

Communication Through Creative Drama in Architectural Education: Example of Basic Design Course

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Abstract

Man lives in a physical and social environment. It is necessary to be open to all communication in the classroom environment for ensuring an effective learning process. Since the number of students has been increased in recent years, it was inevitable to use different methods in education. It is inevitable to enable the interaction between teacher and teacher, teacher, and learner as well as the interaction between learner and learner. In addition, it is necessary to establish learning environments based on the exchange of information and ideas alongside the intellectual and experiential activities based on communication. Since the creative drama focuses on the student, it is a method that will encourage the students to actively participate by sharing the knowledge, skills, and perspectives of the students in the classroom. The study was conducted with 24 students who took the Basic Design course in Architecture Department of Faculty of Architecture of Karadeniz Technical University during the fall semester of the 2012-2013 academic year. It was aimed to determine the effects of the creative drama method in the establishment of communication by giving 7 hours of Basic Design course in the creative method. Following the results of the research, it has been concluded that the creative drama method is effective for enriching the communication and interaction between the students.

Keywords: architectural education; Basic Design course; communication; creative drama

Introduction

It is imperative to raise individuals who may think deliberately, who live and design freely in all fields, particularly in education, design, and architecture environments. Unlike other fields of science, architecture education requires the students to work by using all their senses and their bodies. Hence, it is very crucial to develop the ability to communicate effectively by raising individuals who may express themselves in intellectual, social, and cultural ways.

The communication is defined as the transmission of meaningful symbols among a person and other persons, the exchanging of the information, processing, re-transmitting, and re-processing the information. The word ‘communis,’ which means the partnership in Latin, signifies ‘being socialized, coexistence, and common participation’ and it is used as the communication in Turkish (Inceoglu, 2011). Communication, which is perceived as a process between the individuals, is the most crucial phase of the interaction process between humans and the environment.

Man lives in a physical and social environment. In this environment, there are many effects, and undoubtedly there are reactions to them. While these reactions may influence the individuals and the objects in the environment, they may influence the individuals themselves (Baymur, 1994). It is necessary to be open to all communication in the classroom environment for ensuring an effective learning process. It is inevitable to enable the interaction between teacher and teacher, teacher, and learner as well as the interaction between learner and learner.

Student-centred method: Creative drama

Numerous studies have been conducted in the scientific world to study learning models and suggested methods for solving a design problem (Durling et al., 1996; Coffield et al., 2004; Kokotovich, 2008; Oxman, 2004, Eisner, 2004, Kolb and Kolb, 2005; Kvan and Yunyan, 2005). Since the number of students has been increased dramatically, it became more challenging to achieve the fundamental goals. Hence, the academic staff needed to create and try different methods in education.

During the learning process, it is necessary to include group activities in which students are actively involved, they conduct research, exchange information, share the responsibilities, and finally, they may present the outcomes. Hence, it is essential to aim to improve the perceptual, interpretive, and analytical skills of the students (Buyurgan and Buyurgan, 2007). The method that the teacher chooses must be able to attract the attention of the students to the learning process, to improve the motivation of the students, and to contribute to the participation of the students in the class. Depending on the content to be taught, the teacher can develop various methods by using his/her creativity. Hence, in the learning process, the students should be the curious ones, researching, thinking, and interpreting the information rather than being a passive receiver of the information from the teacher. Student-centered methods include activities that promote the development of competencies, such as communication with individual and group studies, creativity, problem-solving and encourage students to develop and put their ideas into practice. Since the creative drama focuses on the student, it is a method that will encourage the students

to actively participate by sharing the knowledge, skills, and perspectives of the students in the classroom. Since the creative drama positions the student at the center of focus, it enables the students to experience the learning process and to develop their communication ability.

Creative drama is a method that enables the individual to use different areas of intelligence; hence, this method is more effective in motivating the attitudes of the students toward the learning process. Besides, the learning is realized through the experience by participating in the classroom, group activities, and interactive environments. Throughout the practices, students share their ideas, try to think about the problems, and generate alternative solutions. Therefore, the creative drama method gives the students the ability to acquire knowledge, as well as to develop and use this ability.

