

**YAŞAR UNIVERSITY
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES**

MASTER THESIS

**IMPLEMENTING CREATIVE DRAMA TEACHING
METHODS IN BASIC DESIGN STUDIOS**

Ezgi YORULMUŞ

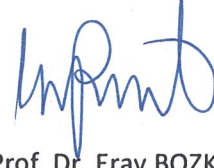
Thesis Advisor: Assist. Prof. Dr. Eray BOZKURT

Department of Interior Architecture and Environmental Design

Presentation Date: 04.08.2016

**Bornova-İZMİR
2016**

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.



Assist. Prof. Dr. Eray BOZKURT (Supervisor)

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.



Assist. Prof. Dr. Ebru ALAKAVUK

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.



Assist. Prof. Dr. Özgür GÖÇER



Prof. Dr. Cüneyt GÜZELİŞ

Director of the Graduate School

ABSTRACT

IMPLEMENTING CREATIVE DRAMA TEACHING METHODS IN BASIC DESIGN STUDIOS

YORULMUŞ, Ezgi

Master Thesis, Interior Architecture and Environmental Design

Supervisor: Assist. Prof. Dr. Eray BOZKURT

August, 2016, 69 pages

Beginning of 20th century, creative drama teaching techniques as a training perception was initiated to use foremost in England and USA. In an inadequate education environment, the creative drama became widespread to fulfill the requirements of the era. In the dramatic training, which student exists more actively with the principle of learning by doing and living, acquirements are gained such as “creativity, ability of critical thinking, communication and problem-solving skills, development of imagination and awareness level, group planning in individuals, cooperation within a group and ability to create new solutions”.

Creative drama teaching method previously used in other disciplines in design teaching. The performance evaluation of these applications proved that creative drama boosts the efficient teaching environment. In this research, effects of targeted attainments provided by basic design studios' education are examined via basic design studios which are supported by creative drama activities providing similar attainments instead of methods in traditional design studios. In this direction, experimental studies which are designed and applied by the researcher are used as a method. With experimental studies, students' more active participation to learning process and more productive and more understandable transfer of design issues by supporting them with creative drama activities and in this direction, a more successful design process experience are targeted. Workshops are conducted for collecting feedbacks and data with first year Architecture Faculty, Architecture and Interior Architecture students of two universities in Izmir which provided the necessary permits in the spring semester of 2014 – 2015. The findings of the study results in favor of students' creative thinking and design abilities.

Keywords: Design teaching, creative drama, basic design studio, creativity, experimental study.



ÖZET

YARATICI DRAMA EĞİTİM YÖNTEMİNİN TEMEL TASARIM STÜDYOSUNDA KULLANILMASI

YORULMUŞ, Ezgi

Yüksek Lisans Tezi, İç Mimarlık ve Çevre Tasarımı

Tez Danışmanı: Assist. Prof. Dr. Eray BOZKURT

Ağustos, 2016, 69 sayfa

20. yy. başlarında İngiltere ve Amerika başta olmak üzere yaratıcı drama öğretim teknikleri eğitim anlayışı olarak kullanılmaya başlanmıştır. Yaratıcı drama eğitim ortamının çağın gereksinimlerini karşılamakta yetersiz olduğunun ortaya çıkmasıyla yaygınlaşmıştır. Yaparak ve yaşayarak öğrenme ilkesiyle öğrencinin daha aktif olarak var olduğu dramatik eğitimde, "yaratıcılık, eleştirel düşünme yeteneği, iletişim ve problem çözme becerileri gelişimi, hayal gücü ve farkındalık düzeyi gelişimi, bireylerde grup planlaması, grupla uyum içerisinde çalışma ile yeni çözümler üretme yeteneği gelişimi " gibi kazanımlar sağlamaktadır.

Yaratıcı drama daha önce tasarım eğitiminin diğer disiplinlerinde kullanılmıştır. Araştırmanın amacı çeşitli disiplinler içerisinde eğitim ve eğitimi destekleyici yöntem olarak kullanılan yaratıcı drama ile sağlanan kazanımları incelemek ve temel tasarım stüdyolarında yaratıcı drama ile desteklenmiş programların öğrenciler üzerinde sağlanabilecek yaratıcılık ve yaratıcı düşünme ile tasarım becerilerini geliştirici kazanımları irdelemektir. Yapılan çalışmalar doğrultusunda araştırma ile Temel Tasarım Stüdyoların da tasarım konularının yaratıcı drama etkinlikleri ile desteklenerek daha verimli ve anlaşılır biçimde aktarılmasını ve bu doğrultuda öğrencilerin daha başarılı bir tasarım süreci deneyimlemelerinin sağlanması hedeflenmiştir. Dönütler ve veriler toplamak adına araştırmacı tarafından tasarlanan " Yaratıcı Drama ile Tasarım " adlı örnek çalışma İzmir ilinde bulunan iki üniversitenin Mimarlık ve İç Mimarlık Bölümü temel tasarım stüdyosu öğrencilerinden oluşan araştırma grubuna uygulanmıştır. Çalışmanın bulgularında hedeflenen kazanımlar lehine olumlu sonuçlar saptanmıştır.

Anahtar kelimeler: Tasarım eğitimi, yaratıcı drama, temel tasarım stüdyo, yaratıcılık, deneysel çalışma.



ACKNOWLEDGEMENTS

I would like to thank to my supervisor Assist. Prof. Eray BOZKURT for his support and help on my thesis.

I would like to thank to Departments of Architecture and Interior Architecture of two universities in İzmir for their help and support on my study and for allowing me to work inside the basic design studios.

I would also like to thank to Architect Trkan ETİN and Assist. Prof. Aye ARKON for their support on the implementation of the experimental studies.

I would like to thank, in addition, to my family for their support.

Ezgi YORULMU
İzmir, 2016

TEXT OF OATH

I declare and honestly confirm that my study, titled “Implementing Creative Drama Teaching Methods in Basic Design Studios” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions, that all sources from which I have benefited are listed in the bibliography, and that I have benefited from these sources by means of making references.

04 / 08 / 2016

Ezgi YORULMUŞ

TABLE OF CONTENTS

	Page
ABSTRACT	II
ÖZET	IV
ACKNOWLEDGEMENTS	VI
TEXT OF OATH	VII
TABLE OF CONTENTS	VIII
INDEX OF FIGURES	XI
INDEX OF TABLES	XIII
1 INTRODUCTION	1
1.1 The Scope of the Research	1
1.2 The Aim of the Research	2
2 CREATIVE DRAMA	4
2.1 Definition of Creative Drama	4
2.2 Historical Development of Creative Drama	5
2.3 Basic Items of Creative Drama	6
2.3.1 Leader / Instructor	6
2.3.2 Group / Participants	7

2.3.3	Setting	7
2.3.4	Subject	7
2.4	Qualities of Creative Drama	8
2.5	Purposes of Creative Drama	9
2.6	Stages of Creative Drama	10
2.6.1	Warm-up	10
2.6.2	Impersonation	11
2.6.3	Evaluation- Formation	12
2.7	Use of Creative Drama as a Training Method	13
3	DESIGN EDUCATION	15
3.1	Basic Design Studio	17
3.2	Creativity and Creative Thinking During the Design Process	18
3.3	Relationship with Design Education and Creative Drama	22
4	THE EXPERIMENTAL STUDY: WORKSHOP FOR IMPLEMENTING CREATIVE DRAMA in BASIC DESIGN STUDIOS	24
4.1	Design of Workshop	24
4.2	Process and Participants	31
4.3	Data Collection	31

4.4	The Experimental Study-1 Program and Application of Basic Design-1 Studio	33
4.5	The Experimental Study-2 Program and Application of Basic Design-2 Studio	38
5	FINDINGS and INTERPRETATIONS	45
6	CONCLUSION	58
	REFERENCES	62
	APPENDICES	

INDEX OF FIGURES

Figure 2-1 Warm-up games from a workshop of applied drama	11
Figure 2-2 Character vitalization	12
Figure 3-1 Bauhaus School Dessau, 1925 – 1926	16
Figure 3-2 The Aim of Design Education (Aslan, 2012)	17
Figure 3-3 The Relationship of Creative Drama, Creativity and Design (Kılıçaslan, 2010).	23
Figure 4-1 The Research Process and Participants	27
Figure 4-2 The Fiction of Workshop for the Research Model	28
Figure 4-3 To Analyze Various Data Collecting Tools of as per the Aim of the Research	29
Figure 4-4 The Planning and Program of Training Section of Evaluation Form.	32
Figure 4-5 The Acquirements at the end of Training Section of Evaluation Form.	32
Figure 4-6 The Group works, The Experimental Study-1.	37
Figure 4-7 The Creative Drama Activitiy-1 (Warm-up), The Experimental Study-2.	39
Figure 4-8 The Creative Drama Activity-2 (Hello), The Experimental Study-2.	40
Figure 4-9 The Creative Drama Activity-4 (Current), The Experimental Study-2.	41
Figure 4-10 The Creative Drama Activity-5 (Darkness),The Experimental Study-2.	42
Figure 4-11 The Works of Design Process, The Experimental Study-2.	43



INDEX OF TABLES

Table 4-1 Experimental Study-1 Program and Application of Basic Design-1 Studio.....	30
Table 5-1 Analyze of The Experimental Studies' Participants.....	46
Table 5-2 The Evaluations of Experimental Studies: The proportional distribution with respect to each other regarding attitudes of “Planning and Program of Training” section.....	48
Table 5-3 The Evaluations of Experimental Studies: The proportional distribution with respect to each other regarding attitudes of “ Acquirements at the end of Training ” section	50
Table 5-4 The Evaluations by Gender of Experimental Studies: The proportional distribution with respect to each other regarding attitudes of “Acquirements at the end of Training” section	52
Table 5-5 The Evaluations According to Receive Lesson Before and First Time of Participants: The proportional distribution with respect to each other regarding attitudes of “Acquirements at the end of Training” section.. ..	55

1 INTRODUCTION

1.1 The Scope of the Research

In line with the studies conducted about the development of the notion of education, it can be safely said that it is the most important part of the modern life. It is required to develop the creative and critical thinking abilities of individuals in the World developing constantly and quite rapidly (Koray, 2004). As individuals obtain certain behavioral traits during the periods of these notions, it is quite important to provide education environments that aim to raise individuals who can think creatively and sensitively in order to keep societal development going (Onur, 1997).

What is aimed with the education of design, one of the integral parts of modern education, is to help individuals gain the abilities of thinking, dreaming, interpreting and expressing and therefore helping them develop an ability to design. Defining the design training as a behavior-developing-process to discover the way of reasoning with thinking, Uluoğlu (1990) mentions that the important point is to activate the thinking activities of the individual and to enable him/her to express what he/she thinks.

In this regard, when considering that traditional training methods are based mainly on information transfer and that such information transfer creates individuals who learn by rote, does not research, inquiry and think freely, it can be stated that the transferring acquirements aimed with design training is not possible with traditional training methods (Üst and Doğan, 2013).

After the industrial revolution had started in England in the 18th century, the perception of art and design also changed. The increase in demand due to the growing population, and the need for mass production along with this increase brought the requirement of designing industrial products. This revealed the importance of design training put forth the idea that the system should reorganize itself (Özsoy, 2003).

Basic design education is being applied and developing since Bauhaus is very important in architecture education since it is the first educational environment where they encounter the notion of design. As a result of the industrial revolution in England, a need appeared to raise individuals who can

express themselves. To meet the demands, creative drama methods appeared and the benefits grew over time. . In the dramatic training, which student exists more actively with the principle of learning by doing and living, acquirements are gained such as “creativity, ability of critical thinking, communication and problem-solving skills, development of imagination and awareness level, group planning in individuals, cooperation within a group and ability to create new solutions”.

Today, creative drama is being tried as a method in diverse areas. At the same time, the methods used in the design education are reviewed at various gatherings and questioned. Therefore, the effect of the gains of the existing methods of education employed in general design studios on the gains obtained using the creative drama method has paved the way to new researches.

1.2 The Aim of the Research

Within the research, first the shaping process of basic design is investigated and the research is evaluated. In later stages of the research, the contributions of the creative drama method to education and the gains obtained, along with other areas, are examined. Upon evaluating the results of the research, it is seen that fieldworks are necessary. A one day workshop is considered in order to verify some of the vague findings empirically. It is certain that the data to be obtained during the planned workshop will be useful in future evaluations as well.

The aim of the experimental study is to help students contribute actively in the education process, to convey the information on design issues by supporting them with creative drama activities and to help them experience a more successful design process.

The workshops were conducted with first year Architecture Faculty, Architecture and Interior Architecture students of two universities in Izmir which provided the necessary permits in the spring semester of 2014 – 2015. 10. The researcher attended the basic design workshops two days a week before the applications in order to observe the attitudes of the students to the lessons and the methods of the instructors

By applying for a whole day, workshop program was constituted as two stages: the first stage was the preparation stage for design process and included

creative drama activities supporting the acquirements expected in the design stage. During the preparation of the application program, the content of department lessons and application types were effective.

As per the aim of the research, the study utilized various data collecting tools. It analyzed workshop program with sound records of interim and general evaluations of the participants, video records and photographs of the activities and evaluation forms filled by participants at the end of the program. Additionally, the study utilized the reports of the trainers of the studio including their observations during the program (Appendix 2).



2 CREATIVE DRAMA

2.1 Definition of Creative Drama

Drama is derived from “Dram” in Greek language. It means acting and performing. Drama word is based on the fact of “theatrical image” in Dromenon in Greek language and means action. Especially in the theatre science, drama means “summarized and isolated actions”.

Based on the life experiences of the participants constituting a group, general definition of creative drama is to play an aim and thought by means of the technics such as improvisation and role-play. This play process is based on spontaneity, principle of Hic et Nunc (now and here) and playing “as if”, and makes benefit of the general features of the performance under the supervisory of a leader/trainer (Adıgüzel, 2014, San, 1990; 2006b). Creative drama is not a process of information transferring or informing, but it is the whole of understanding, expressing, creating and abilities. They are realized by “doing and practicing”. Creative drama is a trainee-oriented-process being effective and requiring participation (Üstündağ, 2001).

There are various definitions related to creative drama in various resources. According to Heathcote (1984), creative drama is a kind of group based on motivating and educational method, life practice and play. It is an effective method to develop creativity and independently training field to grow creative individual (Adıgüzel, 1994a). It is a training method by increasing the willingness of individual for training and learning so that individual develops ambidextrously by putting himself/herself into someone’s place, and individual takes active role in training and learning, and demands and emotions develop such as self-expression, creativity, perceiving life ambidextrously, in spite of the fact that training and learning becomes a peremptory and neutering (Güneysu, 1991).

Creative drama is an efficient learning method to appeal to many senses and to examine and understand the events and conditions, and to enable individual to understand himself/herself and other better, and to increase the solidarity, tolerance and socialization, and to prepare for future and to embody the abstract concepts (Okvuran, 1993).

The most important feature of creative drama as a learning method is the combination of cognitive, social and psychomotor abilities. Furthermore, it reveals the emotions and desires of the individuals hidden in their inner world, and promotes imagination and creativity in a dynamic environment (Mellou, 1994a). By means of creative drama, events, conditions and the relationship between them can be learnt easily. It is a learning method which imagination can be extended as much as possible (O'Neill and Lambert 1995).

2.2 Historical Development of Creative Drama

Art and training perception developing in 18th century affected the development of creative drama. As a result of advanced training actions discussed in that period, the concept of creative drama appeared. In the essence of these actions, the perception of training, centering the trainee and basing on his/her emotion and experiences takes place.

With the industrial revolution in England, the requirements came to light for growing sensitive, self-expressive and creative individuals. Drama approach in training was revealed slowly in the period in which this thought was formed. It penetrated to other English speaking countries with the international workshop studies of especially Dorothy Heathcote in England. Other representatives of drama in training in England is Harriet Finlay Johnson, Caldwell Cook, Peter Slade, Brain Way, David Hornbrock, Cecil O'Neill, Gavin Bolton, Richard Curtney. In the other countries, they are Winifred Word, Viyola Spolin, Neli McCaslin, Hans Wolfgang Nickel.

