

CITYBOOK

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TED University
City and Regional Planning

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CITYBOOK

CITYBOOK 2017-2022 is a guidebook that explains 20 city planning and urban design concepts conveyed to students in the first-five-years of TEDU Department of City and Regional Planning (TEDUCITY) studio education through selected student projects. The aim of the book is to give an inspiring overview of the planning and design concepts and approaches used in studio education to represent the alphabet of the constructive language of spatial planning. While doing this CITYBOOK 2017-2022 does not aim at providing an exhaustive list of every study made at the studios in five years. It is, therefore, neither a yearbook nor a library of studio projects, but rather a holistic view of planning and design studio education regardless of scales, places, and year of education.

CITYBOOK 2017-2022 is divided into two main parts as the **kindergarten of design** and **the city**. The kindergarten of design part involves the concepts and outputs of the first-year basic design in planning studios whereas the city part represents the second-, third- and fourth-year studios. The overview of the city planning studios at TEDUCITY shows the wide variety in approaches towards learning by doing, algorithmic thinking, thinking by drawing, problem definition, and part and whole relations. The studios together offer students the opportunity to choose their field of specialization in urban planning among urban design, social aspects of planning, urban engineering, and urban economy and to define their own position within the discipline of urban planning.

CITYBOOK 2017-2022 is, therefore, a pilot collective effort of TEDUCITY Planning Studios to introduce the mindset of City and Regional Planning education held at the Department to the national and global community of city planners, students, academics, and urban researchers. CITYBOOK 2017-2022 will hopefully provide a mirror to the logic of “studio” in planning education itself which lays at the core of almost all urban planning schools but also serves as a guidebook for those who are interested in the basic concepts and understandings of city planning and design.

Ela Ataç Kavurmacı & Zeynep Eraydın

The background of the page is a teal color with a complex pattern of white, 3D-style geometric shapes, including rectangles, squares, and lines, some of which are tilted or rotated. Overlaid on this background is the text 'PLANNING & URBAN DESIGN' in a large, bold, teal, sans-serif font. The text is arranged in four lines: 'PLAN', 'NING &', 'URBAN', and 'DESIGN'.

PLAN NING & URBAN DESIGN

about the department

TEDU Department of City and Regional Planning was established in 2016 at TED University in Ankara, Kolej Region. TEDUCITY offers a multidisciplinary approach to the urban design, regional and urban planning practices. Producing and reproducing the streets, neighborhoods, towns, and districts to which people are entitled to maintain their own existence, are the bases of City and Regional Planning action to live and to organize space. TEDUCITY aims to develop problem definition, identification and solving skills of students beyond mere space problems.

Under the social and political conditions in Turkey where urbanization continues rapidly and the reproduction of the existing structured areas of the city becomes even more important, the link between whole and parts constitutes the basis of the education program held at TEDUCITY. Whether it is the master plan or the structural plan, the city planners have to know how to control the part-whole relationship and how to shape the neighborhood. Actors must learn to convince planners and compromise in a climate of conflict and alliances. Even if it is difficult to identify, the concept of “public interest” should be examined and emphasized. Specialization should always be a goal for planners. Planners must constantly differentiate in areas such as planning, design, spatial modeling, transportation modeling, infrastructure analysis, developing, geography, social theory, history, and housing. In this sense, planning has a very broad context and TEDU City and Regional Planning education and curriculum are designed with these bases mainly. TEDUCITY offers a unique, free, and academic research-oriented education program to students in order to solve the real problems of the cities. In doing so, the Department provides the students with the opportunity to follow current developments and technological advances and aims to train young planners who are capable of thinking analytically, multidisciplinary, and capable of observing the multidisciplinary aspects of modern urban systems.

FROM KINDERGARTEN OF DESIGN TO CITY DESIGN

Baykan GÜNAY

Prof Dr.

*Life isn't about finding yourself.
Life is about creating yourself.
George Bernard Shaw¹*

The foundation of the Department of City and Regional Planning at TED University owes its existence to Prof. Dr. Ali Cengizkan, the previous Dean of the Faculty of Architecture and Design. He has always supported the department in terms of personnel and curriculum development. Moreover his insistent efforts to promote publication are always appreciated. In this regard his encouragement of Baykan Günay on preparing an article on "Fritz Janeba and Kindergarten of Design", in Bauhaus_100+TR as one of its editors has also given way to the development of the idea of Kindergarten of Design. In this regard we express our deep gratitude to Prof. Dr. Ali Cengizkan.

In the establishment of the City and Regional Planning Department² at TED University the goals were formulated as:

■ Education of the students in coping with regional aspects of the city, acquainting them with transportation and infrastructure problems and fusing planning with the design of the city and its parts, which we call City Design.

■ Knowledge based education where the effort should be put in finding and processing the data in the endless world of information provided by new technologies and transfer them to both theoretical and practical studies.

■ By consolidating their abilities in reasoning, the aim is to increase the students' capacity in algorithm building beyond mere data collection and processing; supported by key words and graphic presentations.

■ Interrelating theoretical courses with studio work is of primary importance to prevent alienation while preparing the students for professional life.

Above all the mentioned goals, the most critical point is the education of students who are combatting the problems of jumping from adolescence (ages 12-20) to early adulthood (ages 20-35). Hence it is believed that many education methods should consider this prospect well and endeavor to deal with the pedagogy of mental transformation of the students. In this respect TEDUCITY is trying to develop a Kindergarten of Design method for the adolescents and a City Design approach for the students at the early adulthood stage of their life cycle.

This book is an attempt to assess the studio works being accomplished at TEDUCITY. In this respect the name of the preliminary course is named Basic Design in Planning³. The staff of TEDUCITY all admitted this title and they all are confident that this would build up the main philosophy of the school to educate the adolescent.

STUDENT

Students are human beings, they should not be solely judged with reference to their scores in the university entrance examination. They enter their high education adventure towards the end of adolescence and get their education in the very early years of early adulthood. Thomas Armstrong marks that part of the life cycle between ages 12-20 as "spiritual passion".⁴

The biological event of puberty unleashes a powerful set of changes in the adolescent body that reflect themselves in a teenager's sexual, emotional, cultural, and/or spiritual passion. Adolescence passion thus represents a significant touchstone for anyone who is seeking to reconnect with their deepest inner zeal for life.

Any educator should well be aware of this fact. In the first two years of undergraduate university education, the students are full of passion and enthusiasm and they are ready to be given shapes and their brains are open to be reformatted. They are full of enthusiasm for themselves and their communities.

Theoretically the second half of undergraduate education when moving into adulthood, starts by worries into the future, enterprise begins to cover passion. This stage of the life might start from twenty and may lead all the way to mid-thirties (may be 35), an era in which education continues in the form of graduate affiliations; and mating, children and established job finding all become a part of the life stage.

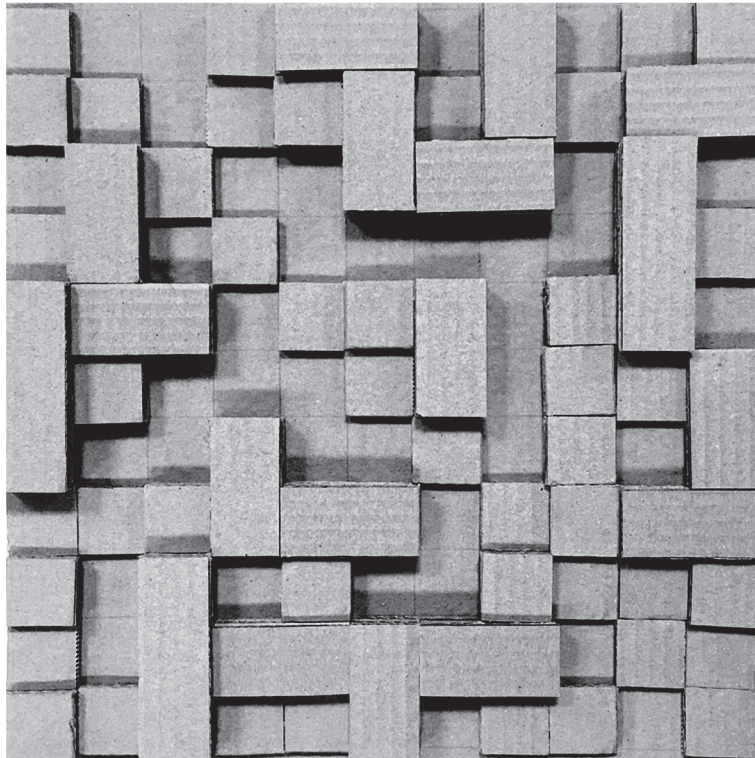
It takes enterprise for young adults to accomplish their many responsibilities, including finding a home and mate, establishing a family or circle of friends, and/or getting a good job. This principle of enterprise thus serves us at any stage of life when we need to go out into the world and make our mark.⁵

It has also been argued that on the move towards the adult world, the adolescent are "able to engage in purely abstract thinking. They can create whole sets of mental operations and manipulate them in their mind without reference to the real world".⁶ This attitude of the adolescent is considered as a good potential especially when the fields of planning and design are concerned which require abstraction of the real world in all fields, supported by their real topics concerning the spatial world.



This has also been a clue in arranging the program of TEDUCITY and that all syllabuses and topics covered are expected to reflect this basic philosophy of education. What is called city design, which is a fusion of planning and design demands creative behavior from its students to understand and intervene any problem encountered and find clear paths to deal with dilemmas.

In order to improve existing conditions, it is necessary to become aware first, of the problematic state (the general situation or thing that needs improving); second, of the essential components of the problem and, third, of the skills and methods required to manipulate that problem condition into a better state.⁷



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Altuğ Özkan

“ ... in minds of the students
the notion of creativity
should be developed.

Hence it is very crucial that, in the minds of the students, the notion of creativity should be developed. Creativity is described as the ability to make or produce something new, be it a new solution to a problem, a new method or device, or a new art object or form of anything. TED University too, “carries the mission of fostering graduates that are creative, critical-minded, self-confident, well-rounded lifelong learners by using innovative teaching methods”.

Still there are a lot of problems in defining creativity since that capacity might also be misused. In any case we believe that core values of the university “respect for ethical values, integrity, solidarity and mutual respect, progressive and secular institutional position, excellence in teaching and research, robust and integrated quality culture, partnership and cooperation spirit, stakeholder participation” simply the TED tradition shall always guide our attitude towards creativity.

*Juries and
discussions*

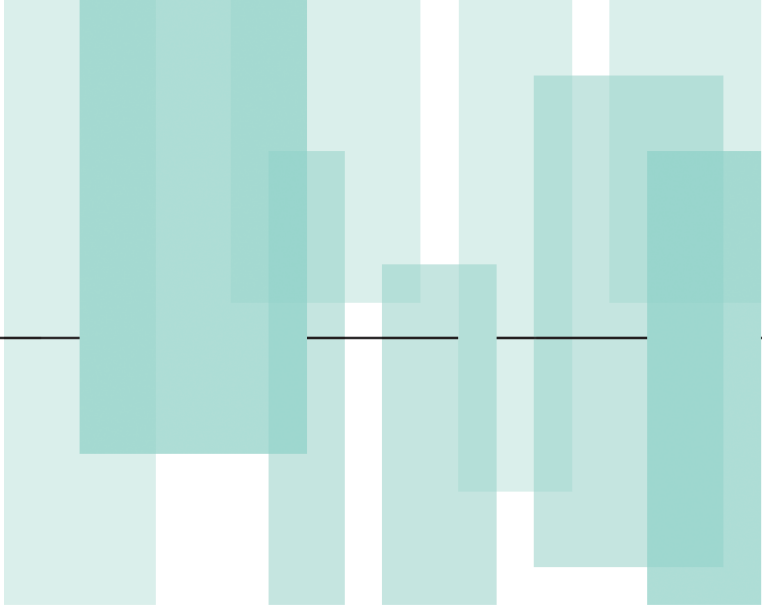


CREATIVITY

Creativity may also "be defined as both the art and science of thinking and behaving with subjectivity and objectivity. It is a combination of feeling and knowing; of alternating back and forth between what we sense and what we already know".⁸ We may continue this discussion by saying that objective outlook is factual, after sensing the environment and then determining the quality through experience is its attribute. The subjective approach on the other hand is also initiated by sensory organs; however it starts by experiencing through sentiments and feelings rather than knowing.

Creativity is a process whereby both objectivity and subjectivity are considered parts of a creative totality; "Such 'creative' wholeness allows us to walk ahead of our-selves... to both lead our way and to follow that way: to both determine our goal and to go: to both determine the response and to establish the stimulus".⁹

In the case of planning and design activities, creativity is crucial in problem definitions, analyses and solutions. How to achieve this depends on what is at hand at the specific moment the student is given a task, be it a problem in planning or a topic in design. We are well aware of the fact that the conditions in the time of the planning or design task probably shall not be very promising since then they are concrete, closed to inspiration or provocation. Since they are real, they shall probably be carrying a lot of problems born in implementation.



In this stance, the planners and designers (creative problem-solvers) therefore, being persons who intend to go beyond reality with mere function and stability, have to be taught certain behavioral attributes for creativity. "It is simple enough to list those attributes of creativity which are needed by the designer and to point out the reasons for their inclusion. But actual development and refinement of such behavioral characteristics is difficult since society makes it a relentless battle, an often thankless and rarely positively reinforced chore to maintain such behavior".¹⁰

The creative person will probably behave in different manners as compared to what is called normal society and its behavior patterns; rude, pride, unstable, careless, and a hazard to the 'institutions' where 'average man' insists to prolong his 'average' or 'normal' behavior. Here we should again quote George Bernard Shaw: "The reasonable man adapts himself to the world; the unreasonable one persists to adapt the world to himself. Therefore all progress depends on the unreasonable man".¹¹

Any school dealing with planning and design issues, if insists to perpetuate the 'average' and reality oriented persons, this shall contradict with the creativity of the mind. This is a big problem in the educational world. No school would claim that their teaching activities deny creativity; the real world however requires planners and designers for immediate employment and action that is very discouraging on the creative capacity of our graduates.

When the human environment emerges as a non-creative, average sample, the society does not react; instead the meaning of creativity is altered to describe other human activities such as highlighting economic productivity, road and bridge building as creative acts. In this case the meaning of creativity is deprived of its essence and actions deviate to deception, smartness or cunningness.

To conclude, the creative person is not a smart person of speculation; it is "a designer, a logical problem-solver, a habit-breaker, a constructively discontented person, a divergent-convergent thinker, innovative, a fearless adventurer, a whole person, a person who enjoys being off center unpredictable, a lovable jerk" as very well defined by Don Koberg and Jim Bagnall in their universal traveler.¹²

“ *A basic feeling that blocks creativity is fear!* ”

FEAR SHOULD NOT BLOCK CREATIVITY

If we go back to early childhood, children play and recreate the world anew. They take the real world and reinterpret it by embodying the codes of innovation and transformation because they do not fear making mistakes. A basic feeling that blocks creativity is fear and to quote from George Bernard Shaw; "A life spent making mistakes is not only more honorable, but more useful than a life spent doing nothing".¹³

Still making mistakes is one big fear of even experts (planners and designers) who are very often kept away from creativity by their own pride, fear, jealousy and competitiveness. Further fears that block creativity are formulated as FEAR OF "being seen as a fool, being criticized, being misused or "raped", being "alone" (a man with an idea is automatically a minority of one), disturbing traditions and of making changes, being associated with taboos, losing the security of habit, losing the love of the group, being an individual, finding an immediate job".¹⁴

Still, being afraid is a natural and normal phenomenon of the human being. As a remedy we should insist on reminding the students that imagination is the beginning of creation. If they can imagine what they desire, then they can create their will. To achieve this, one good attitude might be imitation and for Bernard Shaw it "is not just the sincerest form of flattery - it's the sincerest form of learning".¹⁵



THE ERA OF PASSION: BACK TO PLAYFULNESS AND KINDERGARTEN OF DESIGN

Koberg and Bagnall add to their discussion that "creative behavior is not all there is to creative problem-solving. The additional factor of applying logic and systematic order to the design process is also required"; parallel to this argument they have claimed that the key answer should be sought in logic which "helps us to understand how all things are or can be organized and interrelated. Logic provides the ground rules of all organization".¹⁶

TEDUCITY searches ways of escaping fear in another method that is termed as algorithmic thinking. The supervision of students' "reasoning processes has always been one of the most important problems in pedagogy and psychology. The question of how to teach people so that they not only acquire knowledge, but also learn to think has long held the interest of scholars from different disciplines".¹⁷

Since a person needs knowledge basically to solve problems arising in practical and theoretical activities then the problem solver must be acquainted with appropriate methods of reasoning. In order to teach problem solving in practical and theoretical issues and to do something well, (make things, plan, design, construct, invent, write grammatically, prove one's statements, find the causes of things, etc.), the students must be taught to solve problems in planning and design activities. In this respect TEDUCITY is endeavoring to train the students to build algorithms so that they may develop their creative spirit and keep away fears.

George Bernard Shaw's aphorism probably explains the play act best: "We don't stop playing because we grow old; we grow old because we stop playing".¹⁸ The Kindergarten of Design is a method (approach, practice) originally established by Fritz Janeba that might be considered an extension of this saying. He has established the "kindergarten of design" as a basic course of architecture, which developed gradually during Janeba's teaching in Melbourne, Ankara and Vienna.¹⁹ Janeba here makes an analogy that in the foundation of design teaching lies the play activity.