Communication in the creative drama process

The creative drama method improves the students' experience of real-life and enhances their communication skills. It is influential in supporting body language and verbal expression skills as well as acquiring different perspectives. Communication, one of the significant dimensions of creative drama work, means the transmission of a feeling, an idea, news from one person or source to another person. (Adiguzel, 2015). During the creative drama practices, the participants are constantly in dialogue with the imaginary characters in the framework they have built through communication. The main expectation of the creative drama method is that the person establishes communication with himself/herself or group members.

The creative drama process is a process in which the relations between the various factors complement each other, and the relationship between these factors defines the process (Adiguzel, 2006). Creative drama is a teaching method that maintains its factors. Main elements that create the creative drama process are as follows, leader/instructor/teacher, group, space/work environment, and subject/thought (Adiguzel, 2015). In addition to these factors, various techniques and materials such as improvisation and roleplaying are also critical for the drama process.

Undoubtedly, one of the essential elements of the creative drama process is the group. Each group consists of individuals who may have different experiences, lives, and characteristics. Creating a group dynamics by establishing communication and interaction between the group members is very important in the process of the practice. Because creative drama includes many group activities, for which the process is more important than the outcome. The group activities that include the co-

creation, collaborative production, and exchange processes, enable the learning by experience thanks to the experiences and the interactions. Since the practice process is realized through the group experiences, it is revealed that the group has a particular and significant place among the essential elements of creative drama. Adiguzel (2015) states that there is a process of living together, thinking, producing, and sharing in a drama group. During the drama practices, the number of group members may vary based on the criteria as the scope of work and the working environment. If the number of participants is even (such as 10, 12, 16, 20, 26, etc.), it is easier to create small groups during the practices. According to Cakir Ilhan (2006), the experiences within the group strengthen the perception and interpretation and improve the empathy and communication skills of the individual as well as helps the individual to know himself/herself better. Therefore, the individuals who create the drama group should be willing to change, develop, and learn. It is expected that the individuals participating in the drama activity first to feel comfortable with themselves, feel confident, and ready to work within the group. They need to be prepared to explore all kinds of new and different aspects of themselves (San, 2006). Depending on the communication between the group members, they may share, evaluate, and produce together.

Thanks to creative drama practices, a participatory learning environment is ensured. Hence, this environment is enriched by the personality traits and experiences of the individuals. A design problem then becomes the problem of the group, rather than being a problem of one individual. With individual and group studies, students are actively involved in the course.

Scope and method of research

When the theoretical courses that are in the undergraduate program of architecture education are examined, it is observed that direct methods of narration are mostly used as a teaching method. During the lectures, the following methods are used; questions-answer, demonstration, and group activities. Although some contemporary methods are used, the learning processes based on master-apprentice relationship and group activities are dominant in the applied lectures.

The creative drama method based on learning through experience method can be used in terms of the process since it is suitable for the design process and design stages in terms of its concepts. In this context, it is aimed to determine the effects of the creative drama method in communication. In line with this purpose, an answer was sought for the following subproblems.

1. What is the effect of group studies that get involved in the creative drama method in forming an interactive learning environment?
2. What are the comments and attitudes towards in-class communication/interaction by students who have had Basic Design lessons through creative drama?

The qualitative research method, which is often used in the fields of education, management, health, social work, which focuses on structuring the reality on the social life of the participants and finally which is an interpretative method (Meriam, 2009), is used in this study. According to Karasar (2014), the interview is one of the most common data collection methods to use when individuals learn together with the reasons for their knowledge, thoughts, attitudes, and behaviors in various subjects. The interview is defined as a reciprocal and interactive communication process that includes asking questions and responding to them, based on the severe and pre-defined goal (Yildirim and Simsek, 2013). The data was collected with interviews in this study. Analysis of the obtained data was examined by the content analysis method. When analyzing the outcomes of the interview, the original data was used, and the words of students were directly quoted. When presenting the analyses, the own names of the students are not used; the codes such as S1, S2, S3, etc. are used to represent each student. The views of the students are exemplified without any changes.

Participants

The working group of the research consists of 24 first-year students that study at the Department of Architecture of the Faculty of Architecture of Karadeniz Technical University during the fall semester of the 2012-2013 academic year. While 14 of the 24 students (58%) were female, 10 (42%) were male. The students who participated in the study were randomly selected because they were in the first semester of undergraduate education, and therefore, they did not have any grade average for the time being. None of the students has ever taken drama classes before.