In the institutions expert teachers, significant representatives such as Dorothy Heathcote and Gavin Bolton have made important developing contributions in creative learning fields by means of the trainings aiming for the development of the teachers (Adıgüzel, 2014).

In the class application of the drama studies in the beginning of 20th century, the name of Harriet Finlay Johnson attracted the attention. According to Bowmaker, while the students, did not play games in the schoolyard due to the cold weather in December 1904 for Finlay-Johnson, read *Ivanhoe* of Sir Walter Scott as a contribution to the examination of reign period within the history lessons, one of the students asked "Can't we play with *Ivanhoe* inside?". After this question, "Dramatic Method" became the part of the curriculum (Bowmaker,

2002). Therefore, drama started developing as a learning period, however could not be utilized well for the next fifty – sixty years.

In 1970s, Dorothy Heathcote tries to define drama again and examined the relations between drama and training. With the studies of Heathcote, the period of presenting real experiences to students began in drama history (Bolton, 1985, San, 1990). Heathcote considered drama as a significant learning method and utilized it in order to give them ability to use what they knew instead of creating games (Koç, 1999). In the year of 1979, Heathcote published the book “Drama as a Learning Method” (Karamanoğlu, 1999). Moreover, Heathcote investigated the duties and liabilities of drama teacher and systematized them (Girgin, 1999).

2.3 Basic Items of Creative Drama

Creative drama is a unique field of art and training that has specific elements. It has established its fictive structure on these two basic techniques, benefiting from directly basic components such as leader, group, setting, and topic and techniques such as improvisation and role playing (Adıgüzel, 2014).

2.3.1 Leader / Instructor

The drama leader is the person who designs, plans, manages the process and guides the practice. It is of great importance that the leader is knowledgeable on drama techniques and plays, able to benefit from the techniques of theatre when needed, open to communication, creative and a solution-oriented individual (Adıgüzel, 2006, Kılıçaslan, 2010).

The leader is the person who sets the goals, plans the behavior he deems necessary to bring the participants in, chooses the strategies, methods and techniques to be used for the purpose within the process of bringing the experience in to the group work, and decides the method of evaluation of the learning process and the behavior obtained by the individual (Adıgüzel, 1993).

San (1990) states that the group Dynamics to be set, necessary interventions to be performed when needed to change the course, and new situations to be created within a drama practice, are the features a leader should harbor.

2.3.2 **Group / Participants**

The name “group” is one that was taken from fine arts and is based on the adjustment of people and objects. Family, and group as a common social psychological category, is defined as an integrated structure within which relationships are formed based on communication, values, roles and functions (Lange,2003, Adigüzel,2014).

Creative drama practices are performed as group activities. It is stated that the processes of coexisting, thinking, production and sharing are experienced in a creative drama group. Within this context, the individuals who form the creative drama group should be open to change and development and willing to learn (Adigüzel, 2006b).

The individuals who participate in the drama activity are expected to feel comfortable, safe and ready for group work. They must ready to explore all kinds of new and different sides of themselves (San, 2006b).

2.3.3 **Setting**

The quality of creative drama and the type of activity it is, just as in physical training, art and the like, requires different settings. The existence of this type of work areas will make it easier to reach the pre-set training goals in terms of both the personal purposes of the leader and the goals of creative drama. Museums, parks, galleries, squares, sports centers, various cultural centers etc. Which are of significant content can be prepared for a creative drama activity (Adigüzel, 2014).

Materials such as various stationary supplies, paintings, photographs, white boards, boards, cameras, camcorders, computers, slide or overhead projectors, while bearing the properties to enrich the drama settings, are also important in means of bringing out and improving the creativity of the participants (Adigüzel, 1993, Üstündağ,2004).

2.3.4 **Subject**

Subject in creative drama means the emotions and thoughts to be scrutinized within the session. The subject at hand is studied with methods such as events, incidents, a concrete-abstract situation, a news report, a comic strip, all types of

letters (literature), an unfinished literary work, an experience, a memory, an object, a period, place, time, civilization, photographs, etc. (İlhan, 1999).

According to Adıgüzel (2014), the most important point to be taken into consideration in the choosing of subjects, are the targeted goals and the expected gain intended for these goals. Another element to be determinant during the creative drama process in the selection of a subject besides gain, are the techniques and approaches to be used.

2.4 Qualities of Creative Drama

Creative drama able to bring about universal learning, enables the cognitive, affective and psychomotor developmental areas to improve simultaneously. Üstündağ (2004), denotes that the learning process of individuals with an active participant in the creative drama in the process of educating the senses unwittingly.

Participants experience certain dramatic processes in which they are central by stimulating their senses and taking up certain roles within this process enables them to percept themselves and their environment better with creative drama. Accordingly, participants acquire very important values such as improving the imagination, flexible thinking, ability to cooperate, easily expressing feelings and improvement the speaking skills (Adıgüzel, 2014).

The qualities of creative drama can be listed as the broad titles given below:

- Creative drama is a group activity
- Creative drama is based on the experiences of the participants and places the participant in the center point
- Creative drama focuses on impersonation
- Creative drama practices are carried out with the notion “here and now”
- Creative drama focuses on the process, not the outcome
- Creative drama practices are carried out with the guidance of the drama leader / instructor
- Creative drama is an interdisciplinary field
- Creative drama is not the same as theatre, but it is a field that constantly feeds off from it

- Creative drama activities are performed in locations which have been made suitable for the purpose
- Creative drama benefits from the general features of plays
- Creative drama consists of warm-up/preparation, impersonation and evaluation-discussion steps
- Creative drama has different dimensions of use such as a method or course (Adıgüzel, 2014).

2.5 Purposes of Creative Drama

The purposes of creative drama may differ depending on the approach to the concept, participants, and the goal of the drama leader; the creative drama process planned by a music teacher and one planned by a guidance counselor may be different in terms of the targeted acquisitions and the techniques used. Also, the function of drama will differ depending on whether drama will be used as an aim or as the medium (Okur, 2008).

Using drama as a “medium” should be interpreted as handling any topic, incident or educational subject with the drama method, whereas the use of drama as an aim should be understood as the teaching of drama. One of the main purposes of the use of creative drama in education is to help the individuals put themselves into others’ shoes, thus get to know themselves and their environments better, leading to the improvement of the ability to empathize (Öztürk, 2001).

San (1990) indicates enabling socialization as another important aspect of creative drama practices. Creative drama offers the individuals to gain some acquisitions such as belonging to a group, exploring ethical values, self-confidence, improved imagination and familiarize with themselves and their cultures (Adıgüzel, 2000a).

Individuals acquire values such as improving the imagination, critical thinking, cooperation abilities, social sensibility, ability to express feelings more openly, to recognize the problem and offer creative solutions and many others with the help of creative drama practices. (Adıgüzel, 2006b, Kılıçaslan, 2010).

The purposes of creative drama can be listed as the broad titles given below:

- To improve creativity and imagination

- To know oneself
- To develop the communication skills
- To attain a democratic attitude and behavioral pattern
- To develop aesthetical behavior
- To attain the ability of critical and independent thinking
- To develop one's ability to cooperate and collaborate
- To create social sensibility.

2.6 Stages of Creative Drama

Adıgüzel (2006) states that, in order for attaining the acquirements targeted with the creative drama practices, and for the individuals to internalize these acquirements, the activities performed within the process should be of a quality that support and complement each other, and that the warm-up/preparation, impersonation, evaluation-discussion stages should be monitored.

2.6.1 Warm-up

The term “warm-up”, having been adapted from the phrase of the sports pedagogy “warming up” in the English language which translates to “Aufwaermeübung” in German, is performed to help someone familiarize, to relate and get used to something. The Warm-up/preparation stage of creative drama, on the other hand, is stated as one during which basic activities are carried out in order to help the group members get used to each other and the setting, the five senses are intensely used with the purpose of improving the ability to observe, the body mobilizes, and the stage during which the inward practices are performed. (San, 2006, Adıgüzel, 2006a).



Figure 2-1 Warm-up games from a workshop of applied drama (<http://dadp-at-sp.blogspot.com/2011/01/workshop-with-joe-winston.html>, 27May2013).

The use of various plays with certain rules within this stage can be said to help the participants get used to each other and prepare for the topic to be worked on. The play contributes in the development of certain features of the individuals such as human relations, obtaining information, acquiring a habit an experience. Play enable the better observation of the personalities and talents of the individuals, and enables them to be directed accordingly (Seyrek and Sun, 2003).

It is stage where most of the stimulation is focused on the body, the senses are used intensely and simultaneously, inward practices are heavily performed, practices such as earning trust and fitting in that aim to create the group dynamic are more obvious and are set by mostly the leader.

2.6.2 Impersonation

Impersonation is to activate, to bring into action, to demonstrate a past incident or situation, or to masquerade or pose as someone to play that person (Püsküllüoğlu, 2004). Impersonation is a stage during which a topic is shaped and formed, determined and wholly generated, one that is a starting point within the topic to be handled, and one during which improvisation, role playing and other techniques are used (San, 2006a, Adıgüzel, 2006a).



Figure 2-2 Character vitalization (<http://www.zenmirror.wordpress.com>, 02Jun2013).

It is stage where most of the stimulation is focused on the body, the senses are used intensely and simultaneously, inward practices are heavily performed, practices such as earning trust and fitting in that aim to create the group dynamic are more obvious and are set by mostly the leader.

2.6.3 Evaluation- Formation

The evaluation-discussion stage is when the participants are asked certain questions such as “What did you experience?”, “What did you feel?”, “What was the harder part for you?”, “Which was the more satisfying part for you?”, and when discussions and evaluations regarding whether or not the obtained knowledge will transform into acquisitions are held (San, 2006a, Adıgüzel, 2006a).

The purpose of evaluation is to introduce, reveal the problem, and while generating new ways of solution for the problems, to open the issues to discussion and to seek solutions for these along with the participants (Karadağ and Çalışkan, 2005). The emotions, comments, different perspectives of the individuals are determined after the activity. At this stage, the individual is not obliged to defend their idea or emotions, but they do share them (Uzgören, 2011). It is also stated that, various evaluation criteria that measure the level of knowledge in terms of evaluation can be used when the cognitive acquisitions are in question, whereas

questionnaires in which opinions and experiences are shared, and attitude scales such as interviews and evaluation forms are mentioned possible to use when the activity is aimed at behavioral improvement (Üstündağ 2004, Adıgüzel, 2006a).

2.7 Use of Creative Drama as a Training Method

San (1991) emphasizes that an education system based on cramming, one which supplies knowledge in piles, one that does not lead the learners to enjoy school life, and one that does not enable the student to learn by experience and analyze certain subjects on his own will not meet the needs of modern people.

Education based on learning by doing and experiencing which requires active participation and ensures the persistency in learning is of great importance. So much so that, Demirel's (2005) idea that while verbal education provides 10% of permanence, this value is 30% in visual learning and 90% in learning by experience, supports this point of view.

The creative drama method has been defined by many researchers as one of the oldest methods of teaching that occurs on its own, is similar to real life experiences, a way to actualize live presentations, a way for knowledge to be reinforced by revival with auditory and visual perception, and one that enables students to learn how they should act in certain situations by experiencing them in person (Adıgüzel, 2014). Again, a number of researchers and instructors underline that besides its contributions in the developments in the educational system and the curriculum, drama can also be benefited from in every field and step of education.

With the creative drama method, the individual's visual, auditory and tactile senses persuaded to be used all at once. Creative drama of which the activities are formed by the targeted acquisitions along with the various drama techniques chosen according to the topic, enable activities aimed at improving creativity, which is one of the goals of creative drama (Kılıçaslan, 2010).

Besides the statements above, the advantages of the drama method in learning can be listed as follows:

- Improves the ability to empathize
- Improves self confidence

- Helps the individual gain responsibility
- Helps the information to be remembered permanently
- Improves creativity
- Enables the individual to express himself
- Improves the artistic capabilities of the participants
- Helps form a more healthy communication
- Helps the individual realize his own emotions and express them
- Helps the individual in perceiving life in more than one aspect
- Helps improve social awareness and the ability of solving problems (Arieli, 2007).



3 DESIGN EDUCATION

After the industrial revolution had started in England in the 18th century, the perception of art and design also changed. The mechanization downgraded the handcraft and caused all traditions of the craftsmen. The number of fabrication products had gone up and as a result, they became cheaper and easily purchasable due to mass production. The increase in demand due to the growing population, and the need for mass production along with this increase brought the requirement of designing industrial products. This revealed the importance of design training put forth the idea that the system should reorganize itself (Özsoy, 2003).

The requirement for change in design training, unlike the traditional educational philosophy, and for forming a new perception for education for the new requirements, has started in England with the leadership of William Morris, the creator of the Art's and Craft's movement along with Ruskin. The practical result of this movement is observed through the establishment of schools providing "Applied Fine Arts Training". Arts and Crafts has had its effects on the magazine "The Studio", which is one that is quite effective on the circulation of international ideas, and on all artistic movements from Europe to the United States. After Arts and Crafts, Art Nouveau (1880-1905) from Belgium, Secession Stil (1903-1933) from Austria, De Stijl (1917-1928) from the Netherlands, Hermann Muthesius and the German collaborate Deutsche Werkbund which has moved to Germany follow. All of these interactive artistic movements paved the way for the establishment of an important design movement which as succeeded in reconciling between the industry and art: the Bauhaus School (1919-1933) (Aslan, 2012).

One of the two main paradigms that have a role in the development of architectural design training is the Beaux-Arts system. The Beaux –Arts system is being criticized for its properties such as repeating history in line with the perception of design that provides products suitable for style and type, two dimensional and symmetrical composition understanding and aristocratic approach. (Uluoğlu, 1990). The Beaux-Arts discipline basically takes shape grounding on the Neo-Classical tone bearing the features of the Ancient Period. Even though it has hardly accepted modern approaches of the technology of the period, one cannot say that this discipline is open to stylistic innovation (Aslan, 2012).

“Let us create a new craftsmen guild, that does not recognize the class differences that set an arrogant obstacle between craftsmen and artists” (Gropius, the Bauhaus Manifest, 1919).

The second point of view towards for design training is the Bauhaus system. The Bauhaus tone is an approach that, against the Beaux-Arts system, that defends the “Art for art’s sake” slogan, prospering within a combination of arts and crafts, siding with the “Art for society’s sake” slogan. Gropius states that the aim of the training is to teach a way of approach to problems more than bringing a certain type of knowledge-skill.



Figure 3-1 Bauhaus School Dessau, 1925 – 1926

The Bauhaus discipline plays an important role in shaping the arts and artistic training perception with not only with the products it puts forth, but also its curriculum. The Bauhaus School, founded by Walter Gropius in 1919, has provided training in many fields of art and design such as painting, sculpting, architecture, urban planning, theatre, music, product design, interior architecture, furniture design, gallery design, graphic design, textile design and photography. The slogan of the Bauhaus discipline that approaches art and technology in a functional manner is “Art and Technology – A new collaboration” (Şahinkaya, 2009). The most important parts of this training are the Basic Design applications. Although the first workshop training works were seen in Ecole des Beaux-Arts, Basic Design Training, implemented under the names “Introduction / Prep Class” and “Basic Course” found its meaning with the art training understandings of the instructors and their application models, the uniqueness in their approaches and innovations (Seylan, 2005)

3.1 Basic Design Studio

If “Basic Design” is to be defined based upon the name, the word “Basic” is defined as “What something is based, established on; the principle assumed and relied upon by an immaterial thing”. The term “Design” on the other hand, with its broad meaning, can be defined as “The copy or imagery of a previously perceived object or incident that comes to light later on” (TDK, 2015).

Studio and workshop bear very similar meanings. The word studio, with its own definition of the dictionary, is defined as “The work area for painters, sculptors and workers of the similar creative arts, and place that is made for the individual works such as dancing, singing, and acting etc, also the visual arts”.