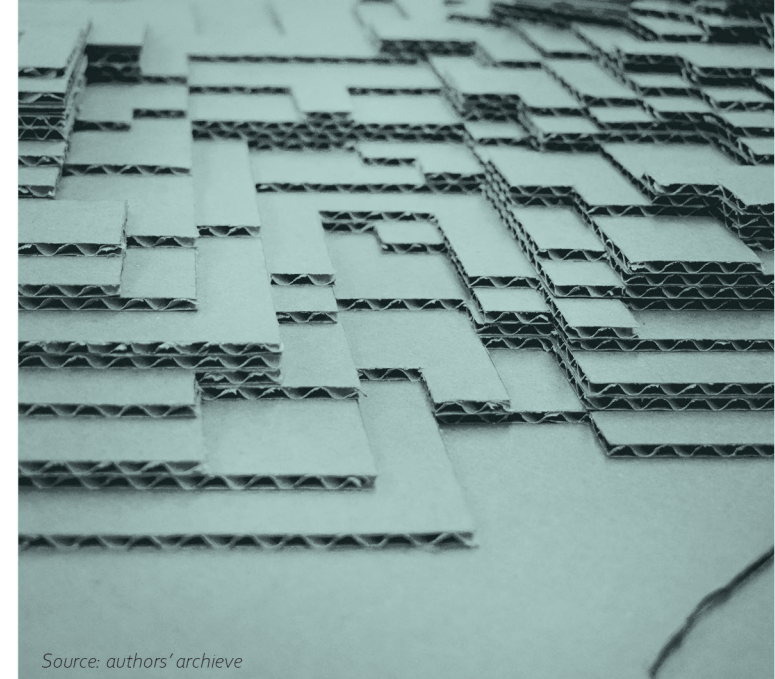
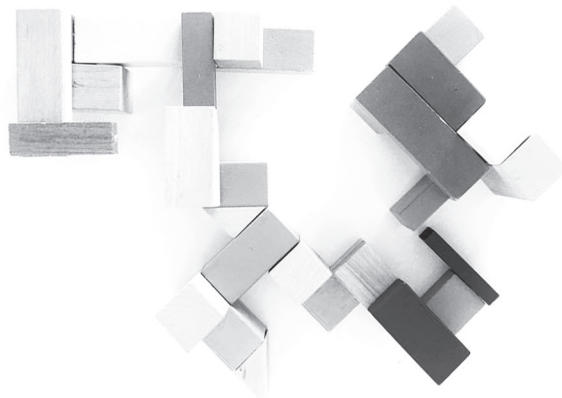
Fritz Janeba's education approach depended on:

- Basically capturing of sensations, moreover understanding, assessing, recognizing vitality, order and structure of the design problem at hand and presenting them.
- Conquering the design problem by pursuing intellectual, creative and technical aspects of the discipline and developing principles of merging of forms, by further developing the form for the creation of spaces.
- Eventually developing a construction project, fulfilling a "design task" with all phases of surveying, discovering and creating. In this process Joy and enthusiasm are coupled with the natural play instinct - anything that can bring out human nature.²⁰

The Austrian Fritz Janeba developed the idea in Melbourne / Australia. Later he transferred the Kindergarten of Design Studio to the Faculty of Architecture at the Middle East Technical University, under basic design education. He compared the program of the course to the concept of the early schooling a child receives in the Kindergarten.

The Kindergarten is the most important, the most formidable period in the development of a young human being. By playful means are the educational methods tied together. The young ones learn to do things individually, they learn teamwork, they listen to advice, form opinions, and will accept somebody else's point of view when convincingly presented. In these impressive years, the personal idiosyncrasies are developed and settled and the behavior pattern is pushed into certain channels. Children acquire knowledge and the visual, tactile and audial senses receive lasting cultivation.²¹

Janeba claims that he aimed at a similar development where the idea was to influence the more grown up, but still undeveloped minds, by similar methods. As a result the idea of the Kindergarten of Design has emerged and design principles, all activities; all work and efforts were directed towards design education. In the modern view, the kindergarten was developed for the life cycle called Early Childhood which covers ages 3-6 and is characterized by playfulness:



Source: authors' archive

When young children play, they recreate the world anew. They take what is and combine it with what is possible to fashion events that have never been seen before in the history of the world. As such, they embody the principle of innovation and transformation that underlies every single creative act that has occurred in the course of civilization.²²

The roots of the idea of the Kindergarten goes back to German educator Frederick Froebel (1782-1852) who after working with Swiss educator Heinrich Pestalozzi (1746-1827) returned to Germany, and established a new type of early childhood school. This school was supported by gardens, for three-and four-year-old children. "Using play, songs, stories, and activities, the kindergarten was designed as an educational environment in which children, through their own self-activity, could develop in the right direction. The right direction meant that, in their development, children would follow the divinely established laws of human growth through their own activity".²³



THE ERA OF EARLY ADULTHOOD AND ENTERPRISE THEORIES AND PRACTICE OF SCIENCE AND ART

There is a very fine difference between Pestalozzi's and Froebel's outlook to the idea of the kindergarten. Pestalozzi's approach devoted itself to the sensing of the environment. He "struggled to make all education begin with immediate perception and abide with it for a long period. Because, say his followers, sense-perception is the source of all our knowledge".²⁴

Froebel's defenders on the other hand, would claim that 'by beginning with immediate perception education is sure of arousing the self-activity of the pupil' and Froebel wishes to educate the pupil through its self-activity. This discussion clarifies the idea that the intention of education should go beyond sense-perception. By doing self-activity the child develops its reasoning capacity.

In any case traditions of Pestalozzi and Froebel see education as a tool to build the human being as a whole person with creative capacity. Froebel has gone one more step than the notion of 'learning-by-doing' by adding capacity of reasoning that he thinks builds up the essentials of the kindergarten idea.

The Kindergarten of Design approach by Fritz Janeba takes the adolescent back to early childhood. Froebel in fact laid down the basic principles of this process by saying that "the child is to begin with what he can easily grasp". TEDUCITY considered this approach appropriate where the student is encouraged to "begin with that which is attractive to him. The best of all is to begin with that activity which, while easy and attractive, leads him forward, develops all his powers, and makes him master of himself".²⁵

The Kindergarten of Design was intended to take the adolescent back to childhood; this might be considered as a travel in time. At TEDUCITY, the studio syllabuses do not mention time in strict terms. They rather accept time as an ever continuing process, as if it is endless. The city, environment, region or the medium visited are subdued as far as time is concerned, that is, a locality is not handled for a specific period of time, let us say for instance twenty years. Rather than that, a philosophical frame is drawn, or concepts are developed, or definitions are made. Here time is another medium in which we are, sometimes in a past setting or the present, being aware that time is running continuously and we are in it. The problem is not the locality studied, but what it has donated to us or our students. That is the doctrine of TEDUCITY.

As was mentioned earlier the third and fourth year students are now at the early stages of adulthood and their minds are now being occupied by enterprising; 'this principle of enterprise thus serves us at any stage of life when we need to go out into the world and make our mark'. This might mean that more concrete knowledge should be given to them. But on the other hand we are confronted with two dilemmas.

One is articulated by Bernard Shaw: "Beware of false knowledge; it is more dangerous than ignorance".²⁶ Secondly Froebel's cautious warning reminds us that "Stuffing students with alien knowledge and a lack of time for contemplation hinder individual growth".²⁷ Froebel continues to defend the idea that "it is necessary to prepare and coordinate physical, sensual, spiritual, and intellectual forces and abilities" of the students" in order to liberate their inner moving energy for a new and purer form to emerge. One further contribution of Froebel was that he saw the educator helping the student to find his own spiritual unity.

TEDUCITY believes that Planning is a tool and a good city is the basic goal. Now we have to move from the kindergarten to reality, that is, from "basic design in planning" to what is called the concrete world. Here an essential problem arises. Can this situation be handled by loading students' minds with irrelevant knowledge? We have already seen that knowledge by itself is not sufficient in the presence of infinite data available.

In this respect theory becomes the critical tool for coping with knowledge in order to 'prepare and coordinate physical, sensual, spiritual, and intellectual forces and abilities' of the students. With Ravetz's words, "Having established itself, town and country planning, like any other field of policy, needed theory: to provide it with values, aims and methods; to give it professional integrity; to present itself to the world; and to organize professional training".²⁸

But then, an immense theory developed where the students were faced with the big problem of comprehending theoretical frameworks. As a practical discipline, it was not too concerned with theoretical issues but tended to adhere to the ideas formed during practice, or to borrow from other fields. There are a lot of definitions of what theory is. In the case of planning and design suddenly a huge influx of theories rushed into the field.

This why Alison Ravetz made a discrimination between theories for and theories of planning where it was claimed that 'the former were those used in planning while 'the latter show how it operates in society'. Although this evolution makes it difficult to come to grips with theory in planning, TEDUCITY is aware of this fact. Beside planning and design theories, almost all other fields' theoretical frameworks have impacts on our fields.

Being aware of the fact that theory is not simply a problem of knowledge, the students are given the basic premises of algorithmic thinking as the main method of comprehending and selecting relevant theoretical frameworks in their studio works. Even in the kindergarten of design stage TEDUCITY does not fear to start introducing art, location, chaos, gestalt or fractal theories to their students who are moving from a cycle of passion to the cycle of enterprise.



*Site
visits*



CITY DESIGN OR URBAN DESIGN

TEDUCITY's basic goal is to fuse the life patterns of any settlement with its form. It is believed that urban design is a much wider concept covering not only the works and debates of the few, but the town as a whole and the processes which generate the urban environment. Urban design is an indispensable extension of the process of planning. It should become a part of public policies in building or restructuring urban areas. While the terms city, urban, spatial or land use planning refer to the location choices of functions and allocation of resources for this purpose, the final product of such planning decisions, that is, realization of urban form and life should be seen as end results of the actions of physical planning measures rather than urban design.

Realization here is neither reduced to a limited understanding of project implementation, nor does it cover the construction of a town totally from the decision making to the building. But it is a process, an integral part of the decision making environment. It is a public policy to guide the making of the city. It is not confined to any ideological design approach, it transcends all and becomes an objective control strategy for those who want to practice different urban design approaches. In doing this, what counts are not the whims of individuals, but a general acceptance by the public. It is bureaucratized on the one hand side, but covers public debates as well.

In fact as early as 1980s Kevin Lynch had started to talk on City Design that he defined "as skill in creating proposals for the form and management of the extended spatial and temporal environment, judging it particularly for its effects on the everyday lives of its inhabitants, and seeking to enhance their daily experience and their development as persons".²⁹ Furthering his discussion on naming he claimed that "City design is catchy enough, but it unfortunately implies that one deals only with center cities, and not with the entire habitat"; and that "it is not very different from the term 'urban design' which has been captured by the field of large-scale project design".³⁰

“*TEDUCITY's basic goal is to fuse the life patterns of any settlement with its form.*”

Lynch has reduced the meaning of urban design to that of 'large-scale projects. I had myself argued that urban design is much more than a project. In my definition, urban design was given broader meanings:

- The theory and practice of producing the form and life of the city at the Macro, Meso and Micro scales,
- Sometimes designing and making, more extensively guiding the design and making of the city and its parts,
- The process of putting planning decisions into realization, and maintaining the urban environment.
- In this connection, architecture, character, quality, form, aesthetics, meaning, image, comfort etc. are all subject matters to be scrutinized, debated and achieved.³¹

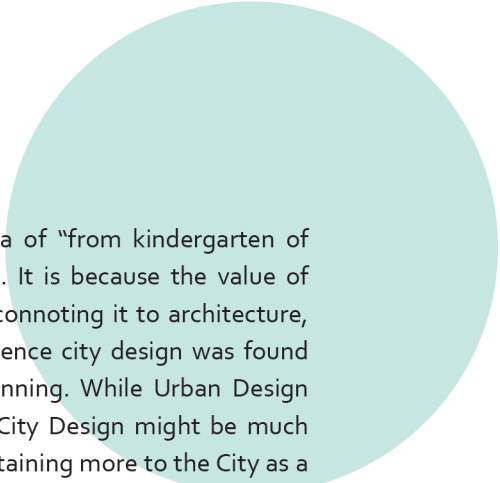
The above definition was made almost three decades ago. Then one misconception of urban design was developing and unfortunately however there was evolving a loss of meaning and "urban design, in certain circles was reduced to urban furniture, paving and simple landscaping (environmental quality), while some attribute metaphysical meanings, and in a different outlook it is an architectural-engineering issue. Urban design is a set of frames to cover all, as well as the making and maintenance of the urban environment".³²

Kevin Lynch's concern in proposing city design was based on "a return to that old-fashioned field of physical city (or land use) planning, but it is simultaneously more focused and yet also more amply connected to other concerns, and given a sharper sense of humanistic purpose".³³ He advocates a more sensuous, four-dimensional physical environment by developing strategies of city design for the quality of life.

Parallel to Lynch's city design idea another definition of urban design was made that was called catalytic urban design that was claimed to be "based on formulas (trends or projections) and programs (linear or dynamic), not specific plans and designs. It works not from a master plan but from a master program (structure planning)".³⁴ The idea resembles very much to both Lynch's City Design, and the endeavour of TEDUCITY to fuse planning and design. The authors of the approach in fact are counting on the strategic urban design process against a single master plan idea.

Whereas a master plan specifies an end condition in the future, a master program sets more general objectives (panelling and brain-storming) and identifies ways of achieving them (goal achievement matrix). In effect, a program offers several ways (alternative strategies) to reach the objective - depending on circumstances (strategic choice approach). And it sets out intentions (set of actions) and methods (critical path or PPBS - planning, programming, budgeting systems) but not solutions (managing uncertainty)".

When reading this book on the works of TEDUCITY, the above introductory discussions may be useful in assessing the products of the first five years of the school. Starting from a pedagogical stance, how education should be restructured for students jumping from the adolescent stage (age of passion) to early adulthood (age of enterprise) has been scrutinized. All this was associated with creativity and methods of preventing fear.



In the title of this introduction the idea of “from kindergarten of design to city design” was accentuated. It is because the value of urban design has become vague when connoting it to architecture, landscape and townscape of the city. Hence city design was found more appropriate since it connotes planning. While Urban Design might be labeled as “*Kentsel Tasarım*”, City Design might be much better translated as “*Kentin Tasarım*” pertaining more to the City as a whole. The debate as to what planning and design probably shall continue in the future. But neither urban nor city design should not be interpreted as the design of parks, streets or squares; they refer to the form of the city and its parts.

What is practiced in TEDUCITY studios starts by the idea of the kindergarten gradually moving to the idea of an education program searching for city form at all scales including the region. It is not the traditional comprehensive planning that deals only with land uses, road systems and density configurations. Rather; the advancing of abstract thinking, use of theoretical frames, concept development, and algorithm building are considered much more essential to city and regional planning. Studio practices and theoretical discussions are considered as a continuum from regional frameworks to the living patterns, supported by the apprehension of form and life of the city as an organism.

“neither urban nor city design should not be interpreted as the design of parks, streets, or squares; they refer to the form of the city and its parts.”

Notes

- 1 www.azquotes.com/author/13418-George_Bernard_Shaw
- 2 From now on, it will be called TEDUCITY
- 3 For a discussion on the emergence of the notion of Basic Design, refer to Baykan Günay (2020); “Fritz Janeba ve Tasarımın Anaokulu”, Bauhaus_100+TR, Derleyenler: A. Derin İnan, Ali Cengizkan, Pelin Ofset, Matbaacılar Sitesi, Yenimahalle Ankara (208-299).
- 4 The 12 Stages of Life | Thomas Armstrong, Ph.D. (institute4learning.com)
- 5 The 12 Stages of Life | Thomas Armstrong, Ph.D. (institute4learning.com)
- 6 Armstrong, Thomas. The Human Odyssey; Dover Publications, Kindle Edition. This Ixia Press edition, first published in 2019, is an updated republication of the work originally printed by Sterling Publishing Co., Inc., New York, in 2007.
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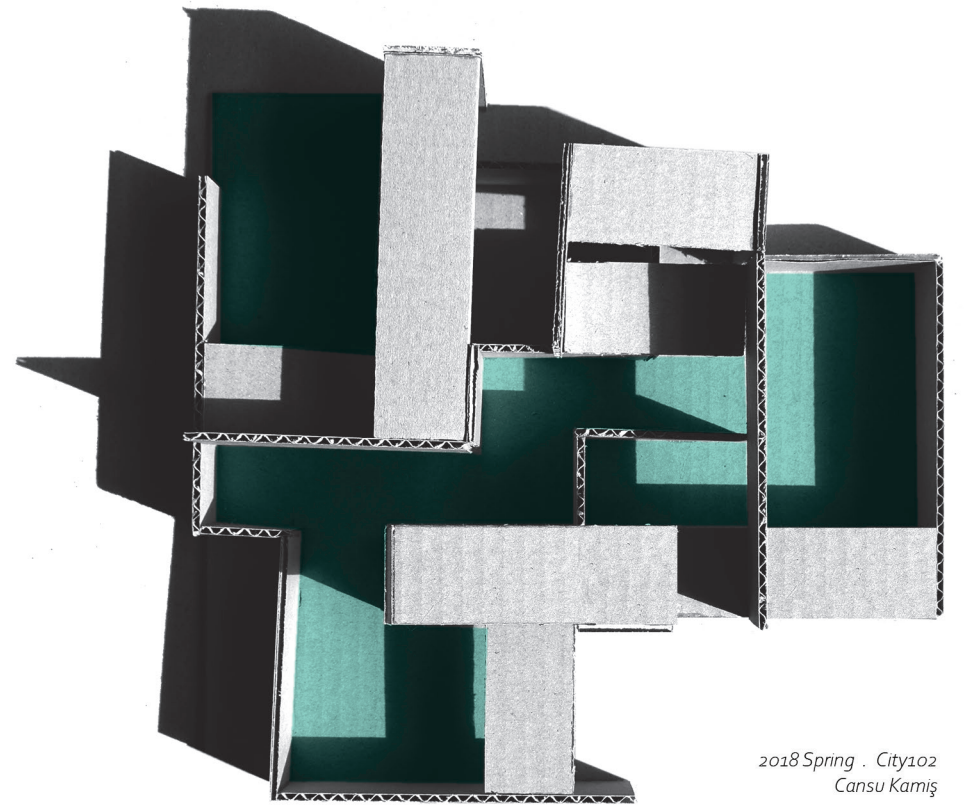
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2018 Spring . City102
Cansu Kaniş

The Kindergarten of Design 01

Doodling 02

Composition 03

Gestalt in Basic Design 04

Figure Ground 05

Frame of Reference 06

Genius Loci 07

08 The City

09 The Plan

10 Gestalt in Planning

11 The City Design

12 Algorithmic Thinking

13 Problem Definition

14 Analytical Studies

15 Part and Whole Relations

16 Diagram

17 Scale

18 Concept, Context, Content

19 Vision and Scenario

20 Studio Environment

kindergarten of design

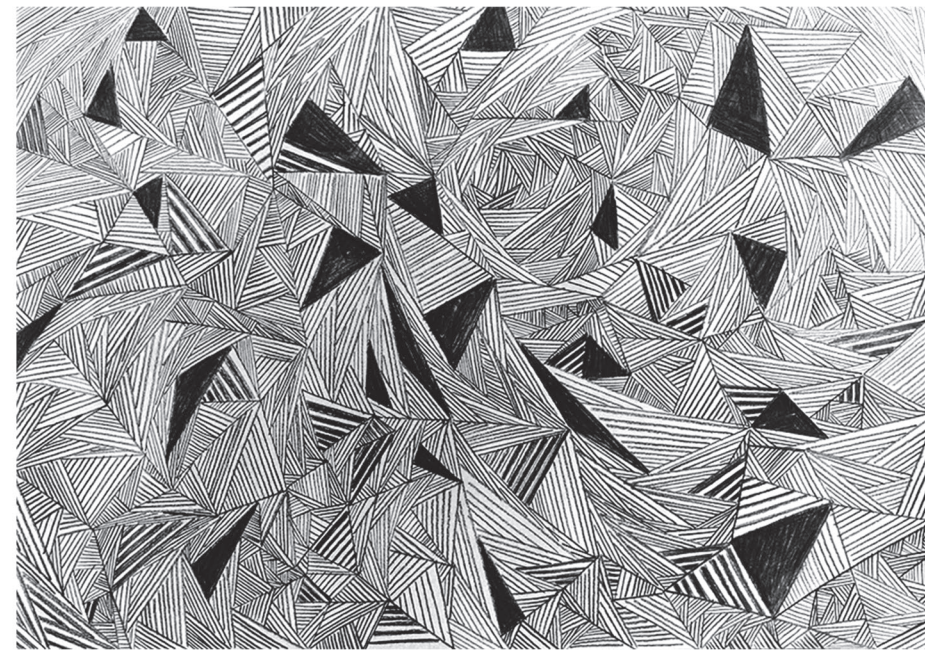
The Kindergarten of Design is a method (approach, practice) originally established by Fritz Janéba that might be considered an extension of this saying. He has established the "kindergarten of design" as a basic course of architecture, which developed gradually during Janéba's teaching in Melbourne, Ankara and Vienna.