Basic Design course and practices

Since the students first learn the design concept within the scope of the Basic Design course, this course is significant in architecture education. In the first year of architecture education, the Basic Design course aims to develop the necessary skills

of the students, such as perception, questioning, creative thinking, and establishing the relationships between different sets of data. The Basic Design course was developed at the Bauhaus in Germany as an introductory course for artists, as well as the designers (Lang, 1998). The studies based on the Bauhaus model intent to teach the design action by solving abstract and/or concrete problems during the Basic Design course (Artun and Alicavusoglu, 2017). The basic design as an applied course incorporates the direct expression, and the students generate the designs for solving the problems. Thanks to the practices that are applied during the course, the students observe the facts from another point of view and express themselves with different perspectives. It is expected that the students relate the conceptual part of the course with the thinking and imagination and reflect their thoughts in the practices during the course. The students create designs for solving the problems that are given under the supervision of several different educators. Since the course is an applied course, it is important the students can feel comfortable and enthusiastic to express their thoughts.


Seven lesson hours of the Basic Design course was conducted with creative drama practices. The plans of the course consist of three main steps: warm up-preparation, impersonation, and evaluation-discussion. Theoretical information about the topics is presented in the context of creative drama activities prepared for the content of the course. The activities consist of warm-up exercises, games, improvisations, and evaluations.

Before initiating the practices, a two-hour session was held in order to ensure communication and interaction within the group and to teach about the creative drama method since it was the first period of the academic year. During this session, the content of the Basic Design course is introduced. During the ‘warm-up/preparation’ phase, the group formed a circle. Creative drama as a teaching method is briefly introduced. In addition, various ‘communication’ activities and name studies have been conducted so that the students get to know their members of the group. Matching games were played with the works completed by students during the previous years in the Basic Design course. The photographs that were taken during the Basic Design course were reviewed, and some stories have been written using these photographs. During the ‘roleplay’ phase of the session, a simultaneous reciprocal improvisation activity has been carried out so that the students warm up for the improvisation and roleplaying. During the ‘evaluation-discussion’ of the session, the brochures designed to introduce the basic design course were created and examined with the whole group. The course was terminated by listening to the opinions of the students on the course (Table 1).

Table 1

First Course: Creative Drama Practices

Course	Subjects
1	<ol style="list-style-type: none"> 1. Introduction of Basic Design Course 2. Communication–Interaction
Warm-up/Preparation	1. Walking practices: Introduction, revealing which was order of choice for the architecture, telling where are you from.
	
	2. Name practice with a rope.
	
	3. Matching practice conducted with Basic Design students.
	
	4. Reviewing the photographs of Basic Design workshop and writing stories.
	
Roleplay	5. Simultaneous reciprocal improvisations designed to warm up the students for the improvisation and roleplaying.




		
	6. Designing brochures that introduce the Basic Design course.	
Evaluat ion- Discussi on		
	7. Evaluation-Discussion phase: Products that the students created.	
		







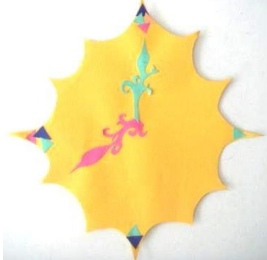


In the second course, the following subjects were discussed: shape, form, range, measurement-proportion. During the ‘warm-up/preparation’ phase of the session, various walking exercises were carried out; these exercises relate to the concept of range. Matching game has been played with various two and three-dimensional objects to introduce shape and form concepts. The concepts of shape and form and the differences between them are explained. Students have identified an object located in the dormitory or in the rooms of the house where they are staying in, and are positioned to be compatible in terms of space with each other by taking the form of the object with their bodies—walking studies that were related to the concepts of measurement and proportion were carried out provided that space was limited (by narrowing or expanding the space). The concepts of range, measurement, and proportion are explained. During the ‘roleplay’ phase of the session, group improvisations about the measurement were carried out. In the ‘evaluation-discussion’ phase of the session, wall clocks that incorporate the concepts of form, range, measurement, and proportion are designed. Created wall clocks were

evaluated in terms of usage of the following concepts: form, range, measurement, and proportion (Table 2).