The roots of the design studio of architectural training is a part of the system that goes far back to the medieval era workshop-craftmanship , while also being based on the Ecole des Beaux-Arts. J. Itten, having worked for Bauhaus between 1919-1923, is the creator and operator of the basic design courses. The State Higher Art and Technical Studios (VKHUTEMAS) is nominated as the place in which the “Basic Design” course was given shape for the first time (Erkan, 2006).

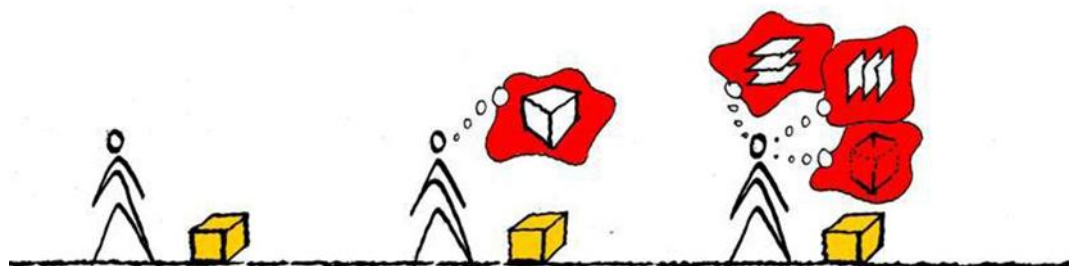


Figure 3-2 The Aim of Design Education (Aslan, 2012)

According to Lerner (2005), the purpose of Itten, the creator of the basic design courses, was to enable the student to question the previously acquired schemes or thought patterns, to evaluate the problems consistently before making a decision and to experience all these as part of the integrity of his personality. Within this context, the purpose of the training programs in the design studios can be explained as to “prepare the students for the design process and design studios for the coming years, to enable them to define design problems and develop their level of awareness, and help them produce creative solutions by bridging the gap between these and the information they have gathered by research and studies”. In

line with all these acquirement targets, “Basic Design Studios” are defined as the backbone of architectural training and the only place in which the student is trained on hands in order to help the development of the students’ design skills and creativity.

While the design studio repeats itself each period within its four year training time, the studio of the first grade holds a special kind of importance due to its quality to effect the design training process and being a place where creativity is to be explored, also being the spot where a leap to design is taken for the first time.

In line with the trials and errors conducted within the design studios that form constitute the core of architectural training throughout the years, the past experienced incidents, verbally expressed exercises, different methods, different processes and results, it is seen that different types of approaches of teaching are used without being limited with just one (Özsoy, 2003). All this data and methods used today are revised and questioned within various meetings to this day.

Arıdağ (2012) emphasizes that students physically be engaged in the design studio process thus, the students need creative thinking as a skill within a studio process during which it is important to feel, sense, derive meaning, evaluate, connect and grip.

3.2 Creativity and Creative Thinking During the Design Process

“Design”, the English word, derives from designare, dissignare in Latin. Signare means to shape, to define, to show, to point (Bayazit, 1997).

As one can also deduct from the given definitions, design is accepted to take interest in all things created by mankind. The act of turning a piece of stone into a priceless statue, paint into paintings, notes into melodies is a creative design activity (Özdemir, 2010).

During the process of design, there are various stages from abstract to solid. In line with these stages, Aksoy (1975) defines the pieces that come together to form design as a whole as:

“recognition”, “resolution” , “synthesis”, “evaluation” and “decision”, and the stages of design as “information collection”, “resolution”, “synthesis” and “evaluation”.

The word creativity is derived from the latin word “creare”, and means to create, to generate (San, 1985; Young, 1985). Creativity is a process and it does not only play a part in artistic but all sorts of other fields as well. To exemplify; science, engineering and education. However, these fields have a different approach to creativity. Creativity is more related to the end result rather than the process in these fields, just like a new discovery. In art, on the other hand, the result is the creation.

Increased understanding of students' creative processes could be utilized in the classroom to more effectively train students to demonstrate creative thinking. A challenge is to concretely identify decision-making patterns distinguishing creative problem solutions from those that simply solve the problem. Two kinds of creativity have been discussed. One kind of creativity is related to the process of design, while the other is related to the products that are the result of the design process. In the former, the emphasis is on rational decision making to find a design solution within a framework of problem solving. Cross (2006) has reported many cases of creative leaps that are made during the design process, expansions of awareness that may have been caused by the release from a mental fixation.

Creative thinking and creativity, has been an important skill to keep up with the changing world. Torrance (1968) has defined the creativity challenges: disorders, to be sensitive, non-compliance, identifying challenges, solution, predictions, development or re-test the hypothesis related deficiencies (Sungur, 1997). Bentley (1999) has defined as the process of obtain information and thoughts until creating a new shape or a new shape given area and reorganization. Realize the potential of the creative thinking in our country and around the world, many studies have been carried out for developing.. In studies on creativity and creative thinking are investigated the relationship between creativity and individual characteristics or compared creative approach and traditional training methods. Some examples of these research:

- According to Loveless (1999, 2000), information technologies, gives students access to information and the possibility to change it, and provides immediate feedback on their. Students, scanner, camera, and a variety of digital technologies such as graphics software. Through the visual designs

and new visual designs to gain meaning provides the ability to create. In this way, any products created on the computer is not the final product. Because another student can make changes on the available product or even create a new product. In this way, students are encouraged to think creatively and be innovative.

- Tezci and Dikici made study between 2002-2003 on high school students to portfolio assessment approach on the impact of verbal and figural creative thinking abilities. For the experimental group was used development approach that based on the evaluation of individual and on the control group applied a traditional evaluation plan. In the study, students studied the story writing and drawing. Verbal and figural of Torrance Test Creative Thinking Forms A was used for collecting data and measuring students' creative thinking skills. According to the results of the study, students' pre-test in verbal and figural creative thinking abilities in a statistically significant difference was not found, post-test verbal and figural creativity test, a statistically significant difference was found in favor of the experimental group.
- Korkmaz (2002) studied the effects of academic risk-taking, creative thinking, problem solving on project-based learning in science education. After the experimental procedure, project-based learning approach students: creative thinking, problem solving and levels of academic risk taking was found significant difference between them in favor of the experimental group.

Briefly summarized, made during a study on creativity and creative thinking are compared with the traditional approach to the training methods of creativity in general. However, education and training programs in varying perspectives are altered, by going beyond traditional understanding is based on the constructivist approach.

The design process including the creativity is a problem seeking-recognition situation for the student. The creative thinking process can be explained over Wallas's four step model (Denel, 1999).

1. Preparation Period
2. Incubation Period
3. Enlightenment (Invention) Period
4. Effectuation (Affirmation) Period

The preparation period includes the process of defining what is to be effectuated or the problem, and the process of gathering the necessary information towards a solution. During the incubation period, the subconscious mind is the part doing the working, and actions such as deep thinking and auditory perception gains importance. The enlightenment period is where the main idea pops into the surface suddenly. The effectuation period consists of a conscious development process and consists of the researching of whether or not the idea that has emerged in the previous period fits the necessities (Ayıran, 1984, Yavuz, 1989).

Design is an act that contains creativity. To produce flexible and unique new ideas is one of the distinct requirements of creativity. Using the imagination is important for the student to develop his ability to solve problems and the growth of the student (Kılıçaslan, 2010).

Creative drama, as a method that improves creativity, can be thought of next to the stages of the creative thinking process. Simons (2000) had interpreted this though as follows:

1. Individuals sharing their own cultural richness with others during the Preparation Period, helps them recognize their own creative processes and share the information and values among themselves.
2. In the incubation period, the individuals are in need of some time. Individuals, having the time they need, create various improvisations in different groups.
3. Groups in the enlightenment (invention) period discuss among themselves and suddenly get interesting ideas. These new ideas can be defined as the effectuation of new learnings for the individuals.

4. Individuals in the effectuation (affirmation) period restate themselves among their friends, evaluate the processes experienced in group works and improvisations, and realize their creativity and talent.

In line with Simon's comment, the stages of the drama method and the processes of creativity are supportive towards each other and be thought to go hand in hand. Within this context, It can be said that the targeted acquirement primarily with basic design training is parallel with the creative drama method.

3.3 Relationship with Design Education and Creative Drama

In this fast-paced and ever changing world, the creative and critical thinking abilities of the individuals need improving (Koray, 2004). Within this direction, to ensure educational environments that aim to raise creative thinking and sensitive individuals is quite important in the sense of sustaining social development (Onur, 1997).

The aim of design training is to ensure individuals acquire thinking, imagining, interpreting and expressing skills. Uluoğlu (1990), who defines the design training process as one of behavioral development during which ways of thinking and reasoning are explored, states that the most important part is for the individuals to stimulate their intellectual activity and express their thoughts successfully.

Searches for alternative methods related to the transfer of design training still continue. Also, studies are being conducted for the concepts to be learnt through seeing, hearing, doing and experiencing. Seeing that the traditional methods of education are based mainly on information transfer and that this transfer makes the individuals become parrot people that do not research, question, or think outside the box, it can easily be said that the target acquirements of design training cannot be achieved with traditional educational methods (Üst and Doğan, 2013).

Creative drama, which is being used in a number of fields as a method of education, is an educational field its own based on learning by doing and experiencing, and an effective method that improves the creativity and raises creative individuals (Adıgüzel, 1994). Creative drama, seeing the educational methods discussed within various platforms for improvement, and recent

researches, in terms of being directed at improving the behavioral pattern of the individual and permanent learning, can be observed to have become one of the irreplaceable methods of modern education (Okur, 2008).

San (2006) describes the learning environment in which the creative drama method is used as:

“Enabling to raise young adults who, along with providing certain solid products, can produce creative thoughts and make creative decisions, are not afraid of being different and change, do not abstain from anything, can use their language effectively, can be critical or judging, avoid the dogma, discuss taboos”.

In line with the definitions, it can be said that a creative drama method consisting of learning by doing an experiencing can be effective in providing the expected gains in the design education. Kılıçaslan (2010) states that creative drama plays an important role in design education and graphs the relation between drama, creativity and design as in the Figure 3-3.

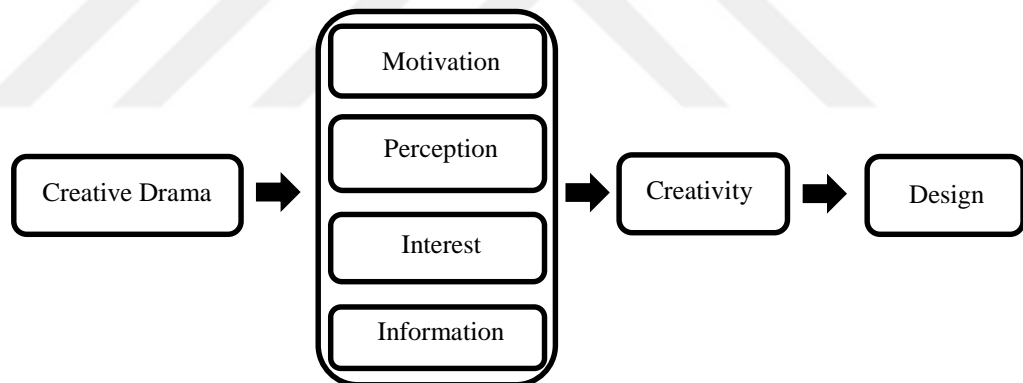


Figure 3-3 The Relationship of Creative Drama, Creativity and Design, (Kılıçaslan, 2010).

4 THE EXPERIMENTAL STUDY: WORKSHOP FOR IMPLEMENTING CREATIVE DRAMA in BASIC DESIGN STUDIOS

4.1 Design of Workshop

The contributions of creative drama within other fields of education new method searches were examined giving the following results:

- In Eskişehir Porsuk Primary School, during the 1998-1999 school year, 40 students were divided by half into control and experimental groups, each consisting of 20 children. The research was aiming to answer the question to whether the creative drama method is effective in the teaching of science. Thus, the “Let’s explore our body” part of the 5th grade science course was taught with the traditional teaching method and creative drama method. The results of both methods were compared. The research used a test model called “Pretest-Posttest Control Group Model”. The research resulted in the better success of the experimental group in comparison with the control group in the success test and creative drama test. There were no differences in the results of pretest and posttest of the science attitude scale (Öztürk and Selvi, 2000).
- The life stories of famous scientists in the fields of science and technology, and their contributions to science were attempted to be tackled using the creative drama method. A 15 hour creative drama training program regarding the subject was designed for the purpose and the designed training program was implemented. The implementation included a total of 15 hours of workshop lasting for 5 weeks with teacher candidates in the science teaching department of the 2005-2006 fall semester. The research was patterned as a study with the single group pretest posttest test model. According to the qualitative analysis of the findings obtained from data collection tools, it can be said that the participants were knowledgeable on the life stories of the scientists and their contributions in science with the creative drama method, and that they had the chance to learn what they know by experiencing and internalizing with the creative drama method (Üstündağ and Özdemir, 2007).
- The population and sample of the research made in order to make benefit of the drama methods and to determine the efficiency for developing the critical thinking skills of the students in Düzce University Health Academy Department

of Nursing is consisted of 34 students taking course of creative drama from the students in the third class in Health Academy Department of Nursing in the 2010-2011 academic year. Within the training program of 10 week/1 hour, the technics were used such as role-play, improvisation, pantomime, caption and photo creating etc., and Cornell Critical Thinking Test Degree X was used as semi-experiment (initial test-final test in one group). Matched T test was used to evaluate the data. It was found out according to the findings obtained from data collecting tools that drama was an efficient training method to develop the critical thinking skill from the top-level thinking skills. It is recommended that drama methods should be used in nursing education and the curriculums should be revised and regulated so as to develop the critical thinking (Bapoğlu at al., 2011).

- The experimental study, for examining the effects of “Specialist Role Approach” developed as per the drama method on English education and for dealing the common points between “Scenario-Based Learning” and “Socio-Cultural Theory” of Vygotsky in a theoretical frame, was carried out in an official primary school in medium socio-economic degree in District Nazilli in Province Aydın in the spring term of 2007-2008 education year. The research was made on 97 students in experiment and control groups. In the eight-week-research, the lessons were carried out in experiment group with the activities prepared as per the drama method based on “Specialist Role Approach”, and in control group with the activities in the English language schedule of fourth class of primary school. As data collecting tool, “English language success test” and “Individual Information Form” were utilized. It can be stated according per the findings obtained from data collecting tools that drama activities affected academical success positively (Çelen and Vural, 2009).

By considering the success in the other training successes, it has been foreseen that a study, applied in design training and including the students in university, will be useful. In this regard, the similar studies carried out before were examined:

- It is aimed to give three different lectures selected as particular criteria with drama method in the scope of Departments of Architecture, Interior Architecture and Province and Region Planning in order to examine the effects of creative drama in the design training on the academical successes, behaviors related to the application and the permanence of the information as a training method of “Creative Drama as a Method in Design Training”. By comparing the

obtained results with traditional expression method, the results were evaluated. Within the lessons selected for this purpose, creative drama training programs were prepared and these programs were implemented in the said lessons. Applications were carried out on particular students taking course in the Departments of Architecture, Interior Architecture and Urban and Regional Planning in Faculty of Architecture in Karadeniz Technical University in spring term of 2008-2009 and autumn term of 2009-2010. In the research, the success tests including the subjects related to data collecting tool and the evaluation scales prepared to measure the behaviors of the students in the experimental group against the application within the selected lessons were used. According to the obtained findings, it is seen that there is a significant difference between the academical success levels of the students in the experimental group within the creative drama method and the academical success levels of the students in the control group within the traditional and oral training method on behalf of experimental group. Therefore, it is possible to say that there is a significant difference between two groups from the point of the permanence of the knowledge and the learning level (Kılıçaslan, 2010).