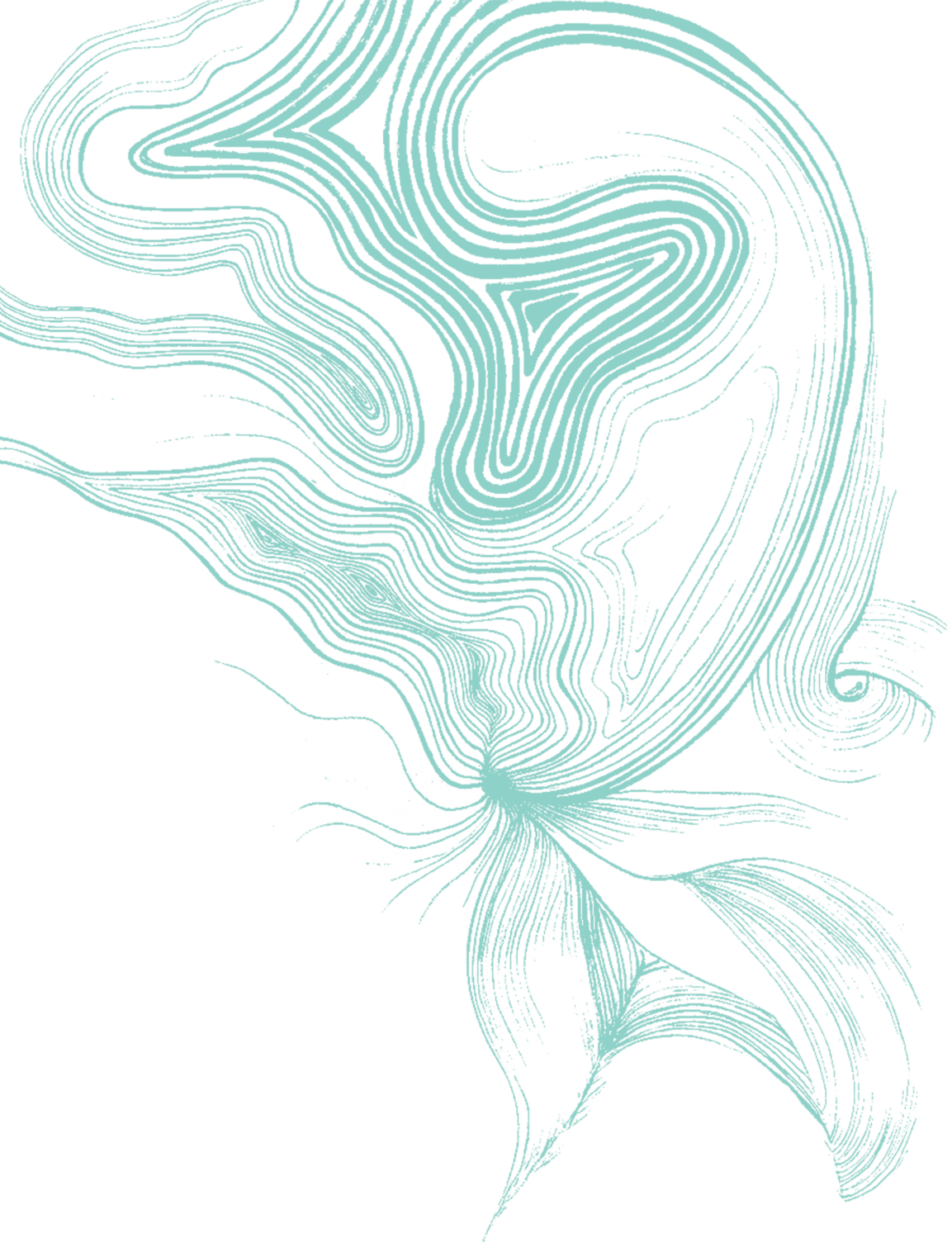
The Kindergarten of Design approach by Fritz Janéba takes the adolescent back to early childhood. Froebel in fact laid down the basic principles of this process by saying that "**the child is to begin with what he can easily grasp**". TEDUCITY considered this approach appropriate where the student is encouraged to "begin with that which is attractive to him. The best of all is to begin with that activity which, while easy and attractive, leads him forward, develops all his powers, and makes him master of himself.



Relax and doodle!

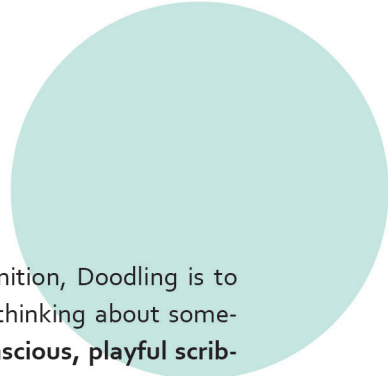
*to draw pictures or patterns while
thinking about something else or when
you are bored
scribble absent-mindedly
rough drawings performed
absent-mindedly*





IMPRESSIONISM
EXPRESSIONISM

cosmic
organic world
mechanic

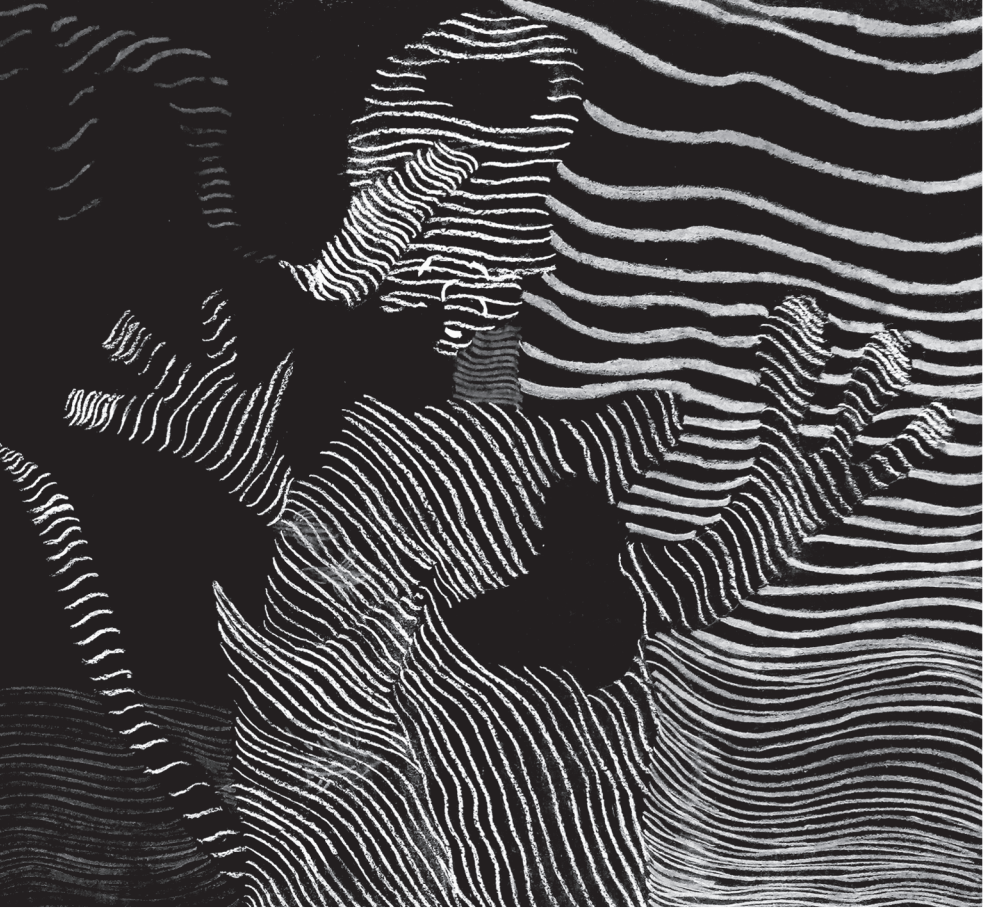


According to the dictionary definition, Doodling is to draw pictures or patterns while thinking about something else. **Doodling is an unconscious, playful scribbling or drawing action that is performed absent-mindedly, so that it is an exercise of relaxation.** One of the very first assignments of Basic Design studio at TEDUCITY have always been relaxing and doodling where the students were asked to free their minds and hands on a black or white sheet (combining colors if needed). This unconscious drawing exercise looks easier at first glance but has always been a difficult task for the beginner. It requires the student to learn how to relax the hand and how to put the mind at rest simultaneously. The results have often been experimental, creative, emotional, and unconventional. And without question, Doodling is a playful way to begin!



2020 Fall . City101
H. Ceyda Ergül

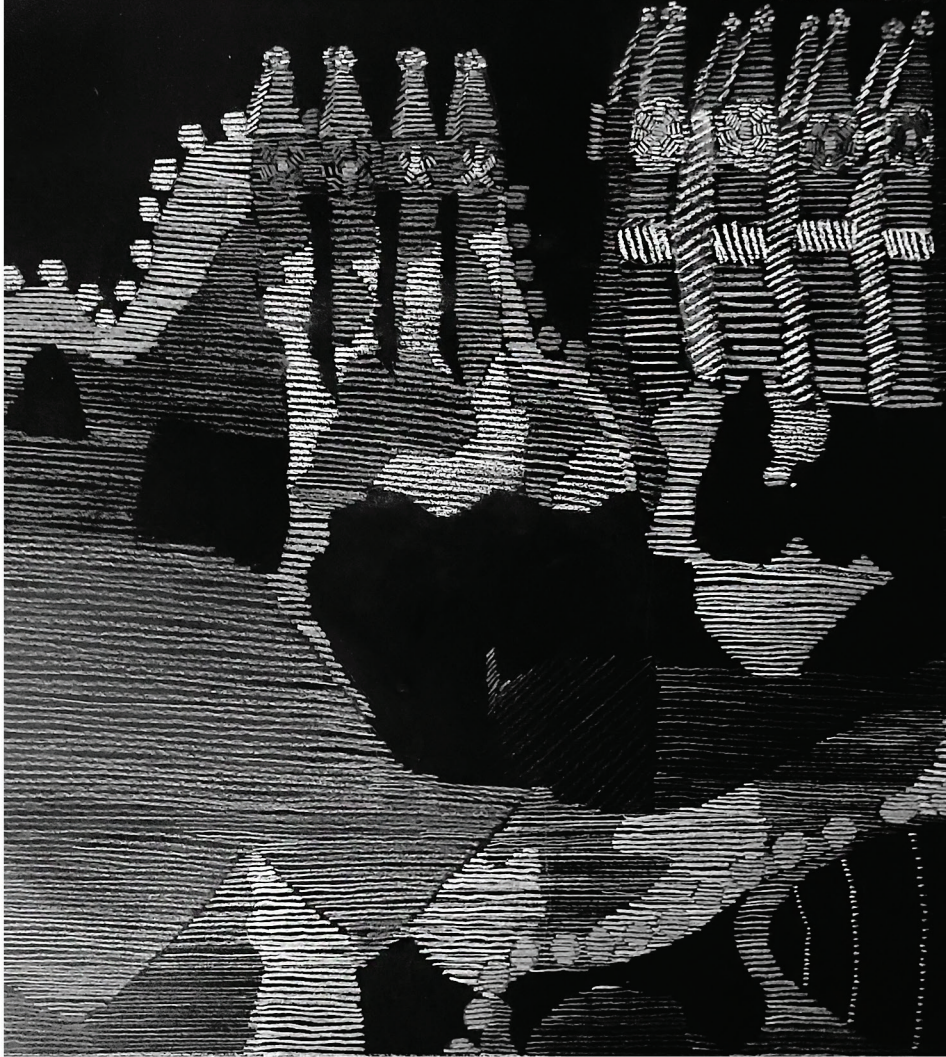




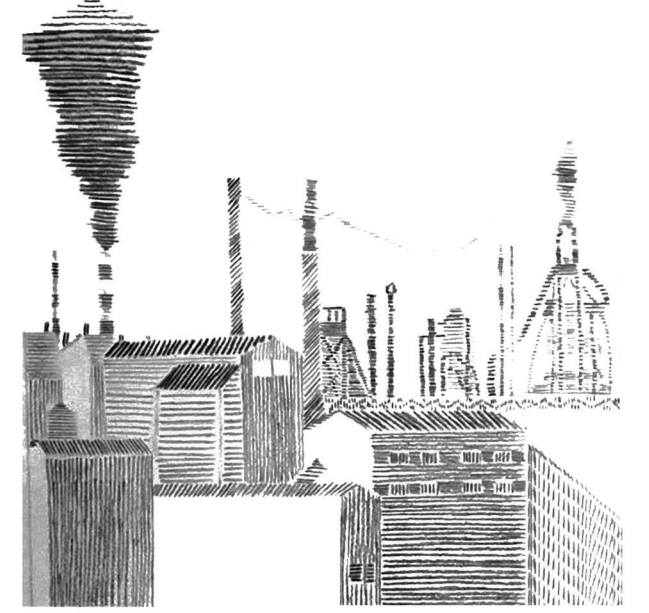
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Beyza Nur Uslu



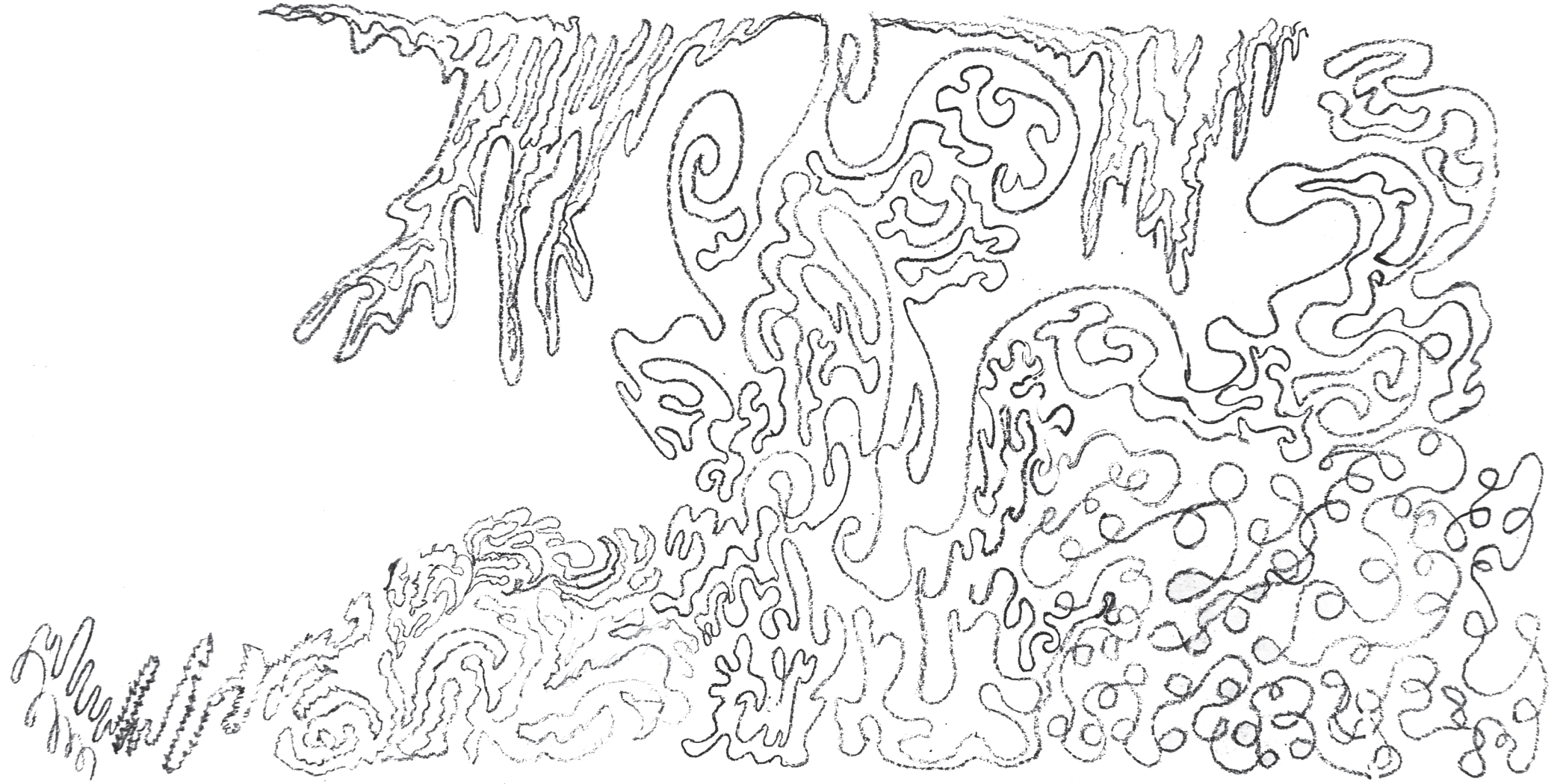
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İrem Yüksel



2021 Fall . City101
Senem Selin Yıldırım



2021 Fall . City101
Altuğ Özkan



COMPOSITION

Composition is a thing composed of various elements or the action of putting things together. Composition is known as the formation or construction of something and it refers to what that thing is made of. People use the word “composition” in literature as a short piece of writing or an essay; in poem or musical creation as the act of art; or in life sciences as the nature of a mixture’s ingredients or constituents (it may either be a group of people or a chemical mixture). Composition in Basic Design refers to the manner in which the parts or the elements of a whole are combined. Orthogonal and circular forms are two facades of any composition. Students, therefore, compose in two ways as two dimensions (2D) and three dimensions (3D).