Table 2

Second Course: Creative Drama Practices

Course	Subjects
2	<ol style="list-style-type: none"> 1. Shape 2. Form 3. Range 4. Measurement/Proportion
Warm-up/Preparation	1. Warming up practices with music.
	
	2. 'Shape' and 'form' matching game.
	
3. The participants take the form of their favourite object located in their rooms and standing at harmonious intervals in the room.	
	
4. Study of the area that narrows and expands.	





			
Role play	5. Group improvisation about the measurement.		
			
Evaluation-Discussion	6. Designing the wall clocks that incorporate the concepts of "shape, range and measurement/proportion".		
			
	7. Evaluation-Discussion phase: Products that the students created.		
			





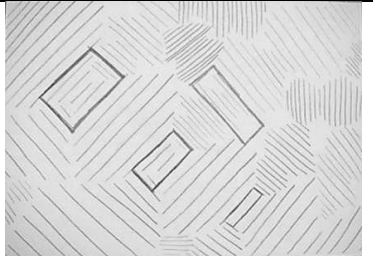
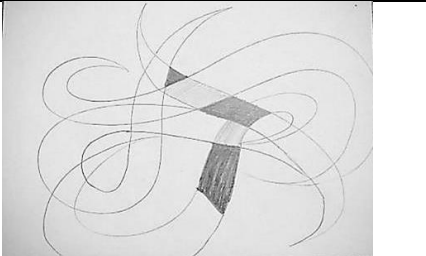
During the third course, the Gestalt theory of visual perception: figure-ground expressions were explained. During the ‘warm-up/preparation’ phase of the session, the visuals about the concepts related to figure-ground expressions were examined, and the concepts that are evoked were noted and evaluated within the whole group. Drawings were made about depth explanation through the linearity and depth explanation through an adequate environment. During the ‘roleplay’ phase,

simultaneous reciprocal improvisations and group improvisations were carried out about the figure-ground expressions. During the ‘evaluation-discussion’ of the session, figure-ground expressions were explained by a cover with a group of two people, through transparency and measurement grading. The figure-ground expressions were evaluated based on the specialties they possess (Table 3).

Table 3

Third Course: Creative Drama Practices

Course	Subjects
3	<ol style="list-style-type: none"> 1. Gestalt perception theory 2. Figure-ground expressions
Warm-up/Preparation	1. Examining the photographs about figure-ground expressions.
	<div style="display: flex; justify-content: space-around;">   </div> <p>2. Creating "depth expressions" through "linearisation" and "effective environment".</p>
Roleplay	3. Simultaneous reciprocal improvisations on figure-ground expressions.
	<div style="display: flex; justify-content: space-around;">   </div> <p>4. Group improvisations about figure-ground expressions.</p>





		
Evaluation-Discussion	5. Creating figure-ground expressions through "covering", "transparency" and "measurement grading".	
		
	6. Evaluation-Discussion phase: Products that the Students created.	
		

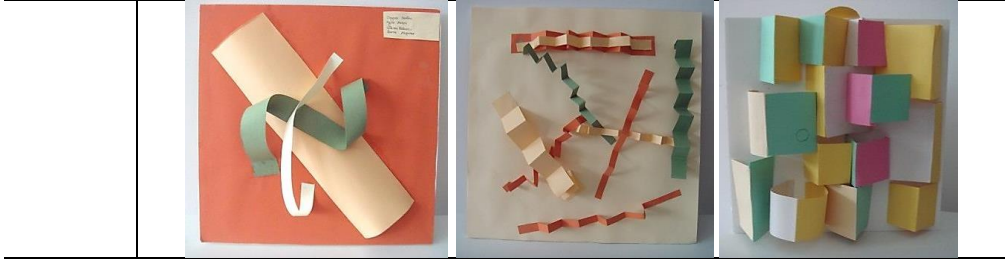
During the fourth course, the subject of ‘plane-surface’ was explained. During the ‘warm-up/preparation’ phase of the session, walking studies were carried out as a group of two persons concerning the horizontal and vertical surfaces. Groups used their bodies to contact horizontal and vertical paper in various numbers (5, 10, 20, 30, and 40). During the ‘roleplay’ phase of the session, group improvisations were carried out together with various surface designs. During the ‘evaluation-discussion’ of the session, a letter was written about the contribution that a project with several surfaces would bring to the city. The groups have designed spaces with a line on one side and vertical dividers with a curve by using the spaces. The designed vertical dividers were evaluated in terms of the planes used on their surfaces (Table 4).