- There are 67 students taking fifteen-week “Design Studies-1” studio in the working group of the research aimed to determine the efficiency of the training method based on the creative drama activities in the “Design Studies-1” studio on the critical thinking and design skill. The research is an initial test-final test one group experimental model. Theoretical support of the research consists of cognitive creativity. As the creativity-developing technics, the applications were used to stimulate the imagination and flexible thinking skill based on the creative drama methods. By considering the teach ability assumption of creative thinking, the hypothesis was accepted that the Design Studies-1 program of the first research will develop the creative thinking skills of the students. Data was obtained with Torrance Creative Thinking Tests (A and B forms) and Individual Information Questionnaire. By comparing the initial and final test grade averages of the students, meaningful results were obtained on behalf of final test between the grace averages of form fluency; form originality, abstractness of titles, explanatory of titles, interior visualism, imagination variegation, imagination abundance, fantasy, oral fluency, oral flexibility and oral originality (Arıdağ and Aslan, 2012).

- In the work titled “I am a ball” made in the scope of Interior Architecture Project I in Faculty of Art and Design in Kadir Has University in the autumn term

of 2010-2011, it was aimed to perceive design training in definite way according to the creative drama and to evaluate the outcomes of the workshop works from the point of various perspectives. What was aimed with studio work was to develop the spatial thinking and perceiving skills in the first studio experiences of the students. It was aimed to enable the students to discover the process-based learning and to connect their individual experiences with past and present. As the project subject, the place design belonging to the life cycle of a ball was presented. With the realized project, the contribution of the creative drama on design training was examined, and the method was emphasized from the point of playing role as a sustainable training model to represent various perspectives to students and to develop the creative thinking skills (Üst and Doğan, 2013).

The contribution of using the research to the education methods and as an education method or a supporting method for education is evaluated. Therefore the need arose to conduct experimental studies in order to observe the evaluation of workshop programs supported with creative drama activities in the topic of basic design.

Within the evaluations, the topics that students are taught during a semester, the content of the basic design studio program which is the backbone of an architectural design education are also examined. As a result of these evaluations, an workshop named 'Design with Creative Drama' in order to research the effects of a new basic design studio program on the students, supported by creative drama activities. To conduct the experimental study, the related departments of several universities are contacted and two universities in Izmir gave us approval.



✓ Research Process and Participants

Figure 4-1 The Research Process and Participants (http://www.huffingtonpost.com/richard-lorenzen/how-to-make-sure-your-pre_b_7903672.html, 06May2016).

In order to prepare the content of the experimental study, the researcher has attended the related departments of these two universities' Basic Design 1 and Basic Design 2 courses during the fall season of 2014-2015 academic year to observe them. At the same time, the researcher started Creative Drama Leadership Program training at Çağdaş Drama Derneği.



✓ Fiction of workshop for the research model.

Figure 4-2 The Fiction of Workshop for the Research Model (<http://thecracy.com/the-ultimate-guide-to-communicate-with-your-target-audience/>, 08May2016).

The workshop program is designed by the researcher, supported by creative drama activities about 'Pattern', 'Rhythm', 'Teos Ancient City', the topics which are to be discussed at the mentioned dates by discussing the instructors at the chosen universities.

Before starting workshop studies, participants were informed about the workshop process and that the study would be a part of Master's Thesis. It was stated that personal details would not be used for other purposes. After informing the workshop schedule, all the required approvals were taken by the participants in the studio.

The effect evaluation of the exemplary study is conducted under 7 articles:

- Training has contributed positively to my professional development.
- Training has contributed positively to my personal development.
- Training has gained new knowledge and skills.
- Training has increased my motivation.
- Training has contributed positively to my understanding of subject.
- Training has contributed positively to my design process.
- Training has increased my interest about subject.



✓ To analyze various data collecting tools of as per the aim of the research

Figure 4-3 To Analyze Various Data Collecting Tools of as per the Aim of the Research
(<http://sngroup.com/sng-tools-for-economic-development/>, 08May2016).

As per the aim of the research, the study utilized various data collecting tools. It analyzed workshop program with sound records of interim and general evaluations of the participants, video records and photographs of the activities and evaluation forms filled by participants at the end of the program. Additionally, the study utilized the reports of the trainers of the studio including their observations during the program.

Workshop program lasting for a whole day was set in two stages. The first stage included creative drama activities supporting the acquirements expected during the design process as a preparation for second stage. The second stage was the design stage correlated with the subjects to be notified by studio organizers of the universities on that week. Various materials related to program and documents related to presentation and activities were distributed to the participants in the workshop step by step (Appendix 1).

The schedule of exemplary research is as follows (Tab. 4):

	ACTIVITY	SUBJECT	ACQUIREMENT
WARM-UP	Recognition	Recognition-Introduction	To enable participants to meet each other
	Hello	Communication-Interaction	To communicate with the participants and know each other more
	Metaxis	Sense-Perception	To enable participants to create solutions by increasing the awareness and defining the problem by means of metaxis (between the imaginary and real

			event)
	Current	Sense-Perception, Harmonization and Reliance	To enable participants to rely on each other and to strengthen the sense and perception management by increasing the group dynamics.
	Darkness	Sense-Perception, Harmonization and Reliance	To enable participants to rely on each other and to strengthen the sense and perception management by increasing the group dynamics.
	Memory Card	Sense-Perception, Focusing, Memory	To develop the focusing and visual memories of the participants
	Attention	Sense-Perception, Focusing, Memory	To develop the focusing and visual awareness of the participants
IMPERSONATION	Invention of Century	Creativity	To enable participant to produce creative solutions by developing their creativity.
DESIGN PROCESS	Presentation	Tissue-Pattern, Rhythm and Repetition	Participants were provided with a presentation summarizing briefly the design items and principles expected to be used in their designs before starting the design process
	Comment	Awareness	To increase the awareness levels of the participants and to improve their mastery on design approaches
	Design	Creativity	To enable the participants to produce creative solutions in their designs by setting bridge with the information obtained and the design

Table 4-1 Experimental Study-1 Program and Application of Basic Design-1 Studio

4.2 Process and Participants

Workshops are conducted with first year Architecture Faculty, Architecture and Interior Architecture students of two universities in Izmir which provided the necessary permits in the spring semester of 2014 – 2015.

The experimental study -1 was implemented with 21 students in the studio numbered ARCH-110. In the experimental group, including 14 males and 7 females, 16 students were students Department of Architecture taking basic design-1 studio numbered ARCH-110 for the second time, 3 of them were the students of Department of Interior Architecture taking it for the first time and 2 of them were the students of Department of Interior Architecture taken it for the second time.

The experimental study-2 was implemented with 58 students in Basic Design-2 studio named ARCH 120 as 29 males and 29 females.

4.3 Data Collection

Various data collecting tools were utilized as per the aim of the research. “Evaluation form” was used in order to measure the behaviors against application. The evaluation form consists of 5 articles under the title “Planning and program of training” and of 7 articles under the title “Acquirements at the end of Training” and of table designed to evaluate the general opinions of the participants about the application.

Section of Planning and Program of Training includes agents relating to the implementation process of educational activities as “ The duration of the training”, “ Date of the training ”, “ The content of the training, purpose suitability of program ”, “ In terms of contribution to the understanding of the subject of the training method ”, “Use of tools and documents for effective and efficient implementation of the training program ” (Fig. 4-4)

A. Planning and Program of Training	5 – VERY GOOD 4 – GOOD 3 – FAIR 2 – POOR 1 – VERY POOR
The duration of the training	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Date of the training (timing)	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
The content of the training, purpose suitability of program	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
In terms of contribution to the understanding of the subject of the training method.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Use of tools and documents for effective and efficient implementation of the training program	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1

Figure 4-4 The Planning and Program of Training Section of Evaluation Form.

Section of Acquirements at the end of Training includes agents relating to the benefits of educational process as “ Training has contributed positively to my professional development ”, “ Training has contributed positively to my personal development ”, “ Training has gained new knowledge and skills ”, “ Training has increased my motivation ”, “ Training has contributed positively to my understanding of subject ”, “ Training has contributed positively to my design process ”, “ Training has increased my interest about subject” (Fig. 4-5).

B. Acquirements at the end of Training	5 – STRONGLY AGREE 4 – AGREE 3 - UNDECIDED 2 – DISAGREE 1 – STRONGLY DISAGREE
Training has contributed positively to my professional development.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has contributed positively to my personal development.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has gained new knowledge and skills.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has increased my motivation	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has contributed positively to my understanding of subject.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has contributed positively to my design process	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has increased my interest about subject	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1

Figure 4-5 The Acquirements at the end of Training Section of Evaluation Form.

The scale, whose articles are prepared in positive way, is a measuring tool with five degrees. The replies for the articles in the section of “Planning and program of training” are classified as “Very Poor”, “Poor” “Fair”, “Good” “Very Good”, and the replies for the articles in the section of “Acquirements at the end of Training” are classified as “Strongly Disagree”, “Disagree”, “Undecided”, “Agree” And “Strongly Agree”, and they are classified for the section of general evaluation as “Very Good”, “Good”, “Fair”, “Poor” and “Very Poor” (Appendix 2).

4.4 The Experimental Study-1 Program and Application of Basic Design-1 Studio

The history of the lesson to be applied was determined by means of negotiations with the studio instructor. The creative drama workshop program related to the titles “Tissue-Pattern”, “Rhythm” and “Repetition” including the subjects to be given on the determined date, was designed by the researcher and designed workshop program was applied. The workshop program designed by the researcher consisted of creative drama activities preparing for the stage of design process and supporting the acquirements expected in the stage of design. While selecting them, the activities corresponding with the scope and content of the said lesson was taken into consideration.

The workshop program was implemented respectively all stages of creative drama, but the evaluation- formation stage which is the last stage of creative drama was applied as a design process. The creative drama activities of the warm up and impersonation stages have been developed by researcher for contributing to the design stage.

The workshop program was applied as below in the direction of the titles and explanations of the activities designed as per these criteria and the aimed acquirements:

Stage 1 - Creative Drama Process (09:00-12:00)

Warm-up

Activity-1: Participants set circle. Participant throws the ball to another participant in the circle by saying his/her own name. After repeating by all the group, this time he/she throws the ball to another participant by saying his/her name.

Subject: Recognition-Introduction

Acquirement: To enable participants to meet each other.

Activity-2: Hello: While participants walk around the workshop, suddenly the leader claps the hands and they shake hands with the participants more than three around and say “Hello, my name is (Merve) and I am (27) years old”, and with the clapping of the leader, they continue walking. After the leader claps the hands again, they state their birth place and their favorite architect or designer. After sharing these details, participants set circle and leader ask participants to say the name, age, birth place and favorite architect or designer of three participants at least respectively.

Subject: Communication-Interaction

Acquirement: To communicate with the participants and know each other more.

Activity -3: Metaxis: Leader asks participants to continue their actions according to the instructions given while they are walking around the workshop in company with music. Instructions: “You have the final project of this term and are walking to the campus. It started raining. Two minutes later, final jury started to evaluate. There are small puddles on the ground. You have arrived the studio however the studio including jury is the 3rd floor of the opposite building and you have little time. Congratulations, you have arrived the studio”

Subject: Sense-Perception

Acquirement: To enable participants to create solutions by increasing the awareness and defining the problem by means of metaxis (between the imaginary and real event)

Activity -4: Current: Participants are aligned as two groups and they take each other by hand by reaching out his/her one hand to frontward and one hand to backward. An object is put in the middle of two groups in the front side. By the time leader show the object, the participants at the end of the groups press the hand of the participant in front of him/her and a current is initiated so. By the time the current comes, the participant in the beginning of the groups take the object in front of him/her. The group taking the object firstly gains 1 point. The point of the group, starting the wrong current or taking the object before receiving the current, is given to the other group.

Subject: Sense-Perception, Harmonization and Reliance

Acquirement: To enable participants to rely on each other and to strengthen the sense and perception management by increasing the group dynamics.

Activity -5: Darkness: Participants separate in “A and B” as couple groups. A closes the eyes. B takes A’s arm and directs A in the workshop silently. And then, B closes the eyes and A directs B.

Subject: Sense-Perception, Harmonization and Reliance

Acquirement: To enable participants to rely on each other and to strengthen the sense and perception management by increasing the group dynamics.

Activity -6: Memory Card: After participants watch the video of “Visual Memory” in the program named “Mind Games” televised in National Geographic Channel, they choose a volunteer and ask him/her to wait out of the workshop for a couple of minutes. Meanwhile, other participants set couple groups and determine a stand (frozen action) as peer. And then, they walk in the workshop far away from their peers. When the volunteer touch them, they show their stand for 3 seconds and continue walking. The chosen volunteer sees the stand of the participants and finds the couples and says their name and shows their stands and eliminates them. Volunteer is provided with 3 wrong rights and other volunteers continue.

Subject: Sense-Perception, Focusing, Memory

Acquirement: To develop the focusing and visual memories of the participants.

Activity -7: Attention: After participants watch the video of “Illusion” in the program named “Mind Games” televised in National Geographic Channel, they separated in “A and B” as couple groups. B looks through A (their hairs, clothes and accessories etc.) for one minute and turns back. And then A makes 3 changes. B turns again and finds the changes on A. Later, A looks through B and tries to find the changes.

Subject: Sense-Perception, Focusing, Memory

Acquirement: To develop the focusing and visual awareness of the participants.

Impersonation

Activity -8: Invention of Century: Participants choose a part supplied by the leader before such as hinge, valve, yoyo etc. and set group including 4 persons. They combine all the parts as if they are inventor and scientist and design “Invention of Century”. And then they create a slogan for their designs and prepares an advertisement scenario and improvisation.

Subject: Creativity

Acquirement: To enable participant to produce creative solutions by developing their creativity.

Stage 2 - Design Process (13:00-17:00)

Presentation: Participants were provided with a presentation summarizing briefly the design items and principles expected to be used in their designs before starting the design process (Appendix 3).

Activity -9: Comment: Leader distributed photos including the images and information of the various structures/designs related to the design subject prepared before to the participants (Appendix 4). And then, participants set groups including 4 persons, and write words for each structure/design after examining them from the point of design items and principles.

Subject: Awareness

Acquirement: To increase the awareness levels of the participants and to improve their mastery on design approaches.

Stage 2 - Design Process (13:00-17:00)

Design Process

Activity -10: Design: Participants set groups including 4 persons and design a 3D unit. And then, they assembly the units within the principle of “rhythm-repetition” mentioned in the presentation and design a whole to obtain a “tissue-pattern”. Finally, they prepare photos to indicate the design processes and submit presentation.

Subject: Creativity

Acquirement: To enable the participants to produce creative solutions in their designs by setting bridge with the information obtained and the design.



Figure 4-6 The Group works, Experimental Study-1.

4.5 The Experimental Study-2 Program and Application of Basic Design-2 Studio

The history of the lesson to be applied was determined with the negotiations with the studio instructor. Creative drama workshop program related to the title “Design Items and Criteria – Theos Ancient City ” including the subjects to be given on the determined date, was designed by the researcher and designed workshop program was applied.

The workshop program designed by the researcher consisted of creative drama activities preparing for the stage of design process and supporting the acquisitions expected in the stage of design. While selecting them, the activities corresponding with the scope and content of the said lesson was taken into consideration.

The warm up stage of the experimental study-1 program was applied in exactly the same five activities in this application. The last activity of the warm-up stage which is the preparation of impersonation stage and the other stages were designed to related the topic of the experimental study-2.

Workshop program was applied as below in the direction of the titles and explanations of the activities designed as per these criteria and the aimed acquisitions:

Stage 1 - Creative Drama Process (09:00-12:00)

Warm-up

Activity-1: Participants set circle. Participant throws the ball to another participant in the circle by saying his/her own name. After repeating by all the group, this time he/she throws the ball to another participant by saying his/her name.

Subject: Recognition-Introduction

Acquirement: To enable participants to meet each other.



Figure 4-7 The Creative Drama Activity-1 (Warm-up), The Experimental Study-2.