Some examples to 2D compositions made at TEDUCITY Basic Design Studio are; composition by sound; composition by light, composition by typography, composition by lentils (designing a lentil plate); composition by orthogonal and circular forms; compositions by shapes; expression of emotions through lines; composition of expressions and impressions. In 2D exercises students have the abilities of dealing with the line and its two dimensional configurations of basic forms such as the square, the triangle, and the circle.



To develop their skills they have made exercises on well known paintings of famous artists (Piet Mondrian, Ernst Wilhelm Nay, Jackson Pollock), created pasta (or lentil) plates for eye-eaters whereby the composition is transformed into energy in its brain, worked on the forms of letters, represented various behaviors and properties of light and sound as the rich fields in human life and physics and assumed to represent chaos, order, and interface conditions. While doing this, students were asked to make use of the key-concepts of Basic Design Studio such as frame of reference, abstraction, figure and ground, balance, spontaneity and order, interface, Gestalt quality, continuity, hierarchy, value distribution, units-parts-wholes, and abstraction of the environment.

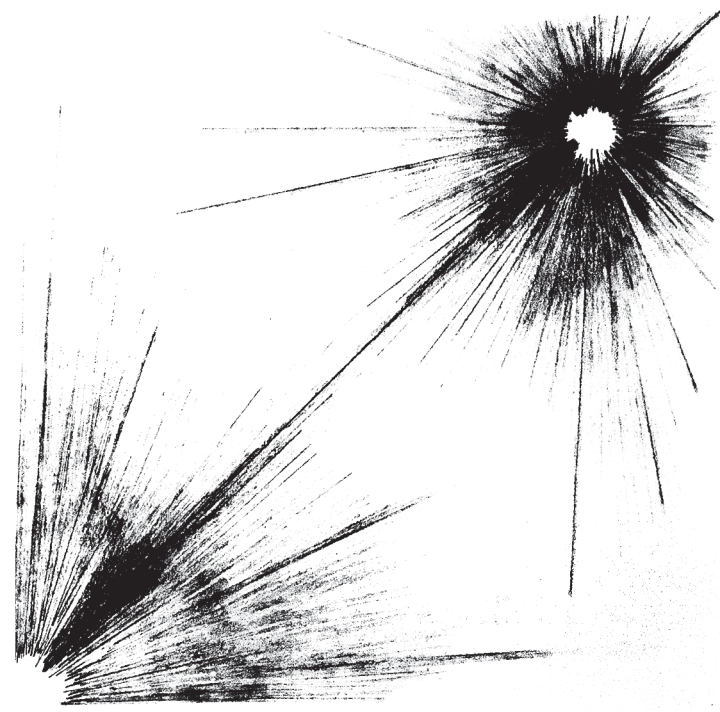


2021 Fall . City101
Elif Şanlı

To compose the volumes and the spaces, students intervened in 3D compositions. In 3D composition students worked mainly on ground sculptures, prisms, living units and clusters as ways to experience and understand what does volume mean, what kind of volumetric relationships one can build, the arrangement of platforms for daily human movements and behaviors (convening, celebrating, walking, sitting, moving, climbing, jumping, dancing...), grouping, the arrangements of spaces for different functions, the relationships between public, private and common places, inner spaces, outer spaces, and the entrances. These exercises were for interplaying the volumes and the spaces essentially. Side by side relations, one on top relations, attached and detached conditions of the volumes and spaces, and their way of growing, attaching and connecting to each other were critical in the compositions. Gestalt principles and key-concepts of the Studio (order, balance, continuity, alignment, and so on) have always been at the core of every exercise made at the Studio, even for 3D compositions.



2018 Fall . City101
Yaprak Çolak

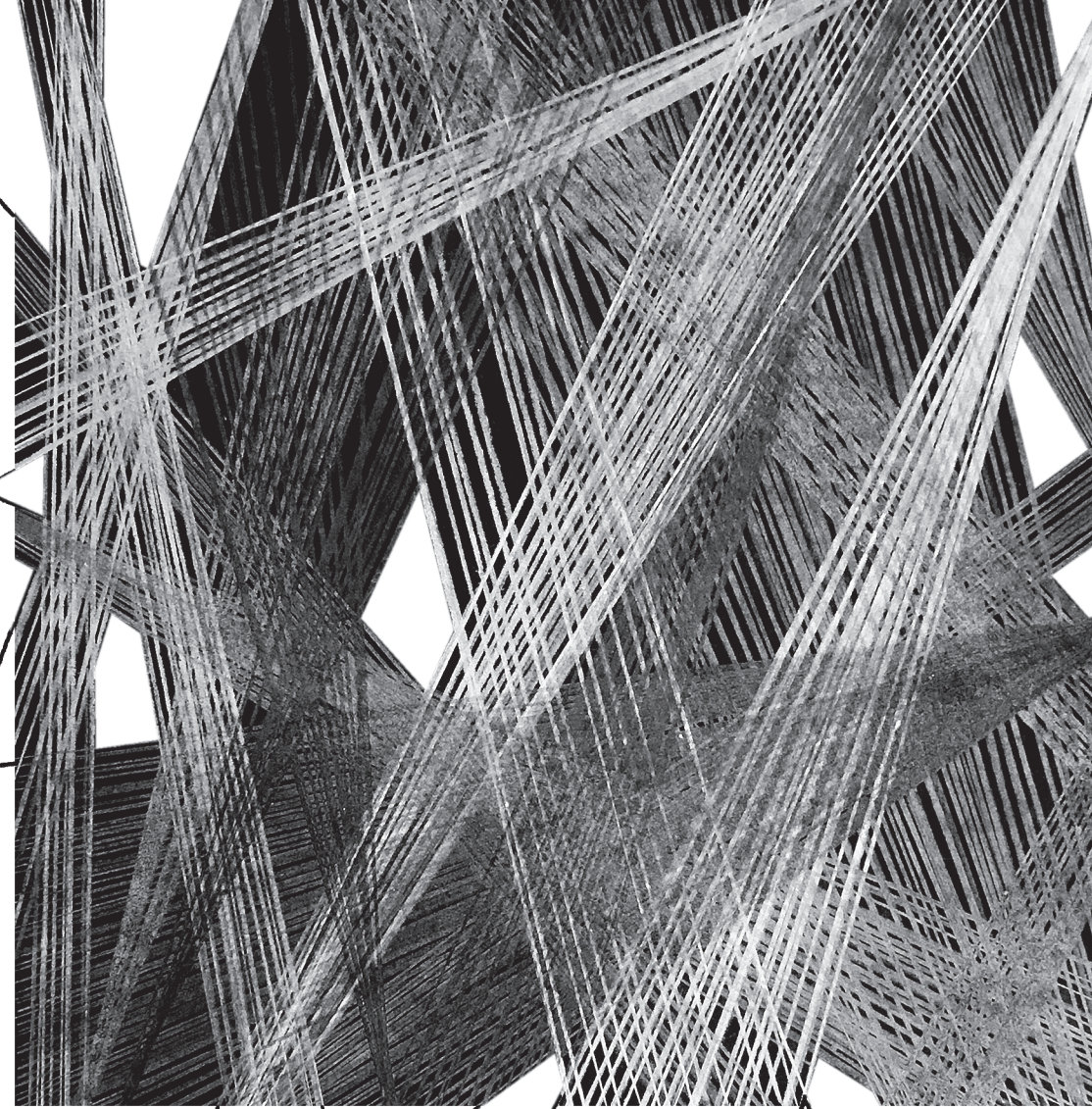


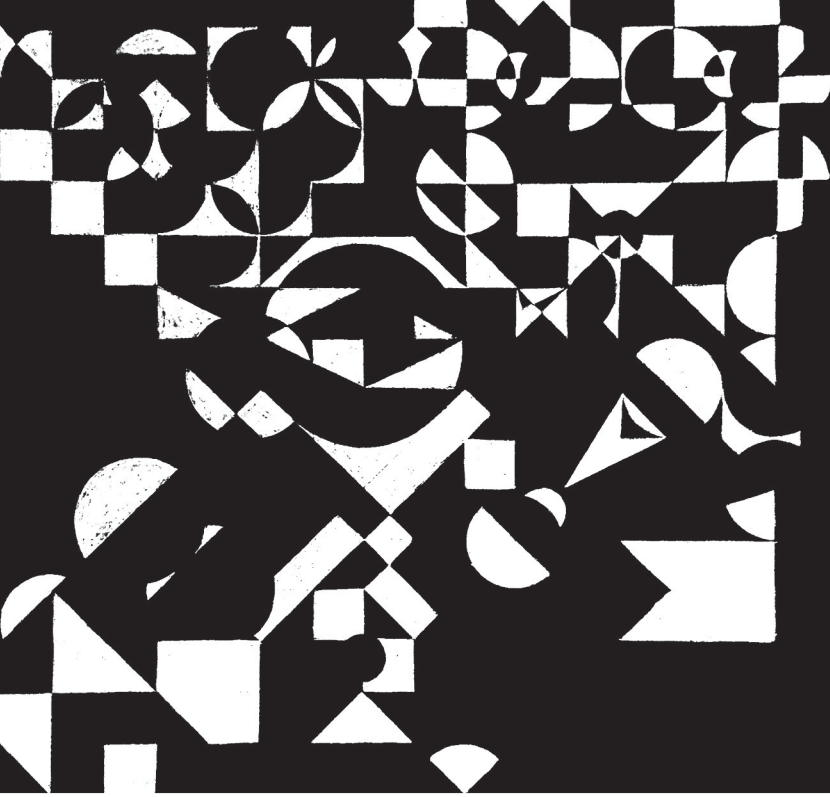
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Cansu Canoler

composition by
LIGHT

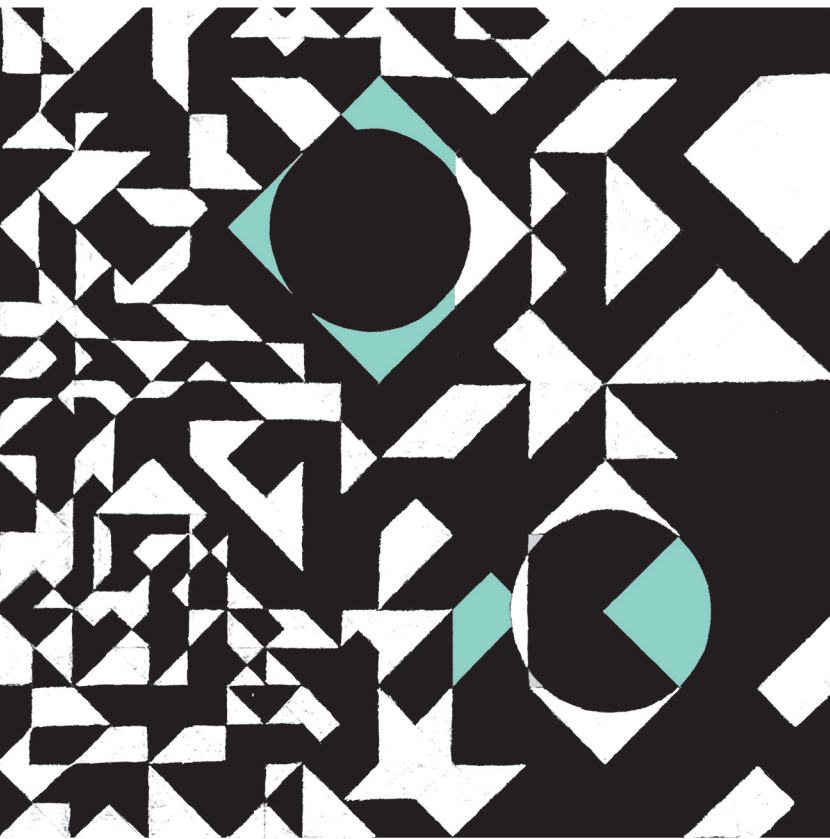
"The human mind reacts to a contrast, to the difference between things, and when two pictures are in the mind at the same time, a vivid contrast is felt and the town becomes visible in a deeper sense. It comes alive through the drama of juxtaposition. Unless this happens the town will slip past us featureless and inert."

Cullen, G., The Concise Townscape, Architectural Press, Oxford UK, 1971





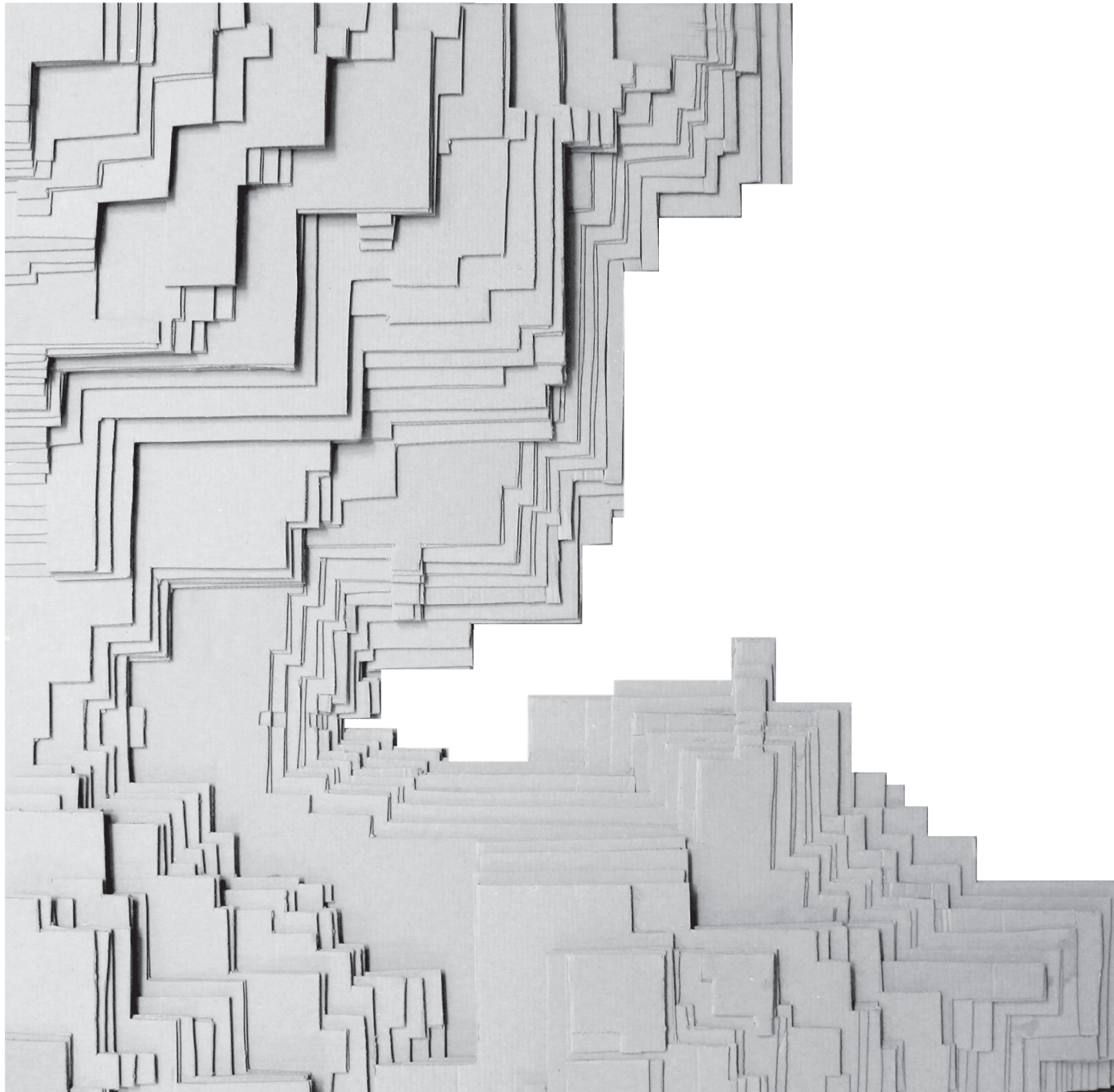
2019 Fall . City101
Ecenur Bircan



2019 Fall . City101
Gizem Cebeci



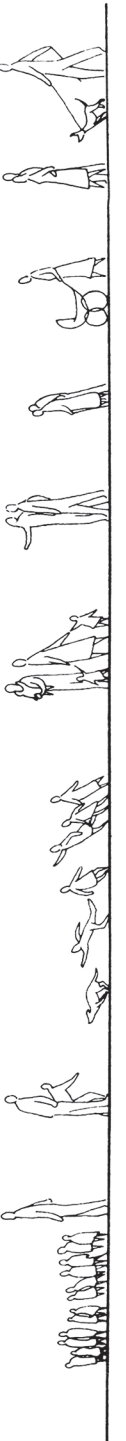
2021 Spring . City102
Bora Dündar



Any urban environment would immediately start re-forming the environment on which it shall settle. All buildings, roads and other uses and structures can only survive by adopting or transforming the terrain so that the "perpendicular to the earth's centre" human being may continue its existence and survive comfortably by producing planar surfaces on which to stand, walk, run, sit; and inclined surfaces on which to climb and rest.