Table 4

Fourth Course: Creative Drama Practices

Course	Subjects
4	1. Plane


	<p>2. Surface</p>
<p>Warm up-Preparation</p>	<p>1. Walking practices on the horizontal and vertical surfaces in the place.</p> 
	<p>2. Contacting various horizontal and vertical surfaces with limited dimensions in various numbers.</p> 
<p>Roleplay</p>	<p>3. Group improvisations on various surface designs.</p> 
	<p>4. Designing vertical dividers using "surfaces with a line" on one side and "surfaces with a curve on the other side".</p>
<p>Evaluation-Discussion</p>	<p>5. Evaluation-Discussion phase: Products that the students created.</p> 



During the fifth course, place-space subjects were discussed. During the ‘warm-up/preparation’ phase of the session, warming studies related to the concept of the place were performed in the groups of two persons. Using various photographs of places, a matching game was played about the types of places. During the ‘roleplay’ phase of the session, group improvisations about various types of spaces (urban, natural, semi-open, and closed space) were carried out. During the ‘evaluation-discussion’ phase of the session, the participants visited the ground floor of the Faculty of Architecture, Architecture Department of Karadeniz Technical University, and took notes about the spatial analysis on observation form on spatial analysis. With group studies, the participants designed spaces that enable direct and indirect communication between places. The primary and auxiliary spaces created are evaluated in terms of spatial relationships (Table 5).

Table 5

Fifth Course: Creative Drama Practices

Course	Subjects
5	<ol style="list-style-type: none"> 1. Place 2. Space
Warm-up/Preparation	1. Warming exercises for the concept of “place” accompanied by the music.
	
	2. A matching game about the types of spaces, benefiting from the photographs of places.



3. Group improvisations on various types of spaces (urban, natural, semi-open and closed spaces).



Roleplay

4. Noting the spatial analysis on the ground floor of the Department of Architecture on "Observation form on spatial analysis".



Evaluation-Discussion

Grup - 3		Grup - 2	
K.T.C. İSMMARLIK FAKÜLTESİ İSMMARLIK BÖLÜMÜ ZEMİN KAT MEKANSAL ANALİZİ ÜRETLİSİN GÖZLEMLERİ		K.T.C. İSMMARLIK FAKÜLTESİ İSMMARLIK BÖLÜMÜ ZEMİN KAT MEKANSAL ANALİZİ ÜRETLİSİN GÖZLEMLERİ	
MEKANSAL İZLENİM	Dışarıdan İzlenim: 11, 12, 8 ve ND1-4 Dışarıdan İzlenim: 11, 12, 8 ve ND1-4 Dışarıdan İzlenim: 3-ND1, 4-ND1 Yarıdan İzlenim: 1-2, 4-5, 7-8, ND1-ND1 İçeriden İzlenim: ND1-11	MEKANSAL İZLENİM	Dışarıdan İzlenim: 11, 11 Dışarıdan İzlenim: 12-13 Dışarıdan İzlenim: 21 Yarıdan İzlenim: 12, 11, 12, 13 İçeriden İzlenim: 2, 9
MEKANSAL İHTİŞİM	Ana Mekan: ND1, ND2, ND1 Yardımcı Mekan: 1, 2, 3, 4, 5, 6, 7, 8, 11, 12 İkincil/Üçüncül Mekan: 3, 10 Geçiş Mekan: 13, 14	MEKANSAL İHTİŞİM	Ana Mekan: 11, 11, 12, 13 Yardımcı Mekan: 14, 16 İkincil/Üçüncül Mekan: 21 Geçiş Mekan: 15-16
MEKANSAL İLİŞKİ	İç içe Mekanlar: 3-10 Kompozisyon Mekanlar: 3-6 Yan Yanı Mekanlar: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10	MEKANSAL İLİŞKİ	İç içe Mekanlar: 13-14 Kompozisyon Mekanlar: 3, 4, 5, 9, 10 Yan Yanı Mekanlar: 15, 14, 12, 11, 12

