a sense, creativity means sharing what is known and learning in cooperation. Learning means administrating what is known as much as developing the skill by thinking in cooperation. Tutor must take students’ learning forms into account and help them in the course of learning together in order to encourage their creativity in studio. Hence, the education of those who will be tutors in design studios, become an important point. This may require an education about the roles of communication .

Basic Design Studio which is arranged by the method of creative drama has following characteristics:

- Learning is spontaneous and creative.
- Studio is an environment in which problems are solved together.
- Tutor creates an emphatic environment.

- Tutor is completely honest and open. He conveys these honesty and openness to the student.
- Mind is free from all conditionings and is infinitive as well. Tutor cleans all conditionings from his and students mind.
- Studio is not a working place but it is rather an environment in which students is accepted to the culture of architecture. Very few students can meet completely his requirements in studio without experiencing difficulties and dilemmas. Process of design includes obstacles, uncertainties and as expressed “stuckness” which exists in the nature of this process. This environment allow students to understand and to solve this stuckness.

The use of creative drama method in Basic Design studios was first begun by the authors in Uluda• University in 2000 and was carried on in basic design studios of Uluda• University until 2006. After the transfer of the first author to Beykent University, in 2007-2008 fall season the method was also used in the Basic Design Studio. Some of the student views asked in the creative drama studies carried out in Beykent University is as follows. The contribution of the creative drama method to the students is clearly seen/understood in their expressions and their way of expression:

- I thing so the course of lesson is very well. At first, the warm up movements which we performed at the beginning of lesson are very perfect, that is they are amusing and also motivate us to lesson.
- Practices performed in the classroom are really pleasant. Each group is free to reflect its own mood. There is no limited theme. Persons reflects amusingly their actions which they want to do. For me it is very esthetic and amusing. Also in this way creativity of the persons increase and they know each other better. This lesson is not tedious. This is the most important part of it.
- Normally I don't like to appear too much among people, however expressing some thing as groups, as we did today, has been very amusing. I believe that every activity in this lesson is useful and that our creativity will be developed in such a way.
- They may seem simple things but for me it is not so. Also it is very pleasant. As if it relieved the stress of lesson and brought a place of entertainment.

- Every activity performed during the lesson makes me some contributions. These are not only related with lesson. Soul of a group, trying to do some thing as together and such kind of things can not find in any other lesson. In other lesson, we are not work as a group but completely individually. The most important part of the lesson is showing some thing to the people, producing some thing for them. For me these are very significant experiences.
- I felt that there is nothing that can not be done. I have felt that I forced the limits and accomplished to go beyond them. I felt that every members of the group is a pillar of it. One hand has noting but the two has a sound, I felt this sound.

References:

- Arıda , L (2005), *Communication at Architectural Design Studio Education*, Ph.D. Thesis, Istanbul Technical University, Institute of Science and Technology, Istanbul.
- Arıda , L (2006), *A Meta-Critical Approach to Architectural Design Education*, Architectural Education Forum 3: Global Architectural Education Area-GAEA, Istanbul Technical University Faculty of Architecture, Istanbul.
- Aydınlı, S (2001), *Mimarlık e itiminde de i en öncelikler*, Mimar.ist Mimarlık Kültürü Dergisi, No 1, pp 116-120.
- Barrett-Lennard, G T (1962), *Dimensions of threapist response as causal factors in therapeutic change*, Psychological Monographs, No 43.
- Blomm, B S (1979), *•nsan Nitelikleri ve Okulda Ö•renme*, çev: D. Ali Özçelik, M.E.B., Ankara (original: 1913, *Human Characteristics and School Learning*, McGraw-Hill Company, New York).
- Cross, N (1982), *Designerly ways of knowing*, Design Studies, No 3, pp 221-227.
- Cross, N (2001), *Designerly ways of knowing: Design discipline versus design science*, Design Issues, No 17, pp 49-55.
- Dewey, J (1987), *Özgürlük ve Kültür*, çeviri: Vedat Günyol, Remzi Kitabevi Yayınları, Evrim Matbaacılık, stanbul (original: 1939, *Freedom and Culture*, C. P. Putnam's Son's, New York).
- Dökmen, Ü (1988), *Empati kurma becerisi ile sosyometrik statii arasındaki ili ki*, Ankara Üniversitesi E•itim Bilimleri Fakültesi Dergisi-ayrı baskı, No 20, pp 183-207.
- Findeli, A (2001), *Rethinking design education for the 21st century: Theoretical, methodological and ethical discussion*, Design Issues, No 17, pp 5-17.
- Kolodner, J and Wills, L M (1996), *Powers of observation in creative design*, Design studies, No 17, pp 385-416.

- Linzey, M (2001), *On the secondness of architectural intuition*, Journal of Architectural Education, No 55, pp 43-50.
- Medawar, P B (1994), *Genç bilim adamına ö•ütler (original: Advance to a Young Scientist)*, Tübitak Popüler Bilim Kitapları-5, çeviri: Nermin Arık, Ümit Matbaacılık, Ankara .
- Özbay, Y and •ahin, M (1996), *Psikolojik danı mada empatik atmosfer ve beceri düzeyinde kazandırılması*, 3. Ulusal Psikolojik Danı ma ve Rehberlik Kongresi, Çukurova Üniversitesi, Adana.
- Rogers, C R (1983), *Empatik olmak de eri anla ılmamı bir varolu •eklidir*, çeviri: Füsün Akkoyun, Ankara Üniversitesi E•itim Bilimleri Fakültesi Dergisi, No 16, pp 103-124 (original: 1975, Empathic: an Unappreciated way of Being, The Counseling Psychologist, Vol 5, No 2).
- San, •. (1991), *E itimde yaratıcı drama*, Ankara Üniversitesi E•itim Bilimleri Fakültesi Dergisi, No 2.
- San, •. (1996), *Yaratıcılı ı geli tiren bir yöntem ve yaratıcı bireyi yeti tiren bir disiplin: E itisel yaratıcı drama*, Yeni Türkiye E•itim Özel Sayısı, No 7.
- Sachs, A (1999), *'Stuckness' in the studio*, Design Studies, No 20, pp 195-209.
- Schön, D (1985), *The Design Studio*, published by RIBA Publications Limited, London.
- Sungur, N (1997), *Yaratıcı Dü•ünce*, Evrim Yayınevi, Motif Basım, •stanbul.
- Tunalı, (1998), *Estetik suje çözümlemesi subjektivist-psikolojik estetik*, Estetik, pp 23-46, Remzi Kitabevi, •stanbul.
- Uraz, T (1999), *Mimarlık bilgisi "eskizler" ve dü ündürdükleri*, Mimarlık Dergisi, No 289, pp 11-13.
- Üstünda•, T (1994), *Günümüz e•itiminde dramanın yeri*, Ya adıkça E•itim, No 37.

¹ ... 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. In 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 be deceived by an experience that is carried out inappropriately (Medawar, 1973).

² Myers-Brigs is an instrument developed according to Jung's personality theory. It is grounded on his assumption that intuition and sensation is present in each and every individual. The other assumptions underlying the test are the assumption that intuition ability, unlike smelling ability, can be acquired by working and practice (Sungur, 1997, pp 76).