2018 Fall City101 Assignment Brief

*2018 Fall . City101
M. Emin Fidan*





2018 Fall . City101
Somayya Nasratyar

"A concrete term for environment is place. It is common usage to say that an act and occurrence take place. In fact it is meaningless to imagine any happening without reference to a locality. Place is evidently an integral part of existence. What, then, do we mean with the word "place"? Obviously we mean something more than abstract location. We mean a totality made up of concrete things having material substance, shape, texture and colour. Together these things determine an "environmental character" which is the essence of the place. In general a place is given as such a character or "atmosphere". A place is therefore a qualitative, "total" phenomenon, which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight."

Norberg-Schulz, C., *Genius Loci: Towards a Phenomenology of Architecture*, Rizzoli, 1979.



GESTALT

in basic design

Looking at the sciences of Nature, Life, and Mind, we may extract from each one specific and particularly important concept. From the first: quantity, from the second: order, and from the third: meaning or significance. Designers are placed between two poles. On one side, the artistic creation, feeling, and at the other end the authority of mind, reason, and forming a counter balance. Design is an orderly arrangement of elements. A notion which allows many variations and gives flexibility. Rigid methods, which would lead to sterility, are to be avoided.

Gestalt theory was mainly developed in psychology. As far as the design field is concerned it has had two main contributions. The first is that it tried to formulate the rules of visual perception through an analysis of object patterns and groupings, and secondly it has formulated principles of problem solving and paths to creativity. In what he called Gestalt-qualität or 'form-quality' when one hears a melody, one hears the notes plus something in addition to them which binds them together into a tune. Hence when someone is listening to music, he / she does not add together the musical notes that comprise the harmony and the melody. They are experienced as total configurations at any given moment and in sequence.

Gestalt Theory in 1924, however, has claimed that the reverse of this postulate is true; what is experienced in each partition of the melody "is itself determined by the character of the whole" and what is expressed "by the melody does not arise as a secondary process from the sum of the pieces as such. Instead, what takes place in each single part already depends upon what the whole is". The first category is 'order' which is a part of the living world; "when you come to life you find order and that means a new agency that directs the workings of inorganic nature, giving aim and direction and thereby order to its blind impulses."*

*Günay, B., *Gestalt Theory and City Planning Education*, JFA, 2007/1

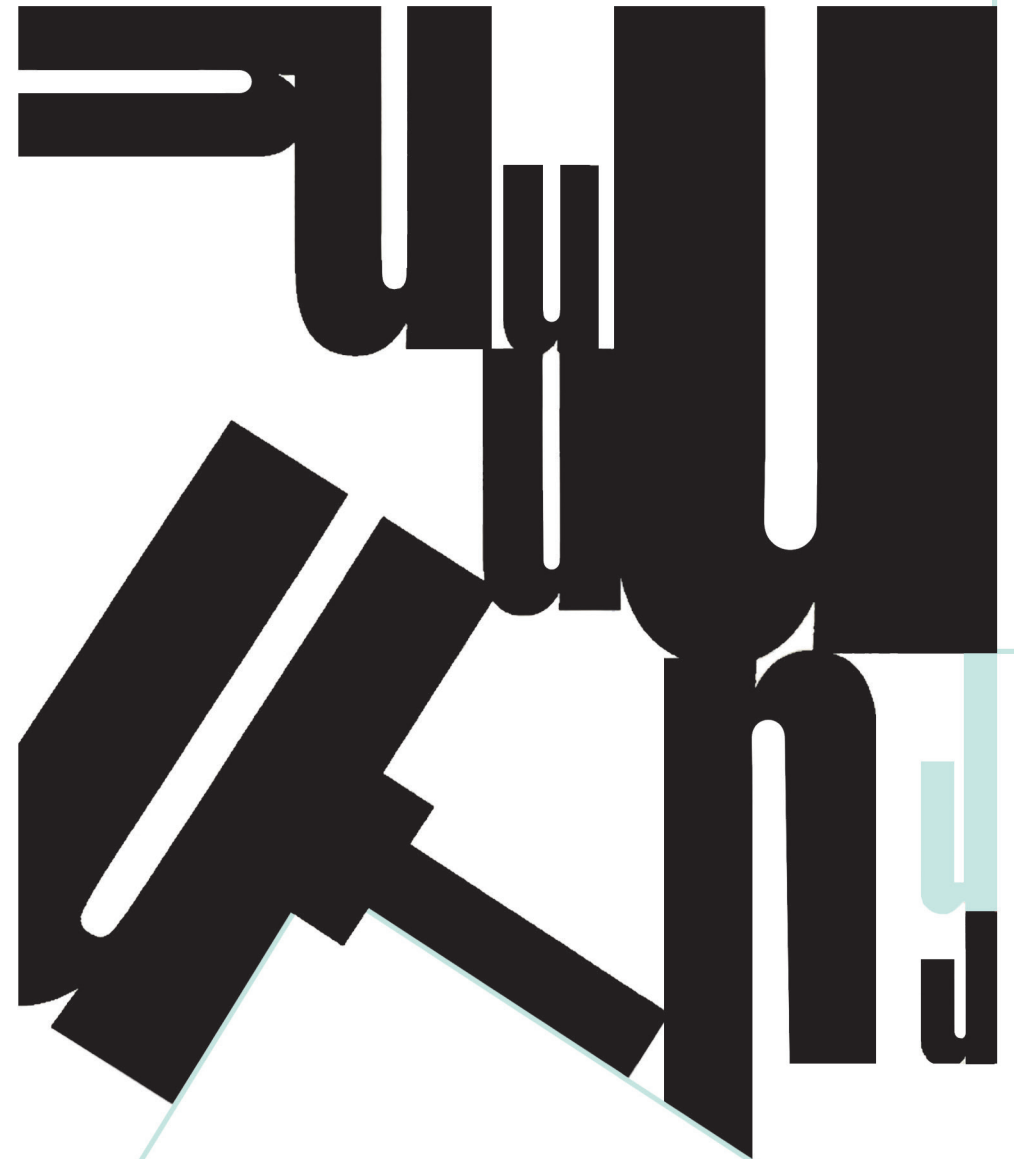


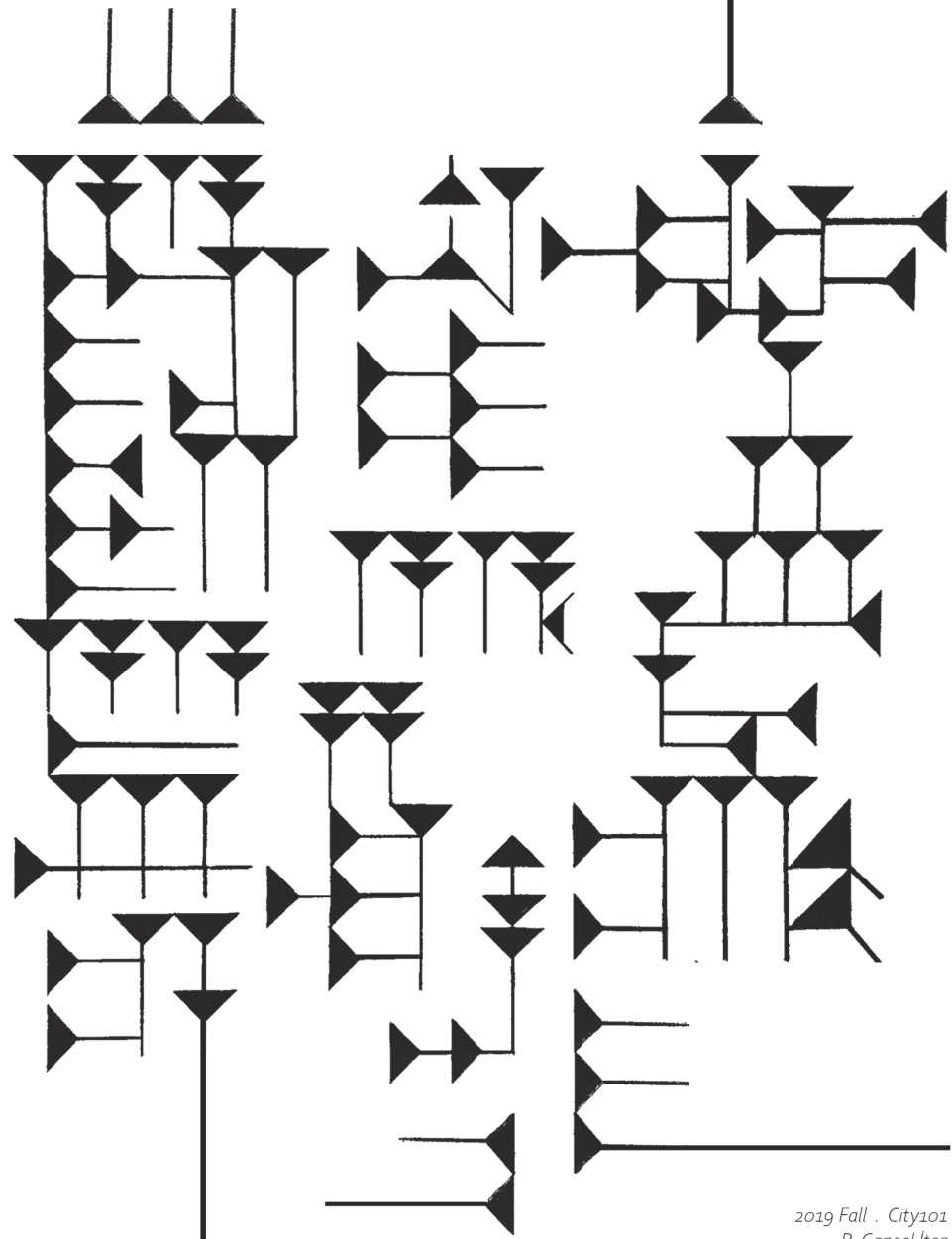
*Gestalt Rules Rephrased;
the building of recognizable and legible whole – part relationship
gestalt quality of composition*

- **[SIMILARITY]** elements that look alike
- **[PROXIMITY]** elements that are close together
- **[CONTINUITY]** elements that show good continuance though interrupted
- **[CLOSURE]** parts enclosing a void
- **[CLOSED FORMS]** a complete whole even if there are missing elements
- **[GOOD CONTOURS]** the enclosures and lines used must not be amorphous as to be unperceivable
- **[SYMMETRY]** providing for coherence of composition
- **[ALIGNMENT]** lining up elements to form groups or wholes
- **[SIMPLICITY]** legible parts and wholes
- **[COMMON FATE]** parts displaying the same compositional patterns
- **[COMMON MOVEMENT]** all parts should operate within the same organizational patterns
- **[CONNECTEDNESS]** a connecting element of two dissimilar objects or patterns
- **[PARALLELISM]** elements that are parallel to each other are seen as more related than elements not parallel to each other
- **[FOCAL POINTS]** elements with a point of interest, emphasis or difference will capture and hold the viewer's attention
- **[PAST EXPERIENCE]** elements tend to be perceived according to an observer's past experience

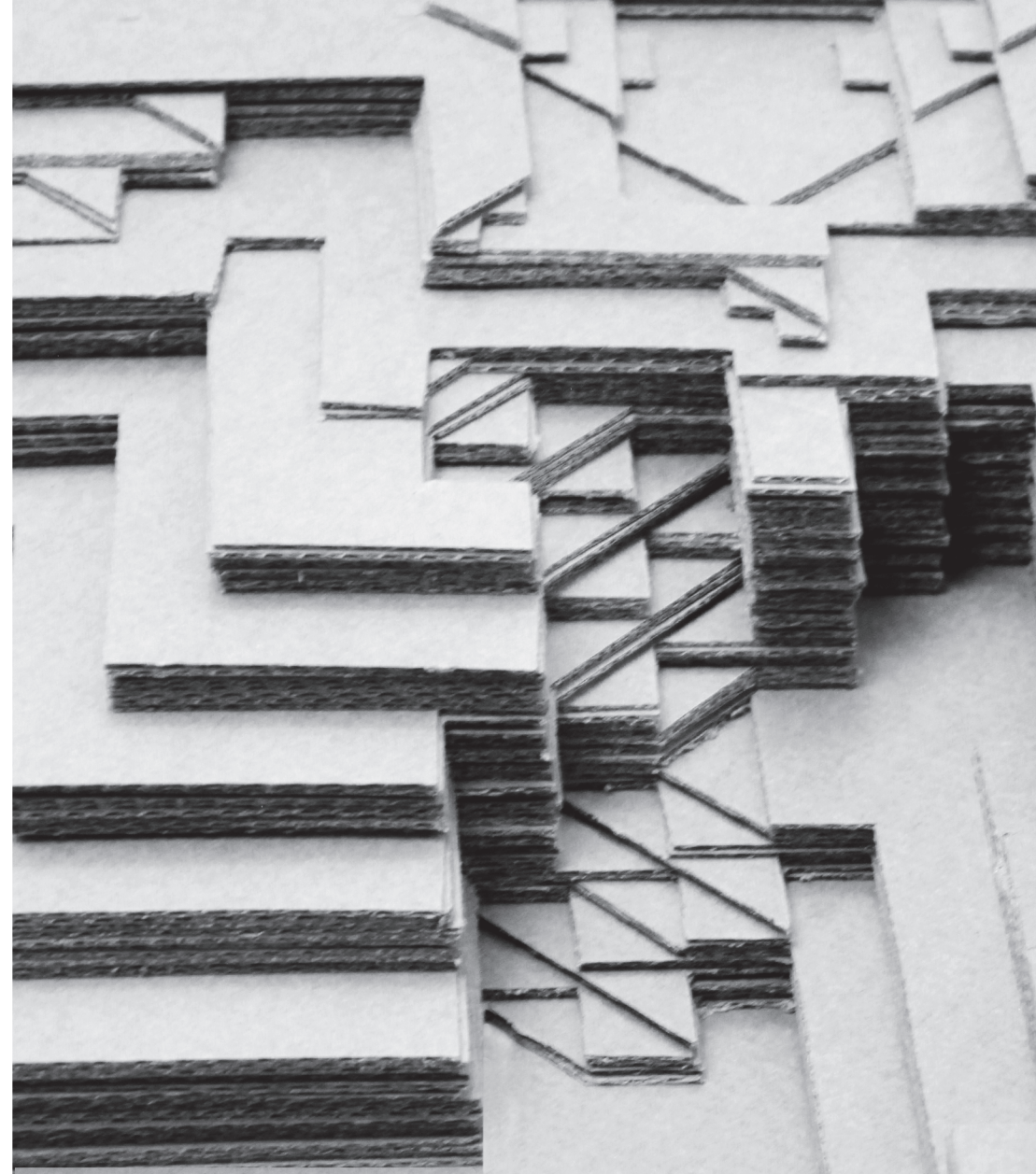
“ *when you come to life
you find order* ”

Basic design studio interrogates the concepts of Gestalt such as balance, solid- void, order, frame of reference, scale in terms of one-dimensional lines, two-dimensional areas and three-dimensional volumes. Later, the students apply the concepts of basic design to the production of the environment and city design. It is likely that a few city planning students will specialize in design processes, but they should all learn to be critical as to the form of the environment and perception of space.





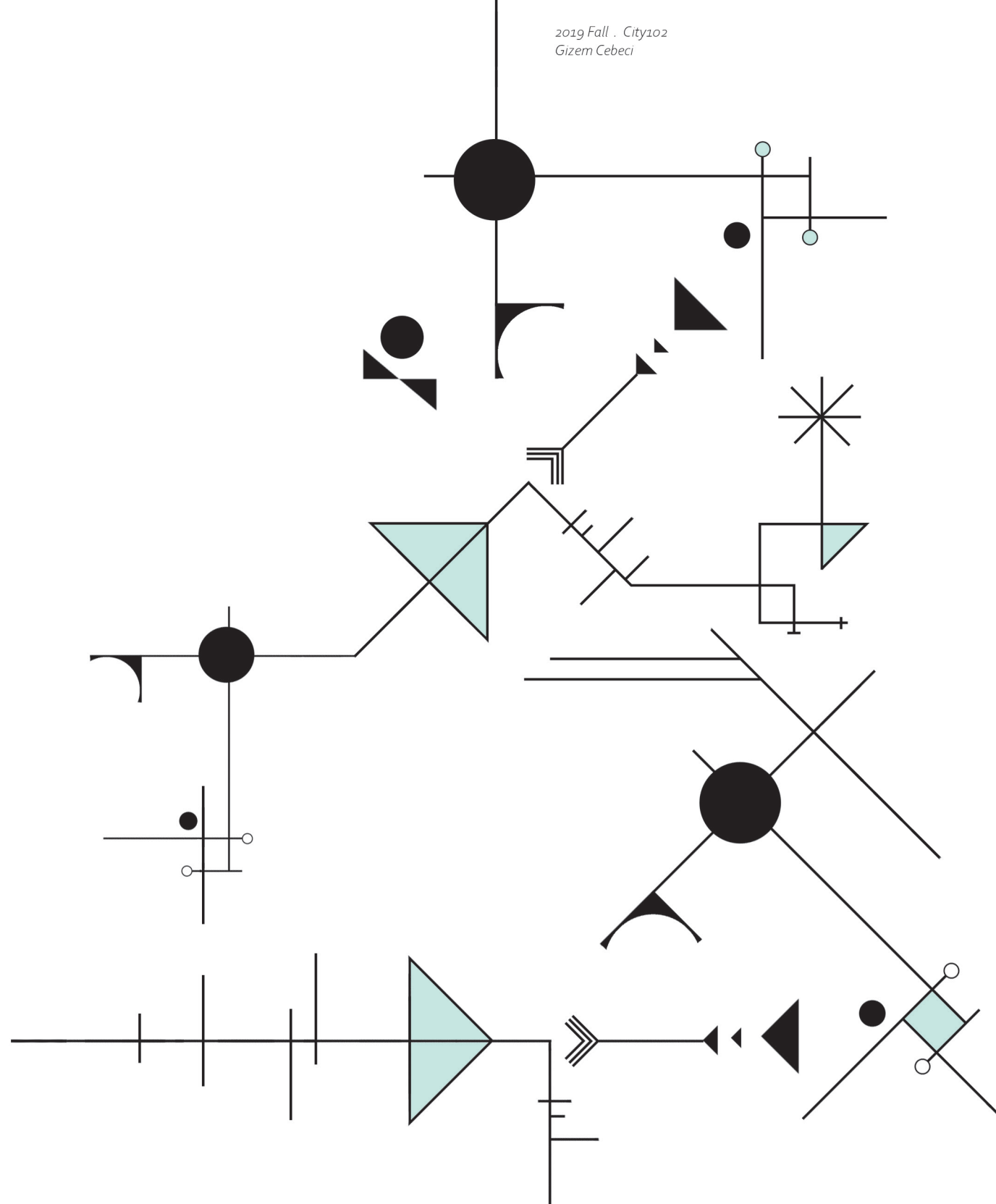
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B. Cansel İtez



2018 Fall . City101
Sıla Özcan



2020 Fall . City101
Zeki Mert Gök



2019 Fall . City102
Gizem Cebeci

figure

ground

"Settlement and landscape have a figure-ground relationship. In general any enclosure becomes manifest as a "figure" in relation to the extended ground of the landscape."