Activity-2: Hello: While participants walk around the workshop, suddenly the leader claps the hands and they shake hands with the participants more than three around and say “Hello, my name is (Merve) and I am (27) years old”, and with the clapping of the leader, they continue walking. After the leader claps the hands again, they state their birth place and their favorite architect or designer. After sharing these details, participants set circle and leader ask participants to say the name, age, birth place and favorite architect or designer of three participants at least respectively.

Subject: Communication-Interaction

Acquirement: To communicate with the participants and know each other more.



Figure 4-8 The Creative Drama Activity-2 (Hello), The Experimental Study-2.

Activity -3: Metaxis: Leader requires participants to continue their actions according to the instructions given while they are walking in the workshop in company with music. Instructions: “You are kings and queens of the civilizations consisting of twelve cities in B.C. 600. You are walking around the places which are built by the architectures of the city with your order. On the right, construction of the biggest temple of that period is proceeding. You are moving towards the sea from the border of the walls with your soldiers. You are on the south quay built with your order. However, there is something wrong! While you are walking on the quay, you feel the high tide and the stones under your feet is shaking. It is an earthquake! You must go away from the quay as immediate as possible”.

Subject: Sense-Perception

Acquirement: To enable participants to create solutions by increasing the awareness and defining the problem by means of metaxis (between the imaginary and real event).

Activity -4: Current: Participants are aligned as two groups and they take each other by hand by reaching out his/her one hand to frontward and one hand to backward. An object is put in the middle of two groups in the front side. By the time leader show the object, the participants at the end of the groups press the hand of the participant in front of him/her and a current is initiated so. By the time the current comes, the participant in the beginning of the groups take the object in

front of him/her. The group taking the object firstly gains 1 point. The point of the group, starting the wrong current or taking the object before receiving the current, is given to the other group.

Subject: Sense-Perception, Harmonization and Reliance

Acquirement: To enable participants to rely on each other and to strengthen the sense and perception management by increasing the group dynamics.



Figure 4-9 The Creative Drama Activity-4 (Current), The Experimental Study-2.

Activity -5: Darkness: Participants separate in “A and B” as couple groups. A closes the eyes. B takes A’s arm and directs A in the workshop silently. And then, B closes the eyes and A directs B.

Subject: Sense-Perception, Harmonization and Reliance

Acquirement: To enable participants to rely on each other and to strengthen the sense and perception management by increasing the group dynamics.



Figure 4-10 The Creative Drama Activity-5 (Darkness), The Experimental Study-2.

Activity -6: Tale: Participants set a circle. They move the object given by the leader in the circle clockwise and create a tale as a group. Each participant converts the object to an object in his/her own fiction in relation with the fiction of the previous participant with a sentence, and continues the tale.

Subject: Harmonization and Reliance, Creativity

Acquirement: To increase the group dynamics of the participants and enable them to reveal their creativity by preparing for the next activity.

Impersonation

Activity -7: Tourist-Guide: Participants set groups including 7 persons and select a document consisting of photos and information of the various places of ancient Theos city supplied by the leader before. And then, some of the group members become tourists and some of them become guides working in the information office. Before or after they present service of guidance about the place, tourists notify any problem related to the office or the trip to the office employees, and the office employee produce solutions in order to remove the complaints.

Subject: Creativity

Acquirement: To increase the creativity of the participants and enable them to produce creative solutions.

Stage 2 - Design Process (13:00-17:00)

Design Process

Activity-8: Design: Participants design “information desk” for the information office of the ancient Theos city as an 8-person-group. They prepare the presentation of the designs as poster sized 35*50 cm, and then make a model. In the posters to be prepared, there will be copy drawings, 1/50 Scale, Section and Front View, material sheet, the visual expressions of the principles and methods of the selected design and the written expressions of the design.

Subject: Creativity, Awareness

Acquirement: To enable the participants to produce creative solutions by setting bridge between the information obtained and the design, and to increase their mastery by improving their levels of awareness.



Figure 4-11 The Works of Design Process, The Experimental Study-2.

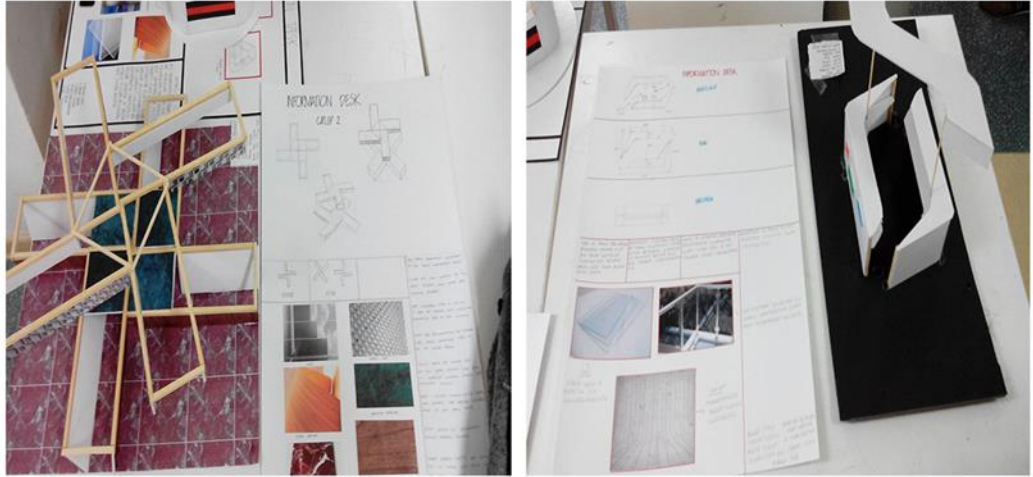


Figure 4-12 The Group Works, The Experimental Study-2.

5 FINDINGS and INTERPRETATIONS

The data on the evaluation form filled by participants after the workshop Program are analyzed with SPSS. The data are analyzed separately for two studies under the sections Planning and Program of Training, Acquirements at the end of Training and General Evaluation. At the same time, comparative analyzes are made according to gender, whether they have taken this course before or not and among each other.

The participants of the experimental study-1 consist 30% of the total participants and those of the experimental study-2, 70%. 45.7% of the participants are female whereas 54,3 are male. 97,1% of them are between the ages of 20-25, 2,9% of them are between 26-30. 97,1% of them are Architecture students, 2,9% Interior Architecture. 72,9% of them have not taken Basic Design before whereas 27,1% (Tab. 5-1).

STUDY		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Case Study-1	21	30,0	30,0	30,0
	Case Study-2	49	70,0	70,0	100,0
	Total	70	100,0	100,0	
GENDER		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	32	45,7	45,7	45,7
	Male	38	54,3	54,3	100,0
	Total	70	100,0	100,0	
AGE		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20-25 age	68	97,1	97,1	97,1
	26-30 age	2	2,9	2,9	100,0
	Total	70	100,0	100,0	

DEPARTMENT		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Architecture	68	97,1	97,1	97,1
	Interior Architecture	2	2,9	2,9	100,0
	Total	70	100,0	100,0	
To receive a Basic Design lesson before		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	51	72,9	72,9	72,9
	Yes	19	27,1	27,1	100,0
	Total	70	100,0	100,0	

Table 5-1 Analyze of The Experimental Studies' Participants

It is seen that the participants of experimental study-1 evaluate the study more positively than the participants of experimental study-2 and nobody chose the “not good at all”. 52,9% of the participants have evaluated the training process positively. Considering the suitability of the content of the training to the aim of the program, 62.8% of the participants of both studies have evaluated it positively. The contribution of the content to the clarity of the topic is evaluated to be 75.1% positive by the participants of study 1 and 53% by the participants of study 2. Nobody chose the option “not good at all” as an answer to the question which evaluates the active and effective usage of equipment and documents. 58.5% of the participants indicated that the documents and the equipment used during the training contributed positively to the effectivity and productivity of the program (Tab. 5-2).

A1. The Duration of the Training						
	Very Poor	Poor	Fair	Good	Very Good	Total
Case Study-1	0	3	5	6	7	21
	0,0%	14,3%	23,8%	28,6%	33,3%	100,0%
Case Study-2	1	4	20	18	6	49
	2,0%	8,2%	40,8%	36,7%	12,2%	100,0%
Total	1	7	25	24	13	70
	1,4%	10,0%	35,7%	34,3%	18,6%	100,0%
A2. Date of the training						
	Very Poor	Poor	Fair	Good	Very Good	Total
Case Study-1	1	2	2	9	7	21
	4,8%	9,5%	9,5%	42,9%	33,3%	100,0%
Case Study-2	6	8	13	16	6	49
	12,2%	16,3%	26,5%	32,7%	12,2%	100,0%
Total	7	10	15	25	13	70
	10,0%	14,3%	21,4%	35,7%	18,6%	100,0%
A3. The content of the training, purpose suitability of program						
	Very Poor	Poor	Fair	Good	Very Good	Total
Case Study-1	0	2	1	6	12	21
	0,0%	9,5%	4,8%	28,6%	57,1%	100,0%
Case Study-2	1	4	18	19	7	49
	2,0%	8,2%	36,7%	38,8%	14,3%	100,0%
Total	1	6	19	25	19	70
	1,4%	8,6%	27,1%	35,7%	27,1%	100,0%
A4. In terms of contribution to the understanding of the subject of the training method						
	Very Poor	Poor	Fair	Good	Very Good	Total
Case Study-1	0	1	4	4	12	21
	0,0%	4,8%	19,0%	19,0%	57,1%	100,0%
Case Study-2	2	5	16	20	6	49
	4,1%	10,2%	32,7%	40,8%	12,2%	100,0%
Total	2	6	20	24	18	70
	2,9%	8,6%	28,6%	34,3%	25,7%	100,0%

A5. Use of tools and documents for effective and efficient implementation of the training program						
	Very Poor	Poor	Fair	Good	Very Good	Total
Case Study-1	0	3	2	4	12	21
	0,0%	14,3%	9,5%	19,0%	57,1%	100,0%
Case Study-2	0	5	19	18	7	49
	0,0%	10,2%	38,8%	36,7%	14,3%	100,0%
Total	0	8	21	22	19	70
	0,0%	11,4%	30,0%	31,4%	27,1%	100,0%

Table 5-2 The Evaluations of Experimental Studies: The proportional distribution with respect to each other regarding attitudes of “Planning and Program of Training” section.

Effect evaluation of the studies were evaluated by the last seven questions on the Acquirements at the end of Training. These questions are prepared considering the basic design studios as places where students meet the work for the first time, learn the topics concerning design education for the first time and where their personal abilities are bettered. 51.4% of the participants agreed that the program contributed to their occupational development positively. The experimental study-1 participants agreed with a 71.5% that the program contributed positively to their personal developments. When we look at the acquisition of new information and new abilities, 66.7% of the participants of study 1 say that 71.5% of them have contributed positively to their personal developments whereas for study 2 this ratio is 53%. One of the targets of the study, to help the participants have a more effective design process is achieved at 52.9% as the participants report (Tab. 5-3).

B1. Training has contributed positively to my professional development						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	1 4,8%	3 14,3%	3 14,3%	7 33,3%	7 33,3%	21 100,0%
Case Study-2	2 4,1%	4 8,2%	21 42,9%	17 34,7%	5 10,2%	49 100,0%
Total	3 4,3%	7 10,0%	24 34,3%	24 34,3%	12 17,1%	70 100,0%
B2. Training has contributed positively to my personal development						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	0 0,0%	3 14,3%	3 14,3%	6 28,6%	9 42,9%	21 100,0%
Case Study-2	2 4,1%	8 16,3%	18 36,7%	17 34,7%	4 8,2%	49 100,0%
Total	2 2,9%	11 15,7%	21 30,0%	23 32,9%	13 18,6%	70 100,0%
B3. Training has gained new knowledge and skills						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	0 0,0%	1 4,8%	6 28,6%	5 23,8%	9 42,9%	21 100,0%
Case Study-2	2 4,1%	7 14,3%	14 28,6%	20 40,8%	6 12,2%	49 100,0%
Total	2 2,9%	8 11,4%	20 28,6%	25 35,7%	15 21,4%	70 100,0%
B4. Training has increased my motivation						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	0 0,0%	1 4,8%	6 28,6%	4 19,0%	10 47,6%	21 100,0%
Case Study-2	2 4,1%	7 14,3%	16 32,7%	17 34,7%	7 14,3%	49 100,0%
Total	2 2,9%	8 11,4%	22 31,4%	21 30,0%	17 24,3%	70 100,0%

B5. Training has contributed positively to my understanding of subject						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	0	2	4	3	12	21
	0,0%	9,5%	19,0%	14,3%	57,1%	100,0%
Case Study-2	2	8	18	16	5	49
	4,1%	16,3%	36,7%	32,7%	10,2%	100,0%
Total	2	10	22	19	17	70
	2,9%	14,3%	31,4%	27,1%	24,3%	100,0%
B6. Training has contributed positively to my design process						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	0	3	3	3	12	21
	0,0%	14,3%	14,3%	14,3%	57,1%	100,0%
Case Study-2	2	10	15	17	5	49
	4,1%	20,4%	30,6%	34,7%	10,2%	100,0%
Total	2	13	18	20	17	70
	2,9%	18,6%	25,7%	28,6%	24,3%	100,0%
B7. Training has increased my interest about subject						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Case Study-1	0	2	5	4	10	21
	0,0%	9,5%	23,8%	19,0%	47,6%	100,0%
Case Study-2	3	10	15	15	5	49
	6,3%	20,8%	31,3%	31,3%	10,4%	100,0%
Total	3	12	20	19	15	70
	4,3%	17,4%	29,0%	27,5%	21,7%	100,0%

Table 5-3 The Evaluations of Experimental Studies: The proportional distribution with respect to each other regarding attitudes of “Acquirements at the end of Training” section.

The reactions of female and male students to the effect evaluation of the practice is compared with each other. Female participants agree with 43.7% that the program positively contributes to their occupational developments whereas this ratio is 57.9% with males. The related question is not answered “Completely disagree” by nobody whereas 40.6% evaluated this positively. As for male participants, 5.3% of them chose “Definitely disagree” whereas 60.5% of them evaluated positively. Upon inspecting these results that male participants

evaluated this application more positively compared to female participants (Tab. 5-4)

B1. Training has contributed positively to my professional development						
GENDER	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	1	5	12	9	5	32
	3,1%	15,6%	37,5%	28,1%	15,6%	100,0%
Male	2	2	12	15	7	38
	5,3%	5,3%	31,6%	39,5%	18,4%	100,0%
Total	3	7	24	24	12	70
	4,3%	10,0%	34,3%	34,3%	17,1%	100,0%
B2. Training has contributed positively to my personal development						
GENDER	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	0	7	12	8	5	32
	0,0%	21,9%	37,5%	25,0%	15,6%	100,0%
Male	2	4	9	15	8	38
	5,3%	10,5%	23,7%	39,5%	21,1%	100,0%
Total	2	11	21	23	13	70
	2,9%	15,7%	30,0%	32,9%	18,6%	100,0%
B3. Training has gained new knowledge and skills						
GENDER	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	0	4	13	10	5	32
	0,0%	12,5%	40,6%	31,3%	15,6%	100,0%
Male	2	4	7	15	10	38
	5,3%	10,5%	18,4%	39,5%	26,3%	100,0%
Total	2	8	20	25	15	70
	2,9%	11,4%	28,6%	35,7%	21,4%	100,0%
B4. Training has increased my motivation						
GENDER	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	0	5	11	10	6	32
	0,0%	15,6%	34,4%	31,3%	18,8%	100,0%
Male	2	3	11	11	11	38
	5,3%	7,9%	28,9%	28,9%	28,9%	100,0%
Total	2	8	22	21	17	70
	2,9%	11,4%	31,4%	30,0%	24,3%	100,0%

B5. Training has contributed positively to my understanding of subject						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	0	6	11	8	7	32
	0,0%	18,8%	34,4%	25,0%	21,9%	100,0%
Male	2	4	11	11	10	38
	5,31%	10,5%	28,9%	28,9%	26,3%	100,0%
Total	2	10	22	19	17	70
	2,9%	14,3%	31,4%	27,1%	24,3%	100,0%
B6. Training has contributed positively to my design process						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	0	6	8	11	7	32
	0,0%	18,8%	25,0%	34,4%	21,9%	100,0%
Male	2	7	10	9	10	38
	5,3%	18,4%	23,6%	23,7%	26,3%	100,0%
Total	2	13	18	20	17	70
	2,9%	18,6%	25,7%	28,6%	24,3%	100,0%
B7. Training has increased my interest about subject						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
Female	0	8	9	8	7	32
	0,0%	25,0%	28,1%	25,0%	21,9%	100,0%
Male	3	4	11	11	8	38
	8,1%	10,8%	29,7%	29,7%	21,6%	100,0%
Total	3	12	20	19	15	70
	4,3%	17,4%	29,0%	27,5%	21,7%	100,0%

Table 5-4 The Evaluations by Gender of Experimental Studies: The proportional distribution with respect to each other regarding attitudes of “Acquirements at the end of Training” section.