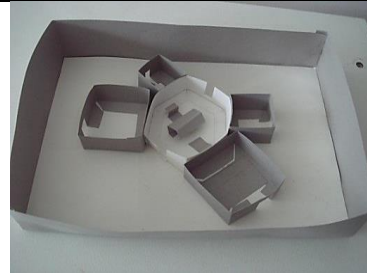
5. Designing places for direct and indirect communication between spaces.



6. Creating arrangement areas about the repetition types (full repetition, recurrent repetition, and variable repetition) by using various visuals.






7. Evaluation-Discussion phase: Products that the students created.



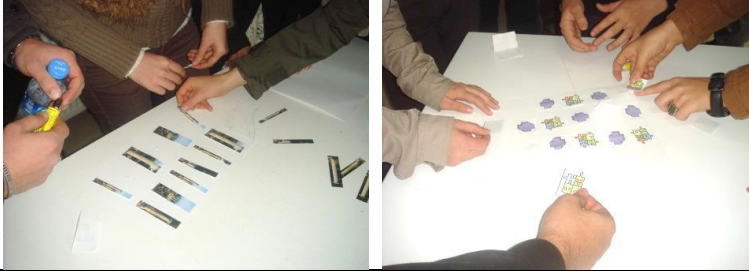
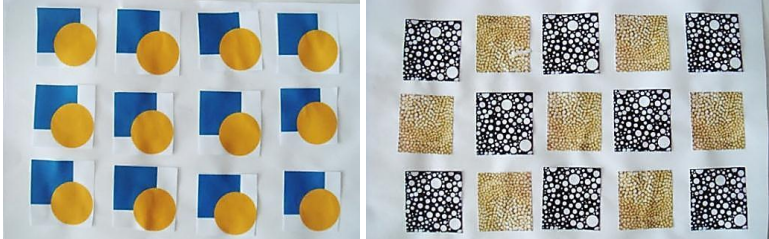


During the sixth course, following courses, repetition, symmetry, harmony, and contrast were covered. During the ‘warm-up/preparation’ phase of the session, walking practices in contrast with each other for every two persons in one group and harmony-contract game were carried out. A form (sculpture) was created that creates a symmetrical effect in the middle of the space with the whole group. The group mentioned the words associated with the integrity that is created. Using the mentioned words, the stories of four famous structures that are famous with their symmetrical characteristics (Taj Mahal, Notre Dame Cathedral, Hagia Sophia Church, Anıtkabir) were noted. Simultaneous reciprocal improvisations in the ‘roleplay’ phase of the session have been carried out about the concepts of full repetition, harmony, and contrast. During the ‘evaluation-discussion’ phase of the session, studies were conducted on repetition types (full repetition, recurrent repetition, variable repetition) using various visuals. The repetition patterns that the students created are evaluated, taking into consideration how the visuals are used (Table 6).

Table 6

Sixth Course: Creative Drama Practices

Course	Subjects
6	<ol style="list-style-type: none"> 1. Repetition 2. Symmetry 3. Harmony 4. Contrast
Warm-up/Preparation	1. Harmonious and contrary walking practices with a group of two persons.
	
	2. "Harmonies-Contrasts" game.
	
3. Creating forms that are "symmetrical" in space with individual and group practices.	
	
4. Creating stories about the 4 symmetrical structures that were examined with photographs.	




	
Rolep lay	<p data-bbox="337 472 1137 525">5. Improvisations with a group of 2 people about full repetition, harmony, and contrast.</p> 
	<p data-bbox="346 813 1126 866">6. Creating arrangement areas about the repetition types (full repetition, recurrent repetition, and variable repetition) by using various visuals.</p>
Evalu ation- Discu ssion	 <p data-bbox="373 1148 1099 1176">7. Evaluation-Discussion phase: Products that the students created.</p>
	