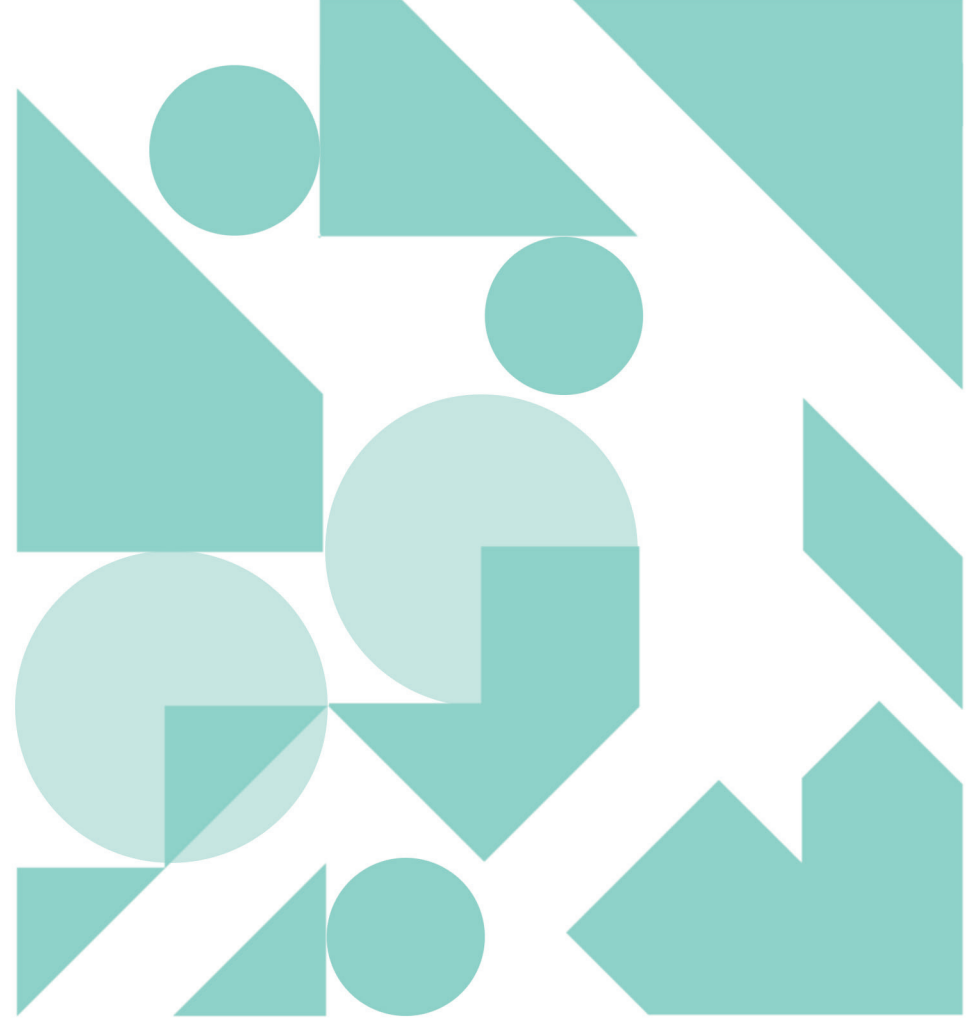
Norberg-Schulz, C. , Genius Loci: Towards a Phenomenology of Architecture, Rizzoli, 1979.

Figure - ground simply refers to the relationship between the built environment (solid mass) and unbuilt urban spaces (open spaces, ground). Figure-ground is also the depiction of urban fabric (or pattern) as an illustrative morphologic way of urban space making. With any figure-ground scheme, therefore, one could simply see the rationale and the geometry of the built environment and the unbuilt voids in any urban space. One of the first principles of Gestalt theory is that all objects stand with reference to a background, which is as significant as the objects. This is the fundamental goal of any search for form*. We, at TEDUCITY Planning Studios, make use of figure-ground relations not only as a strong dimension of Gestalt principles in basic design, but also as an inevitable analysis or diagram of city planning. To consolidate the power of figure - ground relationship, the students are encouraged to observe the patterns of the environment, a part of a city or the whole city. From first year to the fourth, both in the designing of the part(s) and in the making of the whole (city), students make use of figure-ground exercises to see and show solid and void relations and the distinct and identifiable public and private forms. "The figure-ground exercise gives the students the opportunity to see that the ground should have as meaningful patterns as the figures."*

**Günay, B., Gestalt Theory and City Planning Education, JFA, 2007/1*



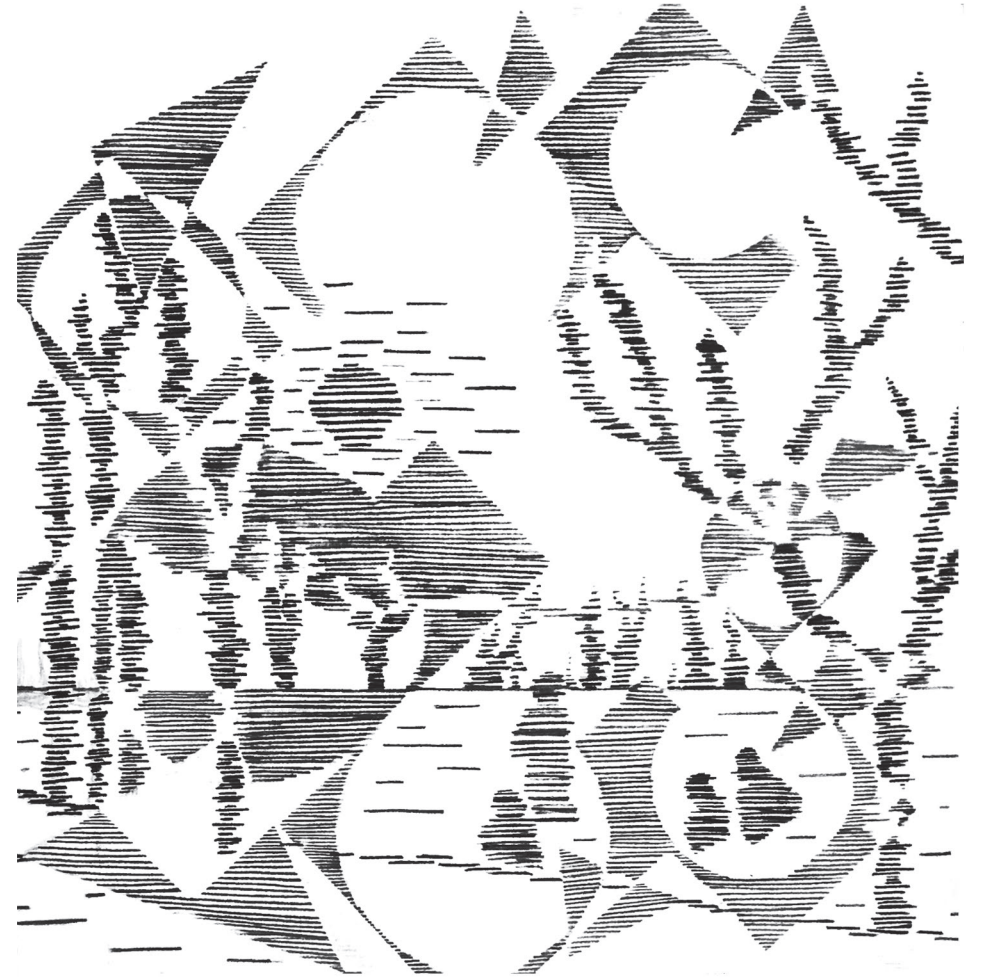
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Gizem Cebeci
M. Katre Gök
Serenay Akın



2020 Fall . City101
Furkan Dulkadiroglu



2021 Spring . City101
Çağrı Adaş



2020 Fall . City101
Beyza Nur İşlak

"Architecture and urban design, both in their formal and spatial aspects, are seen as fundamentally configurational in that the way the parts are put together to form the whole is more important than any of the parts taken in isolation"

Hillier, B., Space Is the Machine: A Configurational Theory of Architecture, Cambridge University Press, 1996.



FRAME *of*

REFERENCE

Any composition takes place in a frame of reference. This applies for any problem formulation as well. One has to define the context of the topic he or she studies and the principles of the composition. Frame of reference is not only a concept of a city planner's visual world. Other fields also use it. Walter Christaller's Central Place Theory, presented as a model based on hexagonal relations, determines the number, distribution and the size of towns in a region. In physics and astronomy, a frame of reference (or a reference frame) refers to an abstract coordinate system, a system of lines, specified by a set of reference points. Frame of reference is, therefore, about limiting the frame; distribution of the objects and values, and simply controlling the composition. Having known that, from the first year to the fourth, students of TEDUCITY are well aware of how to use frame of reference in problem definition, framing, controlling the limits and overall composition.



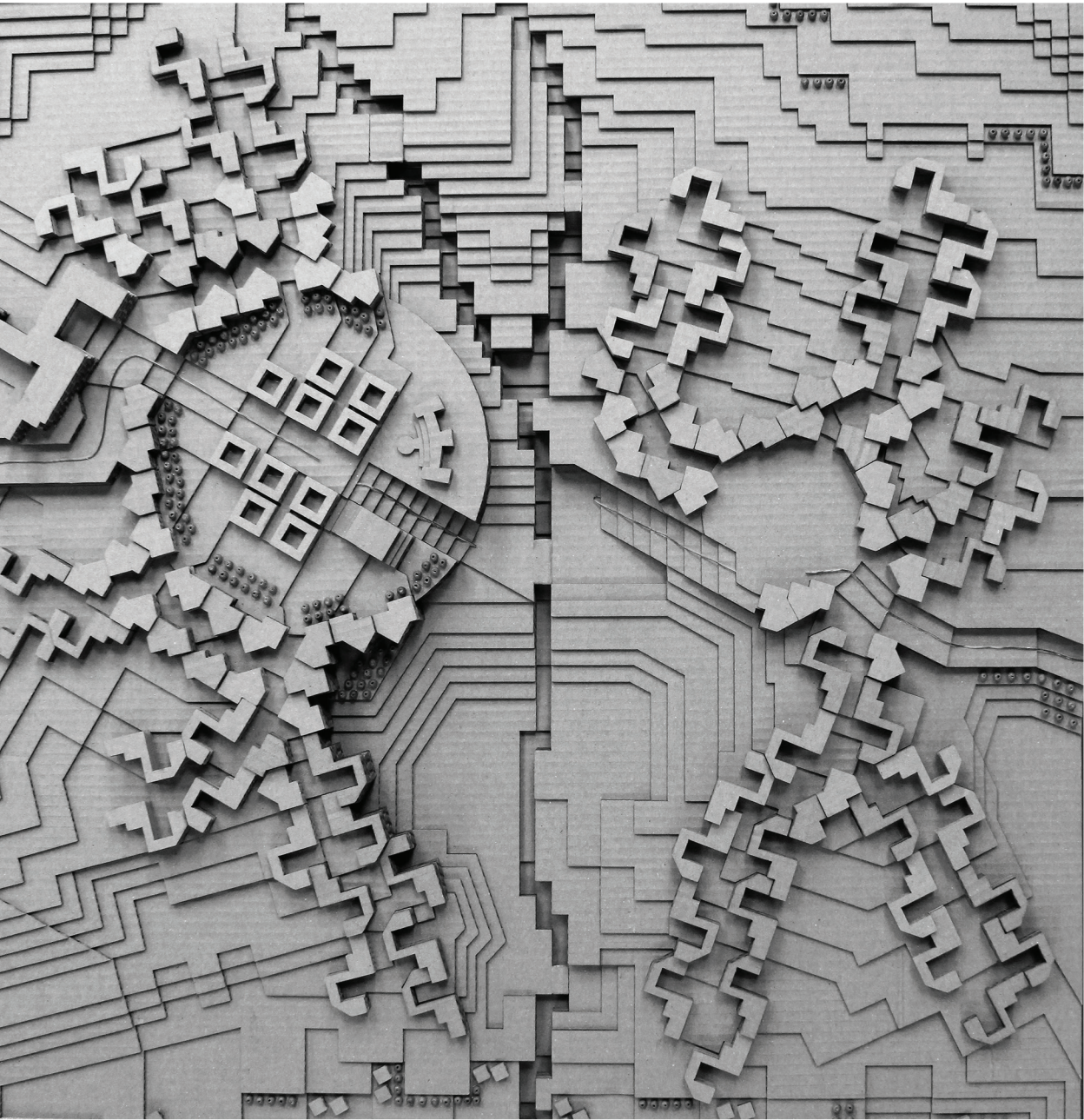
genuis loci

“Our everyday life-world consists of concrete “phenomena”. It consists of people, of animals, of flowers, trees and forests, of stone, earth, wood and water, of towns, streets and houses, doors, windows and furniture. And it consists of sun, moon and stars, of drifting clouds, of night and day and changing seasons. But it also comprises more intangible phenomena such as feelings. This is what is “given”, this is the “content” of our existence.”

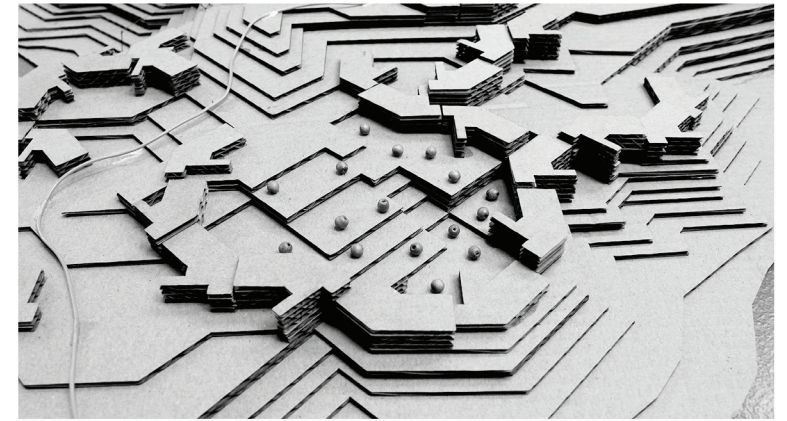
“Genius Loci (The Spirit of Place) is a Roman concept which was conceptualized by Norberg-Schulz in his book of *Genius Loci: Towards a Phenomenology of Architecture* (1979) to take the interest to the “locality” and “identity” of urban place. Accordingly, Genius Loci emerges in every person's perception of the space. The unique and distinctive atmosphere of a building or an urban place can be described in the process of transforming the space into the place. In this description, the relationship that the individual establishes with the natural and built environment, the social relations shaped in the urban space, the power and control mechanisms reveal, in the end, the spirit of that place.

“Identification and orientation are primary aspects of mans’ being-in-the-world. Whereas identification is the basis for mans’ sense of belonging, orientation is the function which enables him to be that homo viator, which is part of his nature. ”

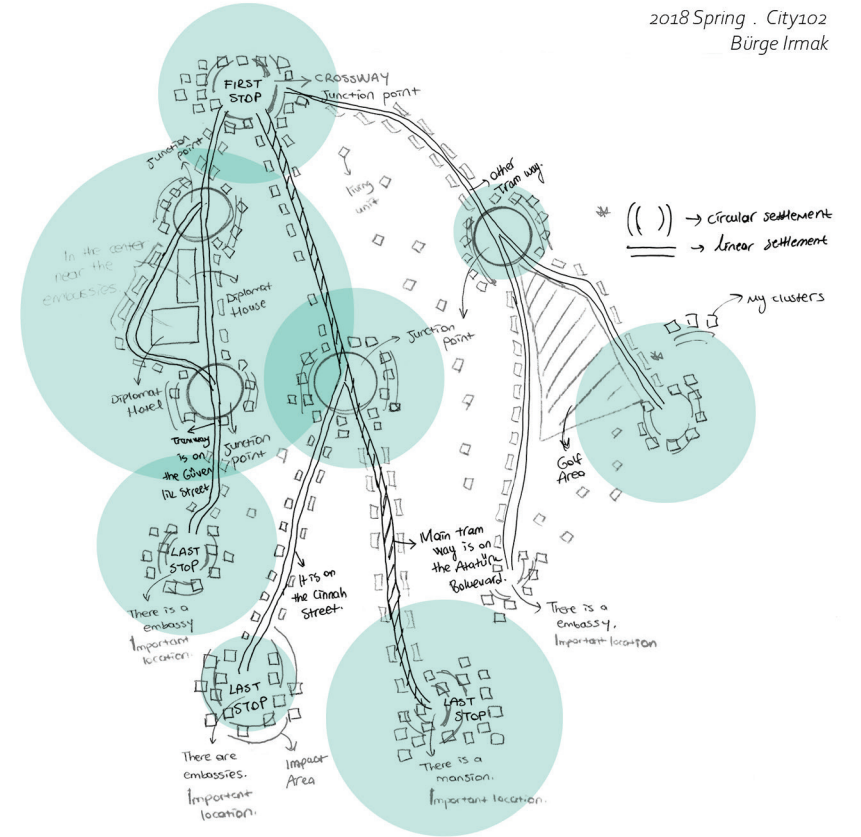
Norberg-Schulz, C., Genius Loci: Towards a Phenomenology of Architecture, Rizzoli, 1979.