Within the effect evaluation questions of the application, a comparative analysis of those who have taken the Basic Design Studio source previously have been compared to those who have not. 49% of the students who are taking the course for the first time have evaluated it positively whereas for those who are taking it for the second time this ratio is %57.9. Looking at the data about the contribution to their personal development, 47.1% of those who take it for the first time and 63.2% of those who have taken it previously have evaluated it positively. At the same time, nobody among those who are taking the course for the second time has chosen "definitely disagree" for the question. Among the first time takers of the course, 49% of the students think that this application contributes positively to the design process whereas for the second time takers this ratio is 63.2%, considering that the aim of this study is to help the topics about design to be conveyed more efficiently and clearly using creative drama activities, enabling a more active participation of the participants, helping them experience a more successful design process. Looking at the general evaluation of the study, those who take the Basic Design Studio course for the first time have evaluated it positive with a 25.5% rate whereas the second time takers have evaluated it positive with a whopping 73.7% (Tab.5-5).

B1. Training has contributed positively to my professional development						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	2	4	20	20	5	51
	3,9%	7,8%	39,2%	39,2%	9,8%	100,0%
To receive lesson before	1	3	4	4	7	19
	5,3%	15,8%	21,1%	21,1%	36,8%	100,0%
Total	3	7	24	24	12	70
	4,3%	10,0%	34,3%	34,3%	17,1%	100,0%

B2. Training has contributed positively to my personal development						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	2	8	17	19	5	51
	3,9%	15,7%	33,3%	37,3%	9,8%	100,0%
To receive lesson before	0	3	4	4	8	19
	0,0%	15,8%	21,1%	21,1%	42,1%	100,0%
Total	2	11	21	23	13	70
	2,9%	15,7%	30,0%	32,9%	18,6%	100,0%
B3. Training has gained new knowledge and skills						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	2	7	13	23	6	51
	3,9%	13,7%	25,5%	45,1%	11,8%	100,0%
To receive lesson before	0	1	7	2	9	19
	0,0%	5,3%	36,8%	10,5%	47,4%	100,0%
Total	2	8	20	25	15	70
	2,9%	11,4%	28,6%	35,7%	21,4%	100,0%
B4. Training has increased my motivation						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	2	7	17	17	8	51
	3,9%	13,7%	33,3%	33,3%	15,7%	100,0%
To receive lesson before	0	1	5	4	9	19
	0,0%	5,3%	26,3%	21,1%	47,4%	100,0%
Total	2	8	22	21	17	70
	2,9%	11,4%	31,4%	30,0%	24,3%	100,0%

B5. Training has contributed positively to my understanding of subject						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	2	8	18	16	7	51
	3,9%	15,7%	35,3%	31,4%	13,7%	100,0%
To receive lesson before	0	2	4	3	10	19
	0,0%	10,5%	21,1%	15,8%	52,6%	100,0%
Total	2	10	22	19	17	70
	2,9%	14,3%	31,4%	27,1%	24,3%	100,0%
B6. Training has contributed positively to my design process						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	2	10	14	18	7	51
	3,9%	19,6%	27,5%	35,3%	13,7%	100,0%
To receive lesson before	0	3	4	2	10	19
	0,0%	15,8%	21,1%	10,5%	52,6%	100,0%
Total	2	13	18	20	17	70
	2,9%	18,6%	25,7%	28,6%	24,3%	100,0%
B7. Training has increased my interest about subject						
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree	Total
To receive lesson first time	3	10	15	15	7	50
	6,0%	20,0%	30,0%	30,0%	14,0%	100,0%
To receive lesson before	0	2	5	4	8	19
	0,0%	10,5%	26,3%	21,1%	42,1%	100,0%
Total	3	12	20	19	15	69
	4,3%	17,4%	29,0%	27,5%	21,7%	100,0%

Table 5-5 The Evaluations According to Receive Lesson Before and First Time of Participants: The proportional distribution with respect to each other regarding attitudes of “Acquirements at the end of Training” section.

As a result of the case study-1, it was found out that the replies for the articles in the section of “Planning and Program of Training” in the evaluation form were too very good as 40%, good as 32%, fair as 16% and poor as 12%. The option of “very poor” was not selected. It was found out that the replies for the articles in the section of “Acquirements at the end of training” in the evaluation

form were too positive as 44%, positive as 26%, moderate as 20% and negative as 10%. The option of “Strongly Disagree” was not selected.

It was determined that the opinions of the participants in the general evaluation section of the application were too positive as 38.1%, positive as 38.1% and moderate as 23.8%. The options of “poor” and “very poor” was not selected. Furthermore, when examining the section of opinion and impressions, almost all the students had positive opinions and behaviors related to the application.

Some comments in the evaluation form applied on the participants were as follows:

“I believe that it is a good study. I would like to be applied for whole term and I suppose that it makes positive contributions in the design process”.

“Creative drama activities and group work in the design process have made positive contributions for the product that we produce”.

“Program is nice and it makes positive contributions to our group work in the design process”.

“It was funny and different from the other studios. The design process was more fun”.

“Creative drama activities enabled me to cohere with my friends, and therefore we made a quite productive group work”.

“Today was more productive for me by means of the creative drama activities that I have not faced with and knew before”.

“I suppose that it was creative, horizon-expanding and more useful for me”.

“I think it is so productive socially and academically. The design works, that we started afternoon, was more productive by means of the creative drama activities”.

“It enabled me to know my friends well and recognize myself more deeply”.

As a result of the application of case study-2, it was found out that the replies for the articles in the section of “Planning and Program of Training” in the evaluation form were too very good as 13%, good as 37%, fair as 35%, poor as 11% and very poor as 4% .It was found out that the replies for the articles in the section of “Acquirements at the end of training” in the evaluation form were too positive as 11%, positive as 35%, moderate as 34% , negative as 16%, and strongly disagree as 4%.

It was determined that the opinions of the participants in the general evaluation section of the application were too positive as 8%, positive as 47% and moderate as 45%. The option of “very poor” was not selected. Furthermore, when examining the section of opinion and impressions, almost all the students had positive opinions and behaviors related to the application.

Some comments in the evaluation form applied on the participants were as follows:

“I think creative drama activities that prepare us for group work in the design process and so we bring out a successful design because it is an active member of each group”.

"A good program for enhancing motivation. It makes fun and easier to understand of design process".

"Today's workshop program should be made more often, it was very useful".

"I think it was a very efficient training program, it was a much more efficient teamwork".

"It was fun and educational program, we have learned to work together".

"Creative drama activities has boosted my energy and attention, I think it should be repeated."

"Creative drama activities has improved our different skills. The Group was more productive in the design process".

6 CONCLUSION

In this research, effects of targeted attainments provided by basic design studios' education are examined via basic design studios which are supported by creative drama activities providing similar attainments instead of methods in traditional design studios. In this direction, experimental studies which are designed and applied by the researcher are used as a method. With sample works, students' more active participation to learning process and more productive and more understandable transfer of design issues by supporting them with creative drama activities and in this direction, a more successful design process experience are targeted.

When the findings acquired from the consideration form applied to analyze the results of the sample works are evaluated, positive results for the benefit of work are determined. The results of the reactions given to the articles in Acquirements at the end of Training section which is created to be able to annualize the effects in direction of the work's aims are given below:

1. Training has contributed positively to my professional development

It is seen that 51.4% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 43.7% of female students, 57.9% of male students considered it positive. At the same time, while 49% of the participants who take this class for the first time give positive reactions to the article, 57.9% of the participants who have taken the class before consider it positively. In the direction of these data, the aim of contributing career developments is considered positively by more than half of the participants and male students and the students who have taken the class before.

2. Training has contributed positively to my personal development.

It is seen that 51.5% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 40.6% of female students, 60.6% of male students considered it positive. At the same time, while 47.1% of the participants who take this class for the first time give positive reactions to the article, 63.2% of the participants who have taken the class before consider it positively. In the direction of these data, analyze of the aim of improving personal development by gender, male students reacted more positively. Also 36 of 70

participants think that the work contribute positively to their own personal development.

3. Training has gained new knowledge and skills.

It is seen that 57.1% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 46.9% of female students, 65.8% of male students considered it positive. At the same time, while 56.9% of the participants who take this class for the first time give positive reactions to the article, 57.9% of the participants who have taken the class before consider it positively. In the direction of these data, it is seen that the majority thinks that this class provided the participants new knowledges and skills.

4. Training has increased my motivation.

It is seen that 54.3% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 50.1% of female students, 57.8% of male students considered it positive. At the same time, while 49% of the participants who take this class for the first time give positive reactions to the article, 68.5% of the participants who have taken the class before consider it positively. In the direction of these data, it is seen that there is not a huge difference between the responses of the gender and the students who have taken the class before reacted more positively than the students who take the class for the first time.

5. Training has contributed positively to my understanding of subject.

It is seen that 51.4% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 46.9% of female students, 55.2% of male students considered it positive. At the same time, while 45.1% of the participants who take this class for the first time give positive reactions to the article, 68.4% of the participants who have taken the class before consider it positively. In the direction of these datas, the aim of better understanding of a given subject is considered positively by more than half of the participants and male students and the students who have taken the class before react more positively.

6. Training has contributed positively to my design process.

It is seen that 52.9% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 56.3% of female students, 50% of male students considered it positive. At the same time, while 49% of the participants who take this class for the first time give positive reactions to the article, 63.1% of the participants who have taken the class before consider it positively. In the direction of these data, the aim of providing a more successful design process to the participants is considered more positively by the students who have taken the class before than who take the class for the first time and there is not a huge difference between the gender' responses.

7. Training has increased my interest about subject

It is seen that 66.6% of the participants reacted positively. When considered the reactions of the article by gender, it is seen that 46.9% of female students, 51.3% of male students considered it positive. At the same time, while 44% of the participants who take this class for the first time give positive reactions to the article, 63.2% of the participants who have taken the class before consider it positively. In the direction of these data, the aim of students' more active contribution to the education process by improving the interest on the subject is considered positive by more than half of the participants. Male students and the students who have taken the class before reacted more positively.

In the direction of all these data, it is possible to say that basic design ateliers which are designed with creative drama help the participants to contribute more actively to the learning process and understand the design subjects better and more effectively with creative drama activities and in this direction, help them to experience a more successful design process.

The studies in the design training made in order to research the effect of the creative drama method on the academical success of the students have supported this situation. For instance; Arıdağ and Aslan, 2012 , Kılıçaslan, H, 2010 and Üst and Doğan, 2013 researches provide valuable research background for using creative drama teaching methods in design studios.

This and similar studies point the fact that creative drama method will be useful in order to provide the individuals with expected behaviors and skills by means of design training. By considering all these studies, it is possible to say that

creative drama method, which emotion, thought, imagination and production play efficient role, can make contributions to the design training and the students taking design courses.

Based on the research findings and literature investigations, the following aspects can be recommended. Creative drama method can be used for acquisitions aimed with the basic design trainings. Creative drama is considered as a process as well as design. Therefore, the performance can be increased by establishing and apply workshop program implemented as the sample study of the research on curriculum of basic design studios weekly during the term in order to get all the aimed acquisitions. In the basic design studios with creative drama, individual developments can be supported as the individuals who research, query, creative and innovative, and have high level of awareness and critical thinking ability, as well as the basic acquisitions such as development of creativity and design skills in their training and vocational lives.

REFERENCES

- Adıgüzel, H. Ö.**, 1993, *Oyun ve Yaratıcı Drama İlişkisi*, Yüksek Lisans Tezi, Ankara Üniversitesi, Eğitim Bilimleri Enstitüsü, Ankara.
- Adıgüzel, H. Ö.**, 1994a, *Eğitimde Yeni Bir Yöntem ve Disiplin: Yaratıcı Drama*, Çukurova Üniversitesi Eğitim Fakültesi, 1. Eğitim Bilimleri Kongresi, Adana, 2, 522-532s.
- Adıgüzel, H. Ö.**, 2000a, *Eğitim Bilimlerinde (Güzel Sanatlar Eğitiminde) Bir Uzmanlık Alanı Olarak Kültür Pedagojisi*, Doktora Tezi, Ankara Üniversitesi, Eğitim Bilimleri Enstitüsü, Ankara (yayınlanmamış).
- Adıgüzel, H. Ö.**, 2006a, *Yaratıcı Drama Kavramı, Bileşenleri ve Aşamaları*, *Yaratıcı Drama Dergisi*, 1(1), 17-29s.
- Adıgüzel, H. Ö.**, 2006b, *Eğitimde Yeni Bir Yöntem ve Disiplin: Yaratıcı Drama*, *Yaratıcı Drama 1985-1998 Yazılar*, Genişletilmiş İkinci Baskı, Ankara: Naturel Yayıncılık.
- Adıgüzel, H. Ö.**, 2014, *Eğitimde Yaratıcı Drama*. Beşinci Baskı, Ankara: Pegem Akademi Yayıncılık, 52-85s.
- Aksoy, E.**, 1975, *Mimarlıkta Tasarım, İletim ve Denetim*, İstanbul: Gül Matbaası.
- Arıdağ, L. and Aslan, E.**, 2012, *The Effect of Creative Drama Activities Performed at the "Design Studies-1" Studio on Development of Creative Thinking Skills of Architecture Students*, *Megaron Dergisi*, 7(1), 49-66p.
- Arieli, B.**, 2007, *The Integration of Creative Drama Into Science Teaching*, Doctoral Dissertation, Kansas State University, Curriculum and Instruction College of Education, Kansas.
- Aslan, Ş.**, 2012, *Temel Tasarım Eğitiminde Duyum Sürecine Yönelik Bir Yaklaşım*, Sanatta Yeterlilik Tezi, Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara.

REFERENCES (CONTINUE)

- Ayıran, N.**, 1984, Mimari Tasarlama Sürecine ve Yapma Çevrenin İnsan ve Toplum Üzerindeki Etkilerine Yaratıcılık Bakış Açısından Bir Yaklaşım, Doktora Tezi, İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.
- Bapoğlu, S. S., Açıkgöz, F., Kapısız, Ö. ve Yılmaz, Ö.**, 2011, '*Hemşirelik Öğrencilerinin Eleştirel Düşünme Becerilerini Geliştirmede Drama Yönteminin Kullanılması*', <http://www.sbedergi.duzce.edu.tr/article/view/1039000049> (2011), (Erişim tarihi: 21.12.2014).
- Bayazıt, N.**, 1997, Eczacıbaşı Sanat Ansiklopedisi 3, İstanbul: Yapı Endüstri Merkezi Yayınları, 1746-1747s.
- Bolton, G.**, 1985, Changes in Thinking About Creative Drama in Education: Theory Into Practice, *Educating Through Drama*, 14(3), 155p.
- Bowmaker, M.**, 2002, A Little School on the Downs, West Sussex. England: Woodfield Publishing, 44p.
- Çelen, İ. ve Vural, A. R.**, 2009, '*Eğitimde Drama ve İngilizce Öğretimi: İlköğretim Dördüncü Sınıf Öğrencileri Üzerine Bir Araştırma*', İlköğretim Online, 8(2), 425-438s., <http://ilkogretim-online.org.tr/vol8say2/v8s2m13.pdf> (2009), (Erişim tarihi: 08.10.2015).
- Denel, B.**, 1999, Yaratıcılık ve Temel Tasarım, Ankara: Beyaz Nokta Vakfı Yayınları.
- Demirel, Ö.**, 2005, Kuramdan Uygulamaya Eğitimde Program Geliştirme, Ankara: Pegem Akademi Yayıncılık.
- Erkan, Ç. D.**, 2006, Temel Tasarım Eğitimini Sorgulayan Bir Araştırma, Yüksek Lisans Tezi, Yıldız Teknik Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.