During the seventh course, the hierarchy from design principles was discussed. During the ‘warm-up/preparation’ phase of the session, walking activities related to movements, bodies, and physical characteristics of people of various ages were performed as a group (5, 10, 20, 40, 60, 80). Axial, central, and environmental hierarchy studies were conducted with the whole group depending on the various directives that were given. The students searched for three objects in the

surroundings of the building for creating a hierarchy. During the ‘roleplay’ phase of the session, group improvisations and animations about the Egyptian pyramids (Keops, Kefren, Mikerinos), which are good examples of hierarchy in terms of the built environment, have been carried out. During the ‘evaluation-discussion’ phase of the session, studies were made on the types of hierarchy (axial, central, and environmental) by using the objects that were found in the previous activity. The types of hierarchy that were created were evaluated considering the types, sizes, and colors of the objects that were used (Table 7).

Table 7

Seventh Lesson: Creative Drama Practices

Course	Subjects
7	<p>1. Hierarchy of Design Principles</p>
Warm-up/Preparation	<p>1. Walking exercises about the movements, bodies and physical characteristics of individuals that are 5, 10, 20, 40, 60 and 80 years old.</p>
	
	<p>2. Participants get positioned according to the place they were born in the space (Formation of the axial hierarchy).</p>
	
	<p>3. Participants get positioned according to the years they were born in the place (Formation of the central hierarchy).</p>
	

4. Participants get positioned according to their height in space (formation of the environmental hierarchy).



5. Finding at least three objects that will form a hierarchy from an outer environment.



6. Group improvisations on the Egyptian pyramids (Keops, Kefren, and Mikerinos), which are good examples of hierarchy in terms of built environment.



Roleplay

7. Creating designs for one of the types of hierarchy (axial, central, environmental) using objects that were found outdoors.



Evaluation-Discussion

8. Evaluation-Discussion phase: Products that the students created.



Findings

When the data obtained from the students participating in the research are examined, it has been determined through the creative drama method that the students feel more intimate with each other, know each other better, and the dialogue was increased. The students stated that they behave as an individual in the other lessons, although they experienced a more effective learning process with the group by working and creating together.

“If there were no drama, there would be few friends of mine I speak in a huge class. But now I am speaking with everyone. I previously thought that I would have problems as I was in the same group as the friends of mine, I had never spoken. However, you know, people make a snap decision in such cases and go wrong.” (S7)

“Thanks to this method, the sincerity increases. Here the groups are constantly changing. You work with those people, and then you work with other people. You’re doing something practical. You know people better, hence you feel warmer. You feel closer to some people. You are doing something together, dialogue, and sincerity increase.” (S20)

“It has been very useful in terms of friendship and for establishing social relationships. While we only listen during the other lessons, we are here listening to the lessons together and we strive to do something together. In other words, the lesson becomes a more social environment.” (S7)

“Group studies help us to know our friends. We were in the same group a couple of times with everyone and we created something together. In the end, we learned to work together. And I was very surprised that we were creating good things here, even in ten minutes.” (S10)

They have expressed that they can exchange ideas and gain different perspectives. They also expressed that group practices motivated each other and contributed to their work.

“When separate, we sometimes feel lonely, and sometimes it feels like we get on our feet. However, when in groups, unity and solidarity always exist. We take strength from each other.” (S7)

“When in groups, we can notice anything that we cannot on our own. It makes sense when they conceive anything that I cannot.” (S4)

“Group studies become in some way like preparatory studies for our further architectural projects or tasks we will work on. It feels like we are more confident about what we work on ourselves.” (S6)

“For instance, while I am on my working, there is only a single logic function, and I try to do something within the frame of this logic. I mean, there are not any other ideas or opinions. However, group studies can introduce much more different things because events occur as a result of various ideas and opinions.” (S3)

“I already enjoy group studies a lot. In my opinion, by this means, we have learned job sharing more easily. Moreover, it has enabled us to think fast and have a quick mind.” (S8)

“When alone, a person can discuss something, it is easy to accept it on his/her own, however, different opinions emerge during the group work. That’s why you need to find a consensus. In fact, architecture students should be able to work in groups. This is a good example of group practice.” (S1)

“I sometimes face tough subjects that I cannot understand. In such cases, group studies become so helpful. Another one in the group may think of a better idea or opinion. Exchange of ideas is helpful.” (S12)