2018 Spring . City102
Melike Küçükgedik

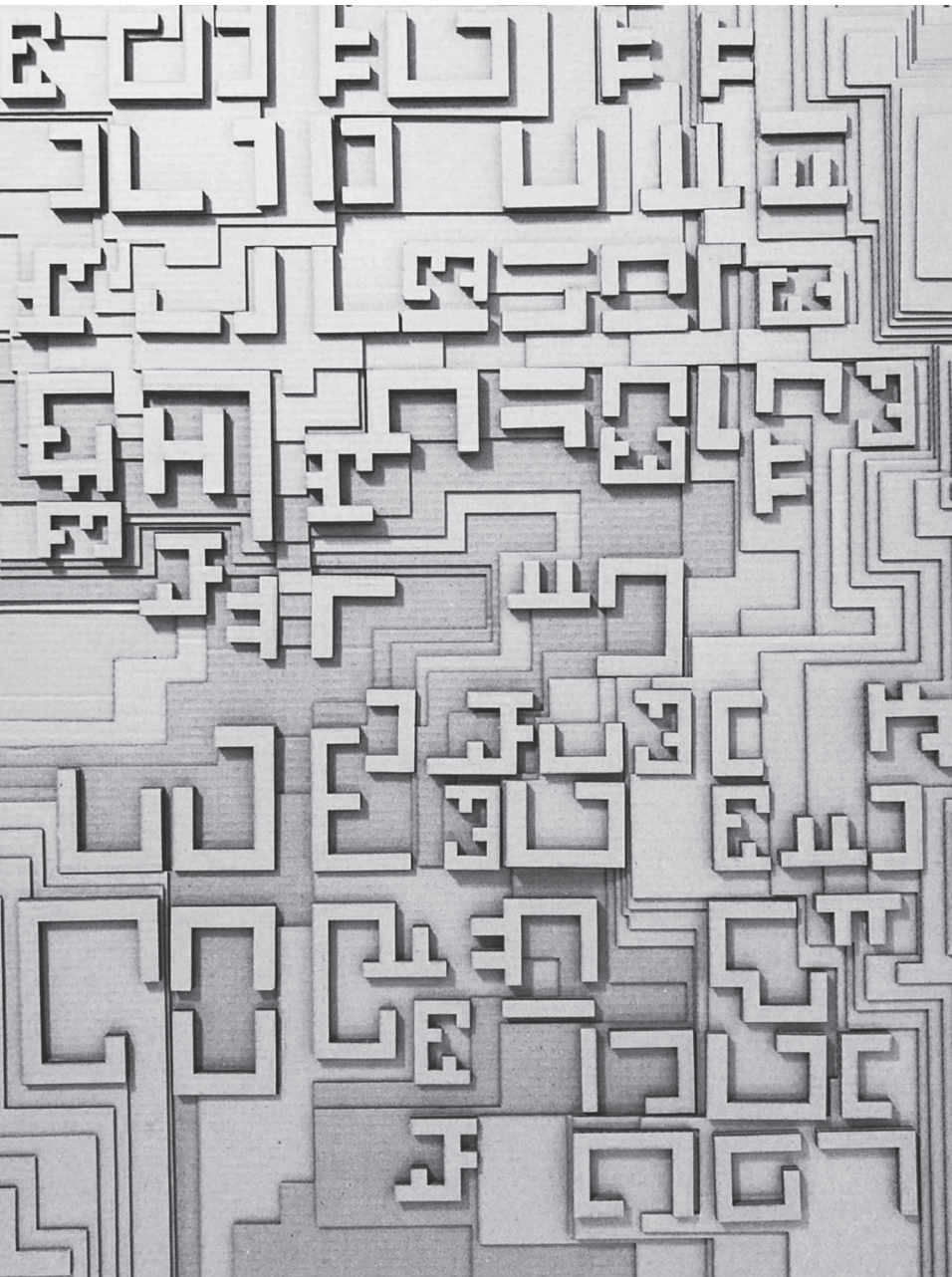


2018 Spring . City102
Bürge Irmak



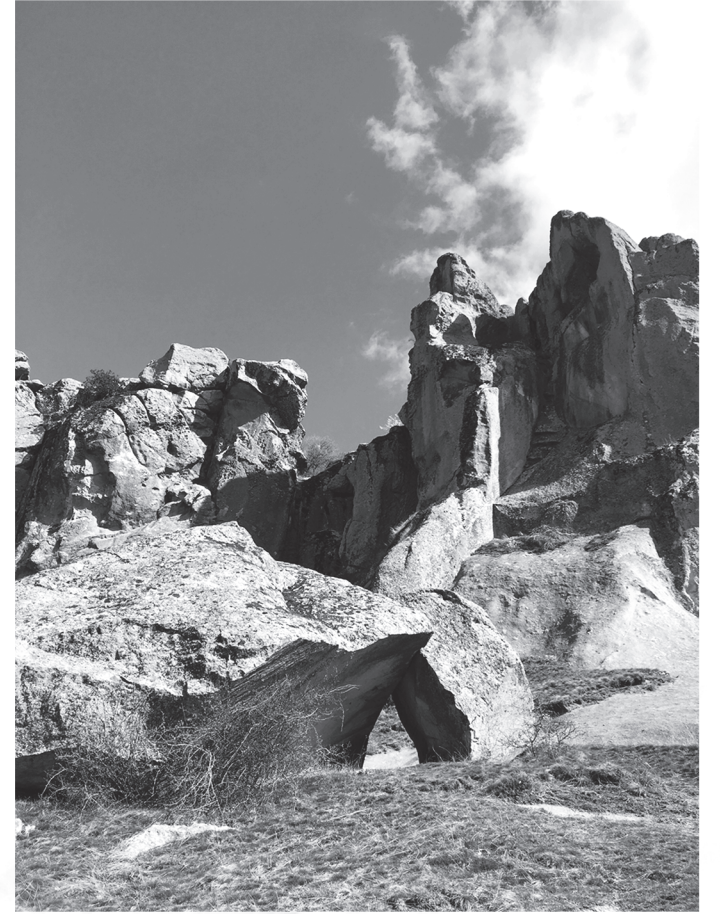
2018 Spring . City102
Ece Nur Bahçekapılı

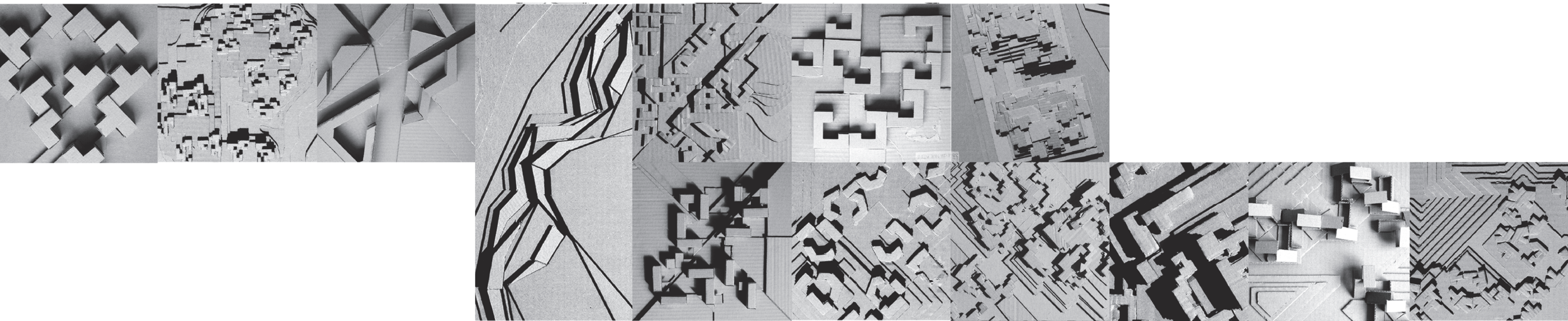
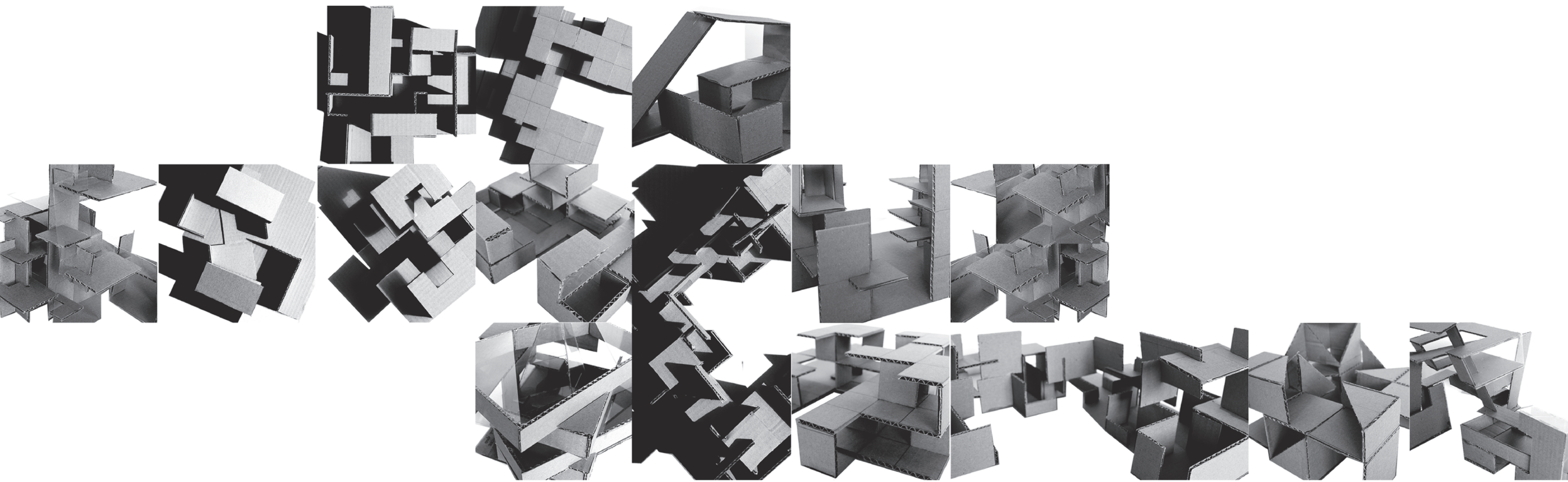
2021 Spring . City102
Mert Sevimli



2019 Spring . City102
Gözdenaz Çınar

Site visit photographs
Dicle Sarıaltun
Gülnur Cansu





2018/19
Synopsis



Site visit photographs
Beyza Nur Ateş
Cansu Kaniş



"Despina can be reached in two ways: by ship or by camel. The city displays one face to the traveler arriving overland and a different one to him who arrives by sea.

When the camel driver sees, at the horizon of the tableland, the pinnacles of skyscrapers come into view, the radar antennae, the white and red wind-socks flapping, the clock faces beating out the ticks of a slide he knows is a city, but he thinks of it as a vessel that will take him away from the desert, a windjammer about to set off, with the breeze already swelling the sails, not yet called a steamer with its keel vibrating in the iron keel; and he thinks of all the ports, the foreign merchandise the cranes unload at the docks, the taverns where crews of different flags break bottles over one another's heads, the lighted, ground-floor windows, each with a woman combing her hair.

In the coastline's haze, the sailor discerns the form of a camel's withers, an embroidered saddle with glittering fringe between two spotted humps, advancing and swaying; he knows it is a city, but he thinks of it as a camel from whose pack hang wine-skins and bags of candied fruit, date wine, tobacco leaves, and already he sees himself at the head of a long caravan taking him away from the desert of the sea, toward oases of fresh water in the palm trees' jagged shade, toward palaces of thick, whitewashed walls, tiled courts where girls are dancing barefoot, moving their arms, half-hidden by their veils, and half-revealed.

Each city receives its form from the desert it opposes; and so the camel driver and the sailor see Despina, a border city between two deserts. ."

Calvino, I., Invisible Cities, Harcourt, 1972.

the city

[n]
a large town



the plan

City Plan is about controlling the layout, land resources, and the design of urban settlements with its components such as transport, housing, and employment in such a way as to ensure the greatest benefit to all. At TEDUCITY Planning Studios city plans come about as the results of three basic stages of planning; 1. Problem definition and algorithm of planning process; 2. Analytical studies specific to the problem; 3. Form research, spatial decisions, and their representations.

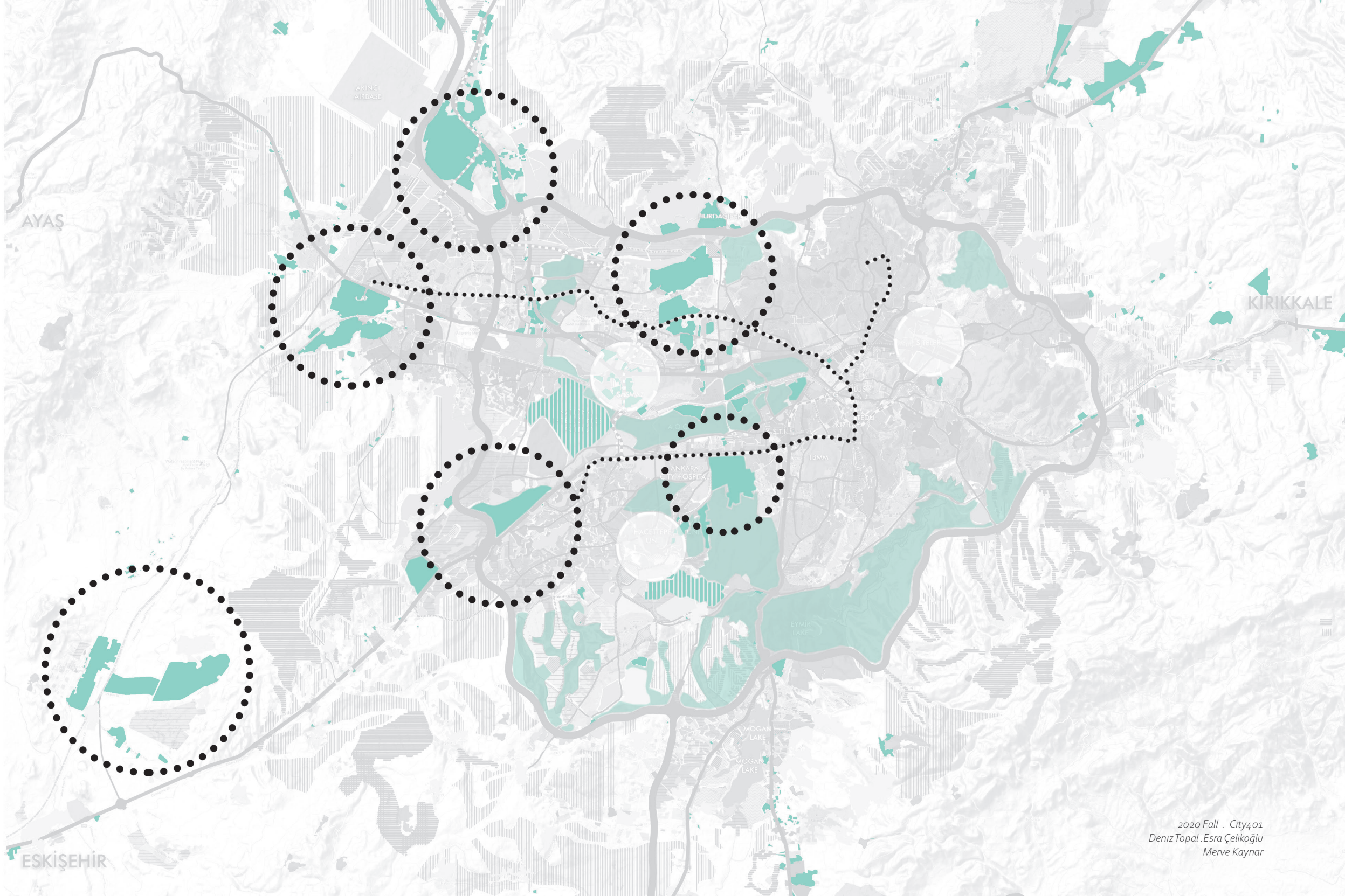
A city plan produced at Planning Studios is the sum of the actions of designing, developing algorithms, researching, observing, and analyzing. There is, and must be, always a part-whole relation in any plan developing. Planning the parts or only the whole has almost no difference; it is only the "frame of reference", scale, interests, or issues involved that vary. Structure, network, and system are the keywords in explaining and understanding any city plan at any scale.