REFERENCES (CONTINUE)

- Girgin, T.**, 1999, Türkiye’de Okul Öncesi Eğitim Kurumlarında Yaratıcı Drama Etkinlikleri (Ankara İl Örneği), Yüksek Lisans Tezi, Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara (yayınlanmamış).
- Güneysu, S.**, 1991, Eğitimde Drama.YA-PA 7. Okulöncesi Eğitimi ve Yaygınlaştırılması Semineri, İstanbul, 84-87s.
- Heathcote, D.**, 1984, Collected Writings, London: Hutchinson Publishing.
- İlhan, A. Ç.**, 1999b, Sanat Eğitiminde Yaratıcı Dramanın Yeri, *Eğitimde, Tiyatroda Yaratıcı Drama Çağdaş Drama Derneği Bülteni*, (2), 10-13s.
- Kılıçaslan, H.**, 2010, Tasarım Eğitiminde Bir Yöntem Olarak Yaratıcı Drama, Yüksek Lisans Tezi, Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Trabzon.
- Karamanoğlu, Ş, S.**, 1999, İngilizce Öğretiminde Yaratıcı Drama Uygulamalarının Hedef Kelime Bilgisi ve Hatırlamaya Etkisi, Uludağ Üniversitesi, Sosyal Bilimler Enstitüsü, Bursa.
- Koç, F.**, 1999, Eğitimde Yaratıcı Dramanın Öğrenmeye Etkisi, Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara.
- Karadağ, E. ve Çalışkan, N.**, 2005, Kuramdan Uygulamaya İlköğretimde Drama, Ankara: Anı Yayıncılık.
- Koray, Ö.**, 2004, Fen Eğitiminde Yaratıcı Düşünmeye Dayalı Öğrenmenin Öğretmen Adaylarının Yaratıcılık Düzeylerine Etkisi, *Kuram ve Uygulamada Eğitim Yönetimi Dergisi*, 40, 580-599s.
- Korkmaz, H.**, 2002, Fen Eğitiminde Proje Tabanlı Öğrenme Yönteminin Yaratıcı Düşünme, Problem Çözme ve Akademik Risk Alma Düzeylerine Etkisi, Doktora Tezi, Hacettepe Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara (yayınlanmamış).

REFERENCES (CONTINUE)

- Lange, M. L.**, 2003, Gruppe in Wörterbuch der Theaterpädagogik, Berlin: Schibri Verlag.
- Lerner, F.**, 2005., Foundations for design education: Continuing the Bauhaus Vorkurs Vision, Studies in Art Education, *A Journal of Issues and Research*, 46(3), 211-226p.
- Loveless, A.M.**, 1999, A Digital Big Breakfast: The Glebe School Project in J. Sefton-Green (ed) Young people, creativity and new technology: the challenge of digital arts, London: Routledge.
- Loveless, A.M.**, 2000, Creativity, Visual Literacy and Information and Communications Technology in D. M. Watson and T. Downes (eds) Communications and Networking in Education: Learning in a Networked Society, London: Kluwer Academic Publishers.
- Mellou, E.**, 1994a, The Case of Intervention in Young Children's Dramatic Play in order to Develop Creativity, *Early Child Development and Care*, 99, 53-61p.
- Okur, A.**, 2008, Görsel Sanatlar Eğitiminde Bir Öğretim Yöntemi Olarak Yaratıcı Drama, Yüksek Lisans Tezi, Selçuk Üniversitesi, Sosyal Bilimler Enstitüsü, Konya.
- Okvuran, A.**, 1993, Yaratıcı Dramaya Yönelik Tutumlar, Doktora Tezi, Ankara Üniversitesi, Eğitim Bilimleri Enstitüsü, Ankara (yayınlanmamış).
- O'Neil, C., and Lambert, A.**, 1995, Drama Structures, New Hampshire: Stanley Thornes Publishers.
- Onur, Z.**, 1997, Mimarlık Eğitimi ve İdeoloji, Mimarlık Eğitimi ve... (der. Yonca Al, Necdet Teymur), TMMOB Mimarlar Odası Ankara Şubesi, Ankara.
- Özdemir, Ç., A.**, 2010, Mimari Tasarım Eğitiminde Biçimin Değişen Anlamları, Yüksek Lisans Tezi, Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Trabzon.

REFERENCES (CONTINUE)

- Özdemir, P., ve Üstündağ, T.,** 2007, '*Fen ve Teknoloji Alanındaki Ünlü Bilim Adamlarına İlişkin Yaratıcı Drama Eğitim Programı*', İlköğretim Online, 6(2), 226-233s.,
<http://egitimarastirmasi.ueuo.com/ogretim/makale2/2007-4.pdf> (2007),
(Erişim tarihi: 26.05.2015).
- Özsoy, G.,** 2003, Mimari Tasarım Eğitimine Yönelik Bir İrdeleme- D.E.Ü. Örneği, Yüksek Lisans Tezi, Dokuz Eylül Üniversitesi Fen Bilimleri Enstitüsü, İzmir.
- Öztürk, A.,** 2001, Eğitim- Öğretimde Yeni Bir Yaklaşım: Yaratıcı Drama, *Kurgu Dergisi*, 18, 251-259s.
- Püsküllüoğlu, A.,** 2004, Arkadaş Türkçe Sözlük, Ankara: Arkadaş Yayınları.
- San, İ.,** 1985, Sanat ve Eğitim, Yayın No: 151, *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Yayınları*.
- San, İ.,** 1990, Eğitimde Yaratıcı Drama, *Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi*, 23(2), 213-221s.
- San, İ.,** 1991, Eğitimde Drama, TED İlkokul Öğretmenlerine Yönelik Eğitimde Drama Semineri Açılış Konuşması.
- San, İ.,** 2006b, Yaratıcı Dramanın Eğitsel Boyutları, Yaratıcı Drama 1985-1998 Yazılar, Genişletilmiş İkinci Baskı, Ankara: Naturel Yayıncılık, 119s.
- Selvi K. ve Öztürk. A.,** 2000, Yaratıcı Drama Yöntemi İle Fen Öğretimi, *Eğitim ve Bilim Dergisi*, 25(116), Ankara, 42-46s.
- Seylan, A.,** 2005, Temel Tasarım, 1. Baskı, Ankara: M Kitap Yayınevi, 24s.
- Seyrek, H., ve Sun, M.,** 2003, Okulöncesi Eğitimde Oyun. İzmir: Müzik Eserleri Yayınları.

REFERENCES (CONTINUE)

- Simons, J.**, 2000, Creativity Processes and the Primary Classroom, *The Primary Educator*, 6(1), 8-11p.
- Sungur, N.**, 1992, *Yaratıcı Düşünce*, İstanbul: Özgür Yayın Dağıtım.
- Şahinkaya, S. B.**, 2009, Bauhaus Mobilya Tasarımının Günümüz Mobilya Tasarımına Etkileri, Yüksek Lisans Tezi, İstanbul Teknik Üniversitesi, Sosyal Bilimler Enstitüsü, İstanbul.
- TDK**, 2015, Türkçe Sözlük, On birinci Baskı, Ankara: Türk Dil Kurumu Yayınları.
- Tezci, E. ve Dikici, A.**, 2003, Yaratıcı Düşünceyi Geliştirme ve Olusturmacı Öğretim Tasarımı. *Fırat Üniversitesi Sosyal Bilimler Dergisi*, 1(13),251-260p.
- Torrance E. P.**, 1968, *Education and Creative Potential: Modern School Practices Series-5*. Minneapolis: The University of Minnesota Press.
- Uluoğlu, B.**, 1990, Mimari Tasarım Eğitimi Tasarım Bilgisi Bağlamında Stüdyo Eleştirileri, Doktora Tezi, İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, İstanbul.
- Uzgören, S.**, 2011, *Eğitimde Drama Uygulamaları*. İstanbul: Nobel Akademik Yayıncılık.
- Üst, S., ve Doğan, G. M.**, 2013, İç Mimarlık Eğitiminde Yaratıcı Drama, Kadir Has Üniversitesi, İç Mimarlık ve Çevre Tasarımı Bölümü, İstanbul.
- Üstündağ, T.**, 2004, *Yaratıcı Drama Öğretmenimin Günlüğü*. Genişletilmiş ve Gözden Geçirilmiş 6. Baskı, Ankara: Pegem A Yayıncılık.
- Yavuz, H. S.**, 1989, *Yaratıcılık*. İstanbul: Boğaziçi Üniversitesi Yayınları.
- Young G.J.**, 1985, What is Creativity?. *J. Creat. Behav.*, 19(2), 77-87p.

URL-1, Warm-up games from a workshop of applied drama, <http://dadp-at-sp.blogspot.com/2011/01/workshop-with-joe-winston.html>, (27May2013).

URL-2, Character vitalization, <http://www.zenmirror.wordpress.com>, (02Jun2013).

URL-3, The Research Process and Participants, http://www.huffingtonpost.com/richard-lorenzen/how-to-make-sure-your-pre_b_7903672.html, (06May2016).

URL-4, The Fiction of Workshop for the Research Model, <http://themocracy.com/the-ultimate-guide-to-communicate-with-your-target-audience/>, (08May2016).

URL-5, To Analyze Various Data Collecting Tools of as per the Aim of the Research, <http://sngroup.com/sng-tools-for-economic-development/>, (08May2016).

CIRRICULUM VITAE

Ezgi YORULMUŐ was born in İstanbul (1988). She finished her high school education at the BeŐiktaŐ High School, Department of Foreign Language. She graduated from Beykent University, Department of Interior Architecture in 2012. She continues her graduate at YaŐar University, Interior Architecture Master Program since september 2012. Her research interests are design education, creative drama and commercial interiors. She participated in the first two stages of Creative Drama Leadership Program by the association of Contemporary Drama. Besides her graduate education, she has designed a lot of commercial interior projects in İzmir. In addition, she works as a senior partner of international real estate's brand in Manisa. She represents the company as a broker / owner for the developing and marketing of commercial and residential projects.

APPENDICES

Appendix 1 Workshop Poster

Appendix 2 Workshop Evaluation Form

Appendix 3 Stage 2 - Design Process Presentation of The Experimental Study-1

Appendix 4 Photos including the images and information of the various structures/designs related to the design subject



Appendix 1 Workshop Poster



Ezgi Yorulmuş graduated from Beykent University Department of Interior Architecture in 2012. She continues her graduate at Yaşar University. Interior Architecture Program since september 2012. Her research interests are design education, creative drama and commercial interiors. Beside her graduate education, she works as a senior partner of international real estate's brand in Manisa. She represents the company as a broker for the developing and marketing of commercial and residential projects.



THE DESCRIPTION of THE WORKSHOP

Workshop program has fictionalized with activities of "creative drama" for basic design studios, aimed to develop participants awareness and creativity levels. It will improve the learned information about elements and principles of design. The Workshop consists of two stages. The first step is preparation for the second phase of the design process. It consists of creative drama activities that support the expected gains in design process. Design phase; consists of design a 3D volume related with "texture-pattern" and combining 3D volume with the principle of repetition and prepare presentation of mounting with resulting pattern's photos.

REQUIRED MATERIALS

- 15*35 cm. Photoblock,
- 20*20 cm. or 20*40 cm. either 30*30 cm. or 30*60 cm. Photoblock,
- Scissors and Utility Knife
- Glue
- Materials that you can use in model-making; Such as Carton, cardboard, balsa wood, metal-copper wire, aluminum foil, ice-transparent acetate.

NOTE: Different materials and / or colors may be used together..

WHAT IS THE CREATIVE DRAMA ?

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 From the first decades of the twentieth century, dramatic education has become increasingly widespread especially in England and America. At the same time, while drama has been growing steadily, different approaches, techniques and activities have been adopted in its use.

Creative drama activities are performed in accordance with the educational process, contributes in many ways to students; "Develops students' communication skills such as attention, speaking, listening, expression, perception and interpretation, develops students' capabilities of creativity.

Appendix 2 Workshop Evaluation Form

WORKSHOP EVALUATION FORM

PERSONAL INFORMATIONS	
Gender	<input type="checkbox"/> Female <input type="checkbox"/> Male
Age	<input type="checkbox"/> 20-25 <input type="checkbox"/> 26-30 <input type="checkbox"/> 31-35 <input type="checkbox"/> 36 and over
Department	<input type="checkbox"/> Architecture <input type="checkbox"/> Interior Architecture
Did you receive a Basic Design-2 lesson before?	<input type="checkbox"/> Yes <input type="checkbox"/> No

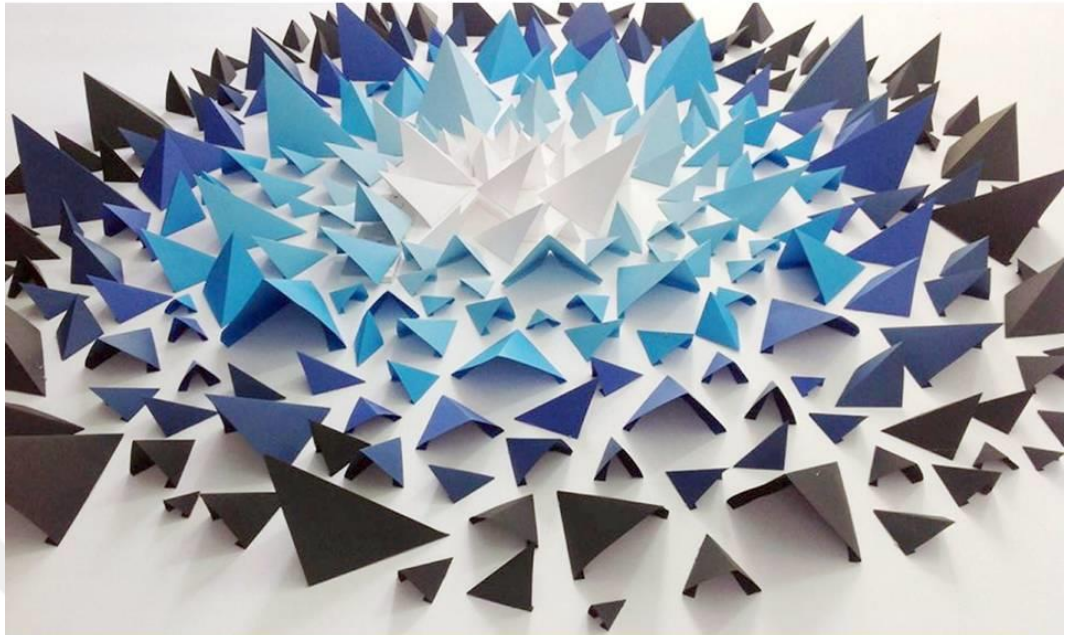
This section includes agents relating to the implementation process of educational activities. Please tick the option that suits you.	
A. Planning and Program of Training	5 – VERY GOOD 4 – GOOD 3 – FAIR 2 – POOR 1 – VERY POOR
The duration of the training	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Date of the training (timing)	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
The content of the training, purpose suitability of program	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
In terms of contribution to the understanding of the subject of the training method.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Use of tools and documents for effective and efficient implementation of the training program	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1

Appendix 2 Workshop Evaluation Form (Continue)

B. Acquirements at the end of Training	5 – STRONGLY AGREE 4 – AGREE 3 - UNDECIDED 2 – DISAGREE 1 – STRONGLY DISAGREE
Training has contributed positively to my professional development.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has contributed positively to my personal development.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has gained new knowledge and skills.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has increased my motivation	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has contributed positively to my understanding of subject.	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has contributed positively to my design process	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1
Training has increased my interest about subject	<input type="checkbox"/> 5 <input type="checkbox"/> 4 <input type="checkbox"/> 3 <input type="checkbox"/> 2 <input type="checkbox"/> 1

<p align="center">How would you rate workshop programme in general?</p> <p>Very Good <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor <input type="checkbox"/> Very Poor <input type="checkbox"/></p>

<p><u>THE OPINIONS AND SUGGESTIONS ABOUT WORKSHOP PROGRAM</u></p>
<p><u>COMMENTS ABOUT DESIGN PROCESS</u></p>



DESIGN WITH CREATIVE DRAMA

WHAT IS UNITY?