“Every person has a different perspective. During group practices, different perspectives emerge. We find out different ideas and perspectives during the group practices. We also add other perspectives to our own. There are many benefits of group activity in this context. Group activities also trigger individual practices.” (S9)

“While I am on my devising, I do something in accordance with my idea. However, in group studies, I also regard others’ ideas. In further works, I reap the benefit. Besides this, our perspective also improves as we learn different ideas.” (S11)

“We were initially so shy, but just after we became a part of group studies, we could spontaneously put forward an idea, which enables us to think imaginatively and have a quick mind.” (S23)

When student opinions are taken into account, we may conclude that the creative drama method is useful for creating a warmer and more intimate learning environment. It can be said that group activities contribute to the students’ skills to act together and make decisions together. It has been determined that group activity is also effective for students to use time efficiently and to make quick decisions. The roles played with impersonation activities during the creative drama process allow students to realize different aspects of each other and find opportunities to recognize each other in many ways.

Discussion

Creative drama seems to be a method to be benefited from for an effective learning process. However, some difficulties/limitations may be encountered when using this creative drama method in architectural education. A leader/instructor, who aims to use the creative drama as a method in architectural education, guides the process by leading the students. It is expected that the leader/instructor has sufficient knowledge and practical skills in both architectural and creative drama areas since it is the person who determines the achievements, designs, shapes, and processes the lesson plans to be implemented. For the leader/instructor, a preparatory process is required before beginning the practices. For a sufficient practice period and for avoiding any troubles, the leader/instructor has a huge role to play in creative drama practices. The leader/instructor shall complete the following tasks; preparations such as designing creative drama lesson plans, designing/preparing the place to work, providing the materials, and elements to be used must be carried out.

The fact that the number of students is increased, it would be challenging for the drama leader to implement the plan, and for the students to concentrate. From this point of view, it is possible to efficiently utilize the creative drama method in courses where class presence is less, such as elective courses. Since an average of 10-12 people attends the Architectural Project lessons that are the basis of architecture education, so the problem of the number of students will be resolved immediately.

In addition to this, the ideal classroom environment for drama activities is expected to be without fixed chairs/seats so that the participants can freely move, to be sound isolated, and to include drama materials and tools.

Conclusion

The findings obtained within the scope of the first question of the study indicate that the creative drama method exerts an influence on making contact. Findings from the research revealed that the creative drama method is effective in establishing communication. The opinions of the students reveal that the students are influenced by creative drama; they were expressing themselves better by gaining different perspectives and by developing self-confidence. It is concluded that the practices help the integration within the group by working together so that the efficiency increased to achieve the goal. It can be described as a consequence of the interactive learning environment that the method provides, and as for the findings obtained within the scope of the second question of the study, they indicate that a warm learning environment contributes to coproduction processes. Correspondingly, it is

believed that it will be beneficial to give publicity to approaches that can improve communication-interaction in class in the process of configuring architectural education.

This study is intended to utilize the creative drama method in architectural education about a student-centered and communication-oriented learning environment. It includes various activities for educators who aim to take advantage of the creative drama method as part of the Basic Design lesson. It is believed that practices based on learning by doing exert an influence on architecture students' skills such as sight, perception, interpretation, and self-expression. An alternative approach for architectural education is offered by a creative drama method that allows students to unearth their creative ability and produce new knowledge by considering their own life, information, and experiences.

Depending on the architectural undergraduate curriculum and weekly course hours, creative drama methods can be included in the courses. In both theoretical and practical courses, practices can be applied in some parts of the weekly courses or during some weeks in the semester. In the first part of the lessons, the subject can be explained by the narrator through the present teaching method, and in the second part, the topics described in the course can be supported with creative drama practices.

In light of the results obtained, it is evident that new researches can be planned for the field of architectural education. Also, it is possible to plan some experimental studies for improving the content of current courses and for evaluating the current courses. In future studies, some studies based on quantitative and qualitative data to test the efficiency of the method on the process of communication-interaction.

Thanks to group activities, a different and interactive learning environment can be created by ensuring the active participation of the students. By providing this method in architectural education, learning environments in which communication in the group is ensured can be created, and that might facilitate to make decisions together.

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