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## Teaching/Learning Strategies Through Art: Theatre and Basic Design Education

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### Abstract

The purpose of this study is to investigate the theatre as an architecture learning strategy in Basic Design Education. Hence, the study examines the art as a tool in Basic Design Education through the concept of the “body”, which is the common point of Architecture and Theatre discipline. Human being has used different ways to transfer feelings and thoughts. Theater is one of them. Theatre is staged feelings and thoughts through with space and body, by different topics and event patterns. The body becomes physical reflection of the soul and space accompanies to it. As Merleau-Ponty (2005) explains: “The human is not a body and a soul, it is a soul with a body. We able to access our outside of every asset if and only can access through our body; our outside of every asset becomes a mixture of soul and body with assumes the characteristics of human.” In this way, the soul and space are integrated. Body movements draw boundaries of space and also space draws the boundaries of the body. Body and space become complement and provision to each other. Architectural design activities are founded on “body and space” which are two basic elements. In the context of body and space relationship; a different training method was tested together with performance art that is “theater” and building art that is “architecture” over Basic Design Education. Transferring of the human body to a designed structure has been revealed by direct and (or) indirect way.

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## 1. Body-Space-Architecture

Human body fills a gap in the space given its physical existence and designates space in an unconditional way. This is not a result of a series of conscious actions, but it is completely its reason for being. As human beings have their consciousness, the human body apart from being only a body, identifies volume and areas in space. Every action made by human beings actually point to a production activity. In this context, the movement of the body ensures the production of space from a corporeal and volumetric point of view.

In relation to the production of space, Lefebvre (1991) categorizes them as lived space, perceived space and conceived space. Following this categorization, the space is generated after the stages of physical experimentation, cognitive perception and intellectual blending. The space, where daily life experiences are acquired is depicted as a designed space, where the designers' ideas and plans are evident, and as perceived space when it is described as a concrete and physical object.

In this context, the "living space", the "perceived space" and the "designed space" concepts and the "body" oriented space, which is generated as a result of our physical experiences, perception and design capability, overlap with the generation of the architectural space. As part of the experiences that have been acquired, the body is a practical and perceptible area and within this area, the space is perceived as something that is smelled, tasted, touched, heard and seen (Lefebvre, 1991). Pile (1996) also states that the body not only generates itself in space but it also generates the space. The author adds that each body is scattered into space and occupies this space, and each body is a space and owns a space (Lefebvre, 1991).

The conscious formulation, design and production of the space is possible through the discipline of architecture. With the discipline of architecture, the production of space is analyzed both functionally and with the aesthetic dimensions and they are presented to the user. The human being, which is essential for the production process of space, together with the body and the ability to move, sits at the core of the discipline of architecture. Body and bodily movements also serve as the most significant points in determining the limits of space. Human beings draw the borders of the space with a series of movements that serve their intended purpose within space and as a result volumetric dimensions are determined through the spatial magnitude and third dimension.

Movement, balance and scale are felt by the architect and they are reflected to the architectural piece. The piece of work interacts with the body of the user while the experience reflects the bodily senses of the producer. Therefore, architecture is a direct transfer from the body of the architect to the body of the person that comes across the piece of work in question (Pallasma, 2011).

Leonardo Da Vinci in 1492 has drawn the space within the limits of a man at Vitruvian Man, as a reflection of mathematical diagrams. The relationship between body and space was expressed with drawing of Man as Dancer figures drawn by Oscar Schlemmer at the Bauhaus school of architecture (Teksoz, 2011). These studies brought the human body and architecture together and the humans' ability to move, which is spatially limited, is carried over to the consciousness level.

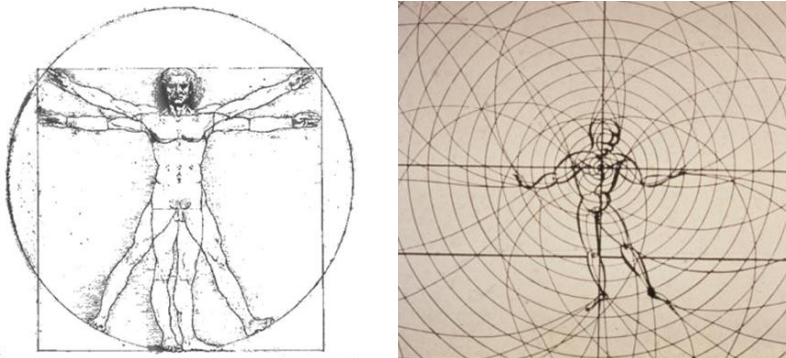


Fig. 1. (a)Leonardo Da Vinci, Vitruvian Man;(b) drawing of Man as Dancer (Leonardo's Vitruvian Man), (Oskar Schlemmer drawing of Man as Dancer).

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