Unity means that a **congruity or agreement exists among the elements in a design**; they look as though they belong together, as though some visual connection **beyond mere chance** has caused them to come together.

- ✓ Harmony
- ✓ Composition
- ✓ Organization

- Is unity a **rule** in design?
 - Design has no rules. But, it is as close to a rule as design can approach.

- Where does unity come from?
 - Unity of design is planned and controlled by a designer. It reflects the skill of the designer to create a unified pattern from varied elements.

Appendix 3 Stage 2 - Design Process Presentation of Yaşar University (Continue)

VISUAL UNITY

Whole & Parts

The whole must be predominant over the parts. You must first see the whole pattern before you notice the individual elements.



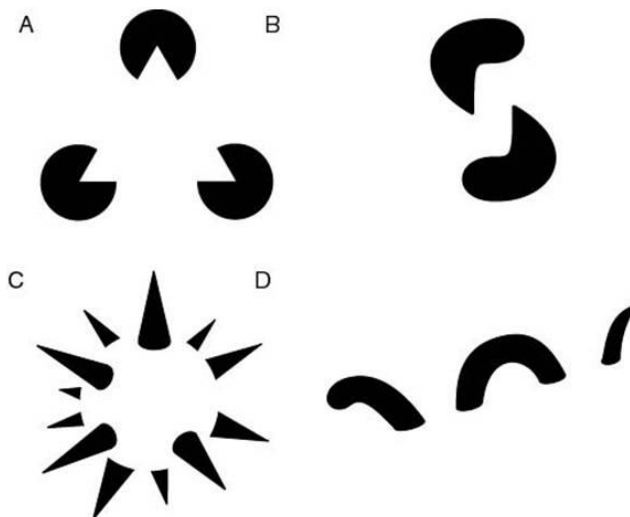
http://mim.atilim.edu.tr/shares/mim/images/IMG_2132.JPG



http://rocker-lange.com/blog/wp-content/uploads/2009/05/on_the_brinck_01.jpg

VISUAL PERCEPTION

There is a human impulse to form unity or a visual whole out of a collection of parts.



GESTALT THEORY

- The viewers tend to group objects that are close to each other into a larger unit.
- Negative (or empty) spaces will likewise appear organized.
- Our brain tend to relate or group objects of a similar shape.

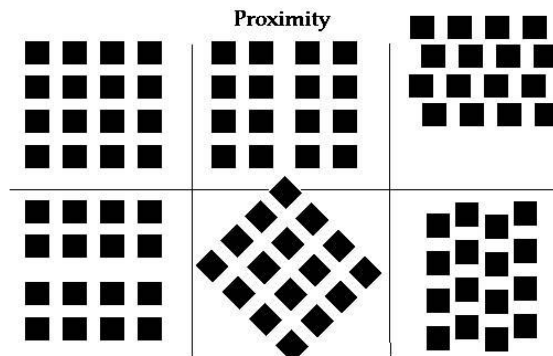
http://en.wikipedia.org/wiki/Gestalt_psychology#/media/File:Reification.jpg

Appendix 3 Stage 2 - Design Process Presentation of Yaşar University (Continue)

WAYS TO ACHIEVE UNITY

1.PROXIMITY

To make separate elements look as if they belong together by positioning them close together.



<http://imgarcade.com/1/continuation-design-principle/>

2. REPETITION

Something simply repeats on various parts of the design to relate the parts to each other.

The elements that may repeat;

- ✓ A color
- ✓ A shape
- ✓ A texture
- ✓ A direction
- ✓ An angle, etc.

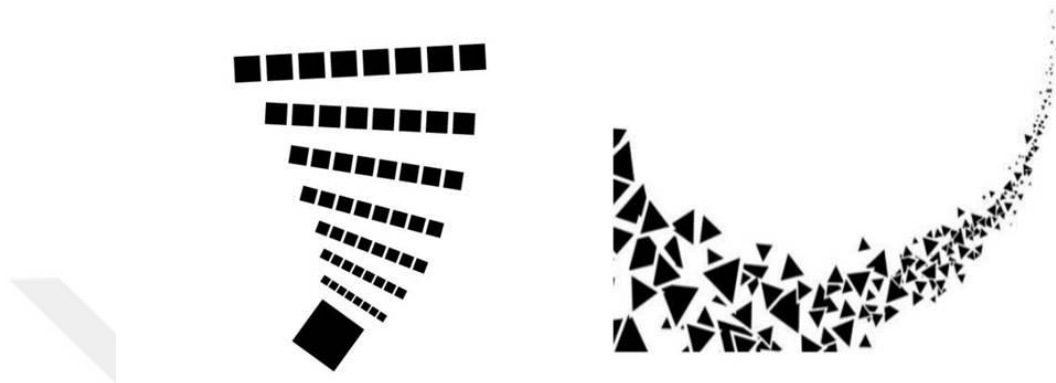


<http://www.haberkibrisli.net/images/upload/ga%C3%BC.jpg>

Appendix 3 Stage 2 - Design Process Presentation of Yaşar University (Continue)

3. CONTINUATION

Something 'continues' – usually a line, an edge, or a direction from one form to another.



<http://imgarcade.com/1/continuation-design-principle/>

<http://logo-kid.com/continuation-design-principle.htm>

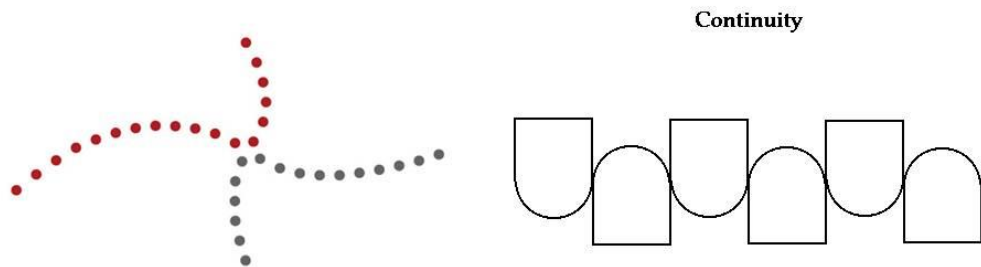
3. CONTINUITY

Continuity is the planned arrangement of various forms so their edges are lined up – hence forms that are “continuous” from one to another within a design.

Continuity deals with a series of separate designs.

It is a visual relationship between two or more individual designs.

An aid often used in such serial designs is the grid.



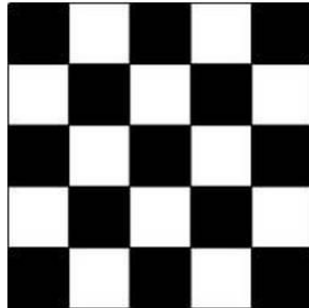
<http://www.craigmcgreen.com/what-your-site-is-missing-a-simple-trick-to-make-eyeballs-stick-1-in-a-series/>

<http://peace.saumag.edu/faculty/kardas/Images/>

Appendix 3 Stage 2 - Design Process Presentation of Yaşar University (Continue)

UNITY WITH VARIETY

Variety means 'to change the character' of an element, to make it different.



A checkerboard shows perfect unity.

<http://en.wikipedia.org/wiki/Checkerboard>



Both an obvious underlying feeling of unity and variations enlivening the pattern.

<http://en.wikipedia.org/wiki/Checkerboard>

THE GRID

A network of horizontal and vertical intersecting lines that divide the plane and create a framework of areas. In the framework created by the grid, a great deal of variety can be achieved, as it permits innumerable possibilities

UNITY WITH VARIETY

Variety is the complement to unity and is needed to create visual interest. Without unity, an image is chaotic and "unreadable;" without variety it is dull and uninteresting. Good design is achieved through the balance of unity and variety; the elements need to be alike enough so we perceive them as belonging together and different enough to be interesting.

Varying the elements creates variety. Ways to vary elements include:

- Line - thinness, thickness, value, color, angle, length
- Shape - size, color, orientation and texture, type
- Color - hue, value, saturation
- Value - darkness, lightness, high-key, low-key, value contrast
- Texture - rough, smooth

Appendix 3 Stage 2 - Design Process Presentation of Yaşar University (Continue)

TEXTURE & PATTERN

Refers to the surface quality of objects. Appeals to our sense of touch.

- All objects have some surface quality, even if it is a smooth flatness.
- The distance effect our visual impression of texture. At a further distance, a textural pattern becomes finer and textural contrasts apparently soften.
- There is **repetition** both in texture and pattern.
- Texture is not as regular in repetition as a pattern.
- Texture is something we want to touch.
- Areas of light and dark, shadow and glossiness, are what let us know that there is texture.



<http://www.flashuser.net/high-resolution-free-wood-textures>



<http://4vector.com/free-vector/beautiful-pattern-background-01-vector-15080>

REFERENCES

1. **Lupton, E., and Miller, J.,** 2000, *The ABC's of Bauhaus, The Bauhaus and Design Theory*, New York: Princeton Architectural Press.
2. **Lauer, D., and Pentak, S.,** 2004, *Design Basics*, Boston: Clark Baxter.
3. **Evans, P., and Thomas, M.,** 2003, *Exploring The Elements of Design*, New York: Act Press.

Appendix 4 Photos including the images and information of the various structures/designs related to the design subject

Sydney Opera House



Designed by Danish architect Jørn Utzon, the facility formally opened on 20 October 1973 after a gestation beginning with Utzon's 1957 selection as winner of an international design competition. The facility features a modern expressionist design, with a series of large precast concrete "shells", each composed of sections of a sphere of 75.2 metres radius, forming the roofs of the structure, set on a monumental podium. Although the roof structures are commonly referred to as "shells" (as in this article), they are precast concrete panels supported by precast concrete ribs, not shells in a strictly structural sense. Though the shells appear uniformly white from a distance, they actually feature a subtle chevron pattern composed of 1,056,006 tiles in two colours: glossy white as well as matte cream.

Selfridges Building Birmingham



The Selfridges Building is a landmark building in Birmingham, England. The building is part of the Bullring Shopping Centre and houses Selfridges Department Store. The building was completed in 2003. Future Systems was founded by Kaplický and David Nixon after working with Denys Lasdun, Norman Foster, Renzo Piano, and Richard Rogers in 1979. The work of Future Systems can be classified within the British high-tech architects as either bionic architecture or amorphous, organic shapes sometimes referred to as "biobitecture". The facade comprises 15,000 anodised aluminium discs mounted on a blue background.

John Curtin School of Medical Research Stage I



The John Curtin School for Medical Research completed Stage I of its development in 2009. The project has been designed by Melbourne-based architects, Lyons Architecture. The building was designed to enhance interactivity and collaborative research. Glazed entry foyer space incorporates interactive displays and a 200 seat public lecture theatre. The building incorporates landscape courtyards, naturally ventilated offices and other Environmentally Sustainable Design (ESD) features. A key external detail to the building is the off-form 3D relief pre-cast concrete accompanied by the splayed facade which is reminiscent of a DNA helix. The interior of the building comprises layered, linear offices, support spaces, corridors, small controlled laboratory spaces and large Containment Level laboratories. To facilitate collaboration, the shared laboratory spaces and open-plan academic offices are positioned around the perimeter.

Pod Pavilion



In the area of Petaling Jaya, west of Kuala Lumpur, a great urban development is under way for the establishment of a new urban centre. Water droplets in nature was the inspiration for 'The Pod' pavilion structure creating a dynamic spherical form resulting in a primitive building archetype with a modern twist. The round and soft shape of The Pod is formed as a series of elliptical sections of variable widths and heights. Slit-like windows brings natural daylight into the spaces below. Internally the pavilion is divided into two parts: one zone is dedicated to the office area and the other contains the main showroom. The building appears to be sliced diagonally into a series of ribbons which wrap up and over the building creating a dynamic space within, forming a layered protective shell. The structure is fabricated from tubular steel members with the exterior skin made of spectrally reflective aluminium panels. The exterior skin colour shades change's depending on the reflection of the sun, dynamically.

Appendix 4 Photos including the images and information of the various structures/designs related to the design subject (Continue)

Zaragoza Bridge Pavilion



Designed by Zaha Hadid that was constructed for the Expo 2008 in Zaragoza (Spain) as one of its main landmarks. It is an innovative 280-metre-long covered bridge that imitates a gladioli over the river Ebro, connecting the neighbourhood of La Almozara with the exposition site, and thus becoming its main entrance. The new bridge is, at the same time, a multi-level exhibition area; 10,000 visitors per hour are expected to frequent the Pavilion of the world exhibition. Hadid chose fibre glass reinforced concrete from the Austrian company Rieder to envelope the bridge: she covered the outer skin of the building with 29,000 triangles of fibreC in different shades of grey.

JS Bach / Chamber Music Hall



Zaha Hadid Architects' latest project for the Manchester International Festival. ZHA has created a chamber music hall for solo performances of Johann Sebastian Bach's chamber music masterpieces. The project's form, a suspended ribbon of translucent lightweight synthetic fabric (150 g/m²) articulated by an internal steel structure, translates the intricate relationships of Bach's harmonies into an architectural spatial condition. The design of the music hall "enhances the multiplicity of Bach's work through a coherent integration of formal and structural logic. A single continuous ribbon of fabric swirls around itself, creating layered spaces to cocoon the performers and audience with in an intimate fluid space," explained Hadid. The ribbon wraps around the stage, the audience and itself, creating different layered conditions by "alternately compressing to the size of a handrail then stretching to enclose the full height of the room."

Guggenheim Museum Bilbao



The Guggenheim Museum Bilbao is a museum of modern and contemporary art, designed by Canadian-American architect Frank Gehry, and located in Bilbao, Basque Country, Spain. The museum was inaugurated on October 18, 1997, by the past King Juan Carlos I of Spain. One of the most admired works of contemporary architecture, the building has been hailed as a "signal moment in the architectural culture", because it represents "one of those rare moments when critics, academics, and the general public were all completely united about something. The curves on the exterior of the building were intended to appear random; the architect said that "the randomness of the curves are designed to catch the light". The interior "is designed around a large, light-filled atrium with views of Bilbao's estuary and the surrounding hills of the Basque country". The atrium, which Gehry nicknamed The Flower because of its shape, serves as the organizing center of the museum.

Clyde Auditorium



The Clyde Auditorium, familiarly known as "The Armadillo", is a concert venue in Glasgow, Scotland. The building sits on the site of the now infilled Queen's Dock on the River Clyde, adjacent to the Scottish Exhibition and Conference Centre. Plans for a new building to increase the capacity of the SECC complex were initiated in 1995. Designed by award-winning architects Foster and Partners, the 1,100 seat venue was completed in 1997. The Clyde Auditorium is more than just a fantastic, purpose-built venue; it's been described as Glasgow's most iconic building and its stylish curves are a landmark sight in the city. The Clyde Auditorium was designed from the inside out with the requirements of conference delegates and speakers as the prime consideration. It offers 3,000 seats over three levels yet has the ability to provide an ideal setting for much smaller meetings. It has a substantial stage backed up with breakout rooms, registration area and organiser's offices.