2020 Spring . City302
Hülya Saçın



Settlement *City Systems vs*
Systems of Citites Net-
 work Limits Borders Tresholds Com-
 pactness **Macroform** Cir-
 culation and Transportation
 Urban Growth Resources



AYAS

AKINCI AIRBASE

HURDAGIYAN

KIRIKKALE

ANKARA CITY HOSPITAL

HACETTEPE UNI

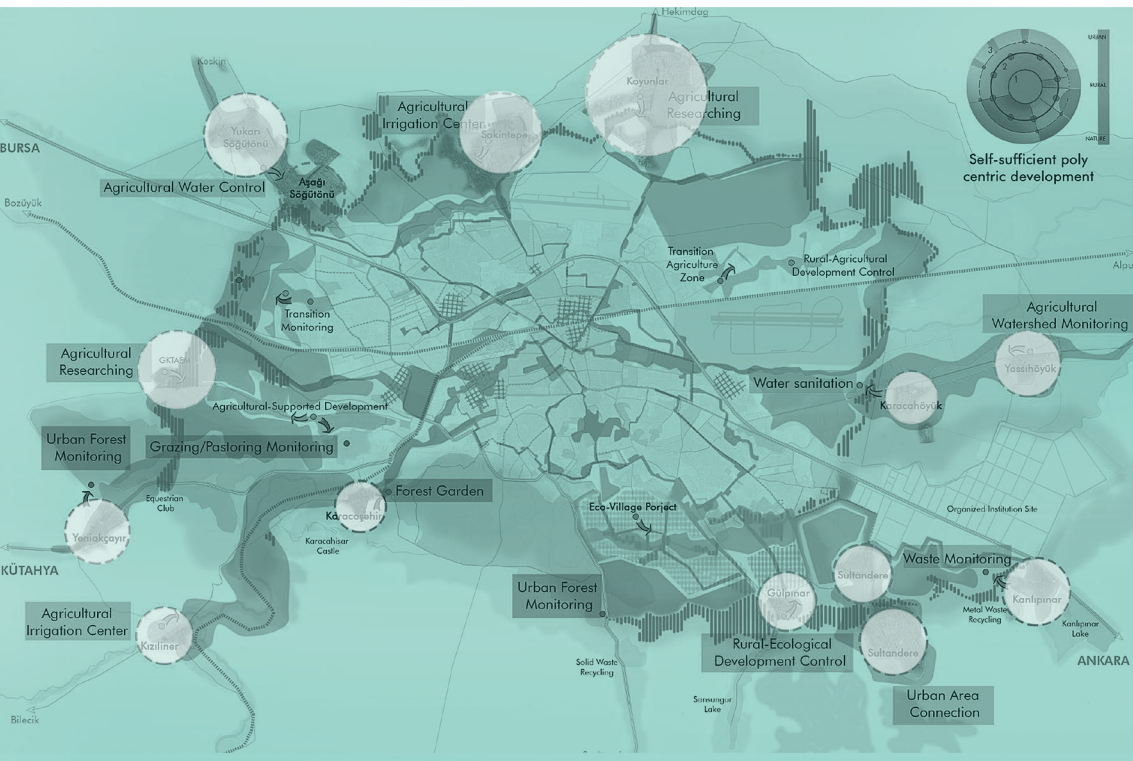
EYMIK LAKE

MOGAN LAKE

MOGAN LAKE

ESKİŞEHİR

2020 Fall . City4,01
Deniz Topal . Esra Çelikoğlu
Merve Kaynar

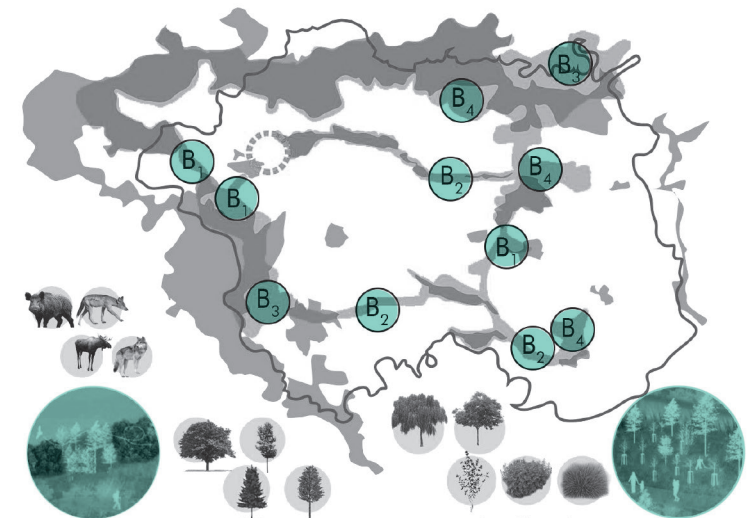


master plan

ECOCITY

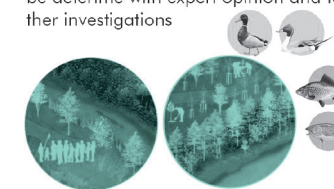
strategies

2021Fall . City401
Cansu Canoler
Ekin Ersözlü



B₁: Improve Wildlife Connectivity

Connecting forest patches by **green corridors** such as; tree lines, forest planting, agricultural lands, natural parks typology, additional protection zones will be determine with expert opinion and further investigations



B₂: Expand Riparian Corridor

Watersides and thresholds are needed to be protected with **planting by proper floras**, fruit gardening and **expanding wilderness** around Lakes and for intervened sites, limited amount of access should be planned accordingly

B₃: Expand Buffers for Conservation

Forest and shrub buffers by **green belt** such as; tree lines, protection areas, edible parks and forest garden, additional essential conservation zones will be determine with expert opinion and further investigations by qualified and sustainable applications



B₄: Wildlife Expansion & Experience Opportunities

Essential conservation areas will be determine with expert opinion (both flora & fauna) by further investigations and qualified and sustainable implementations plans would be according to preserve the **endangered species** and improve eco-system



**gestalt
in planning**



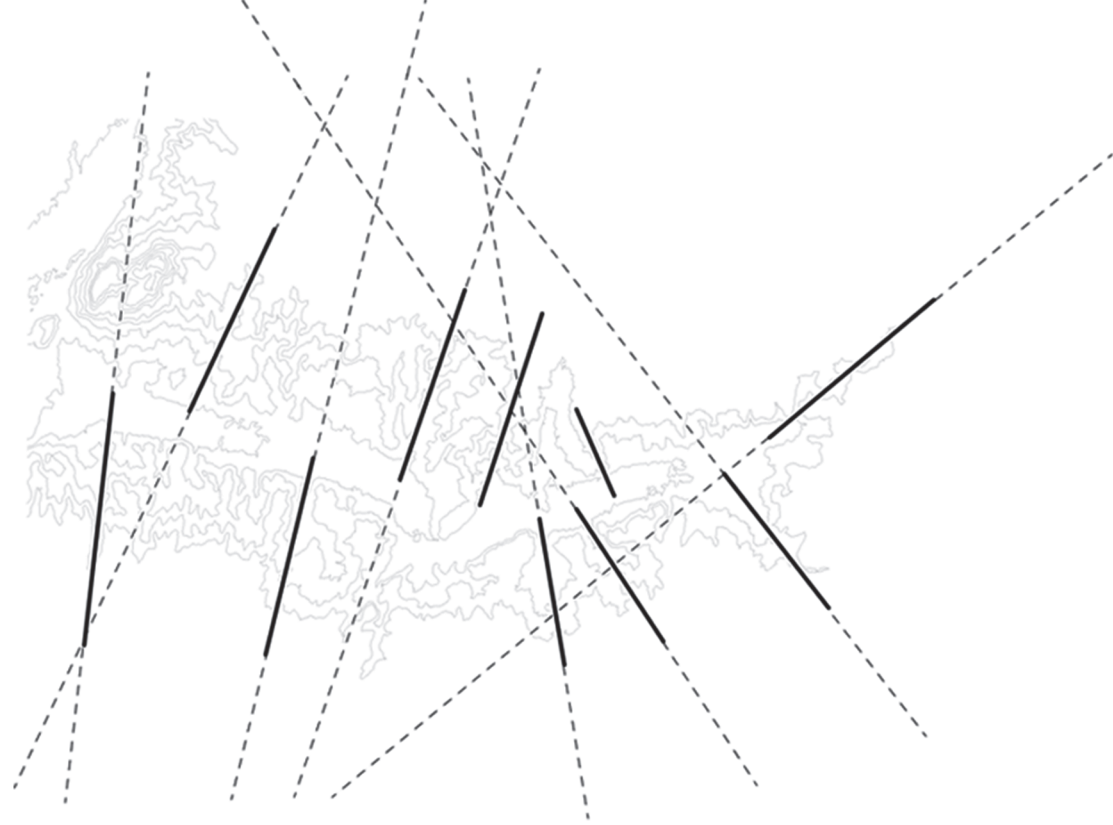


Bauhaus School established in Germany at the beginning of the 20th century, developed the methods of teaching and training the principles and basics of determining the forms and functions of products in various fields of production and art. This method is called the basics of design in short. It is, thus, revealed that design is "teachable" without looking for a "talent" in people. Basic Design education has become widespread within this understanding and as a method, Gestalt rules based on the part-whole relationship have been revealed.

The principles of Gestalt on the part-whole relationship are known as follows:

- Similarity: Similarities between the whole and its parts
- Proximity: the coexistence of the parts of the whole
- Closed forms: The parts can be read as a whole
- Good contours: detectability of obscured objects and lines
- Common movements: The ability of the parts to form the same pattern
- Experience: Our habits of seeing as we are conditioned

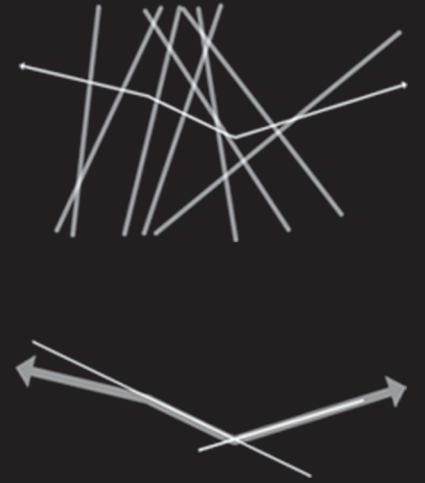
However, at TEDUCITY Planning Studios, we see Gestalt Principles not only as basics for kindergarten of design, but also as an inevitable tool of city planning. On this basis, kindergarten of design terminology has been repeatedly used during the four years of studio works. Regardless of the scale or the problem handled, from the first year to the fourth, in almost all of the student projects it is possible to see the reflections of the basic concepts of design such as figure and ground, balance, part-whole relationship, hierarchy, order, frame of reference, or continuity. Thus, the students see that the principles of design were not limited to first-year experiences only, but that they could use these principles as a referenced guide throughout the planning process, regardless of the problem, case or scale they deal with.



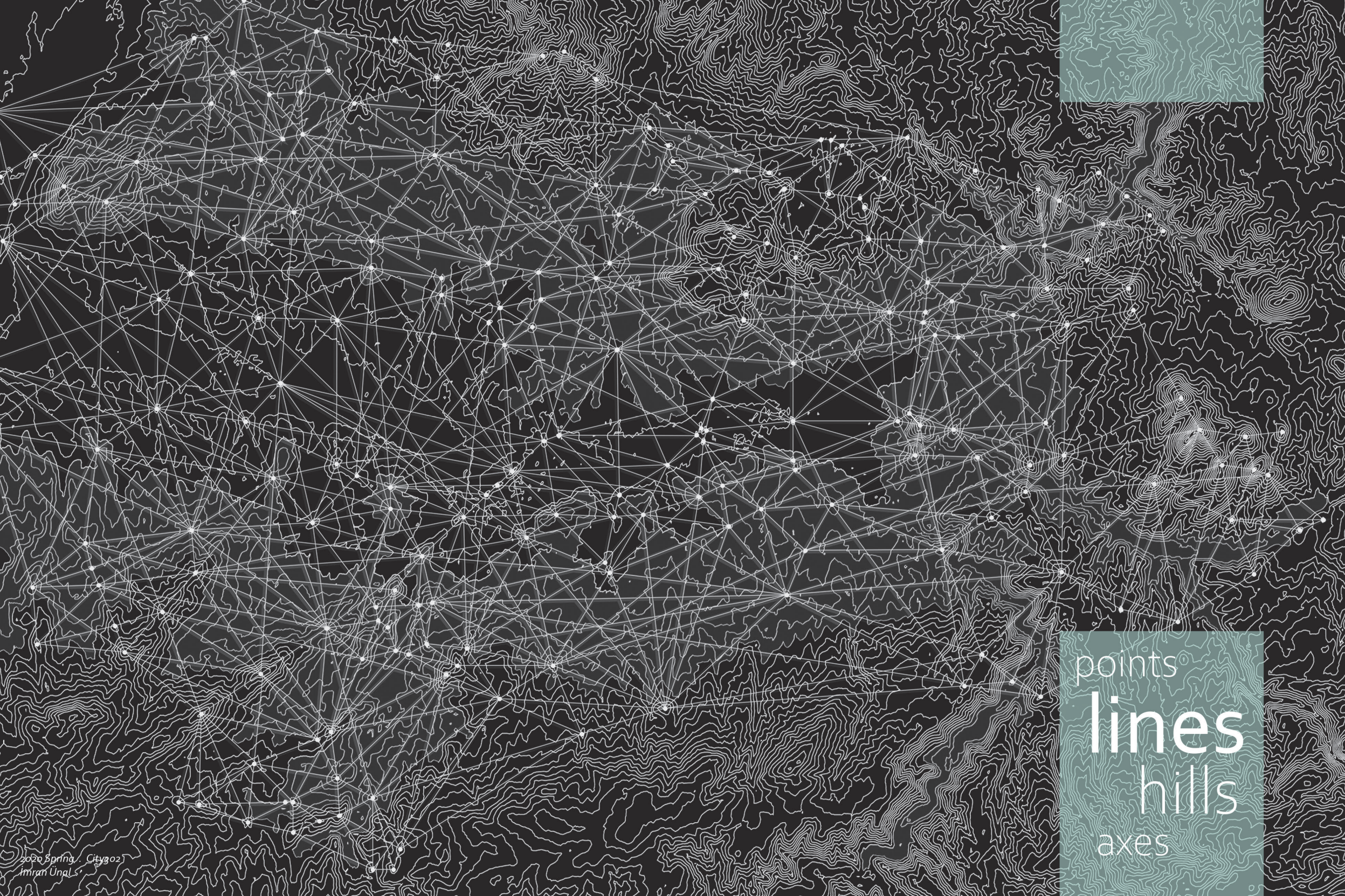
of Valleys

CONTINUITY

of Valley Basin



“ *Design is teachable without looking for a talent in people* ”



points
lines
hills
axes

2020 Spring / City302
Imran Unal

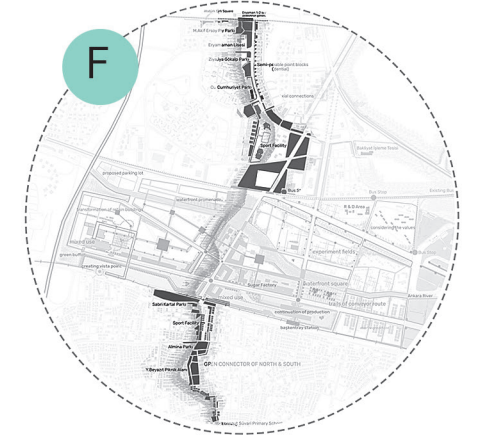
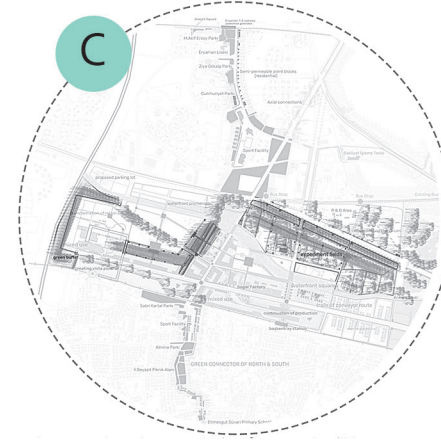
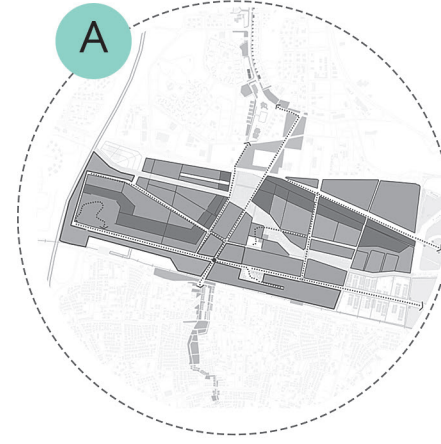


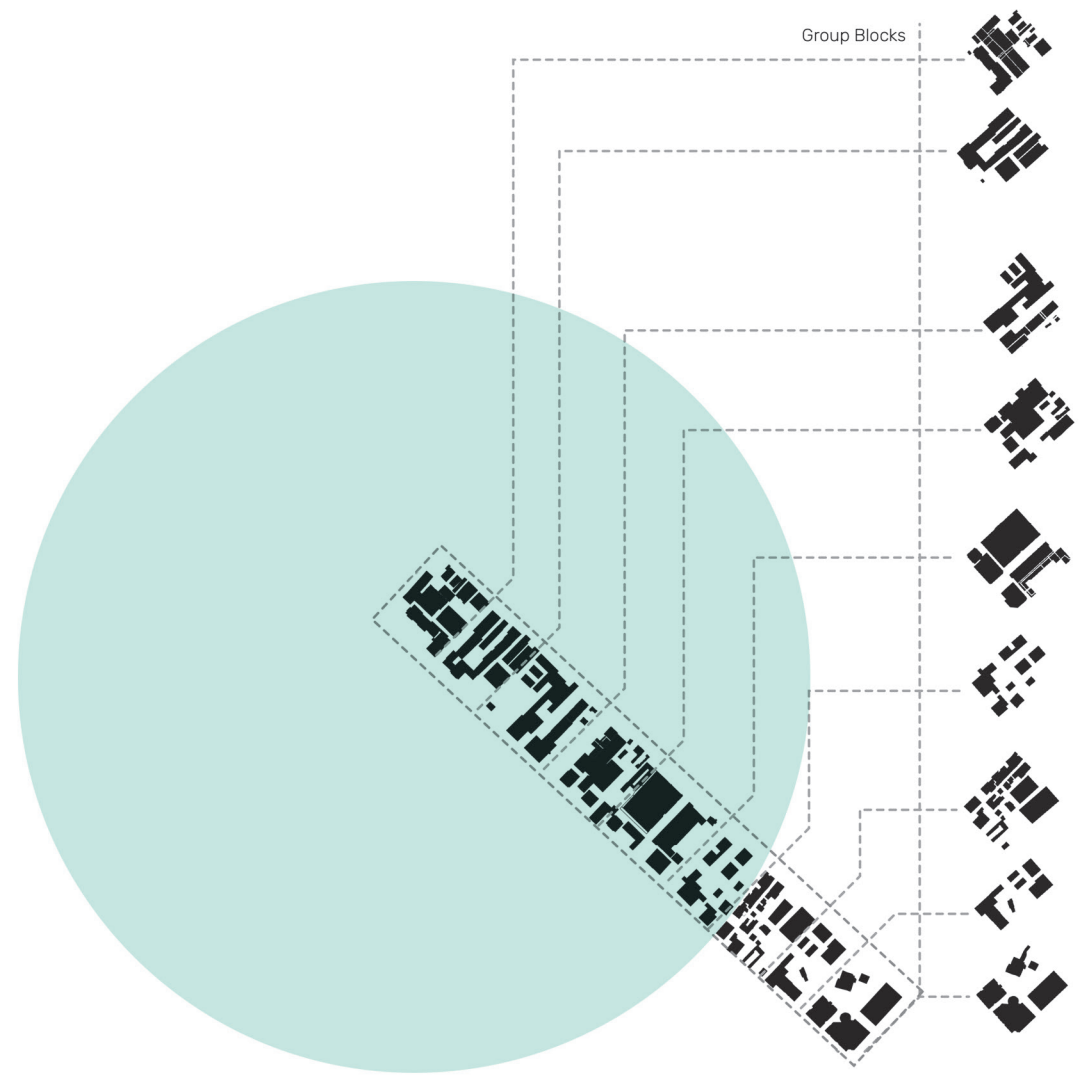
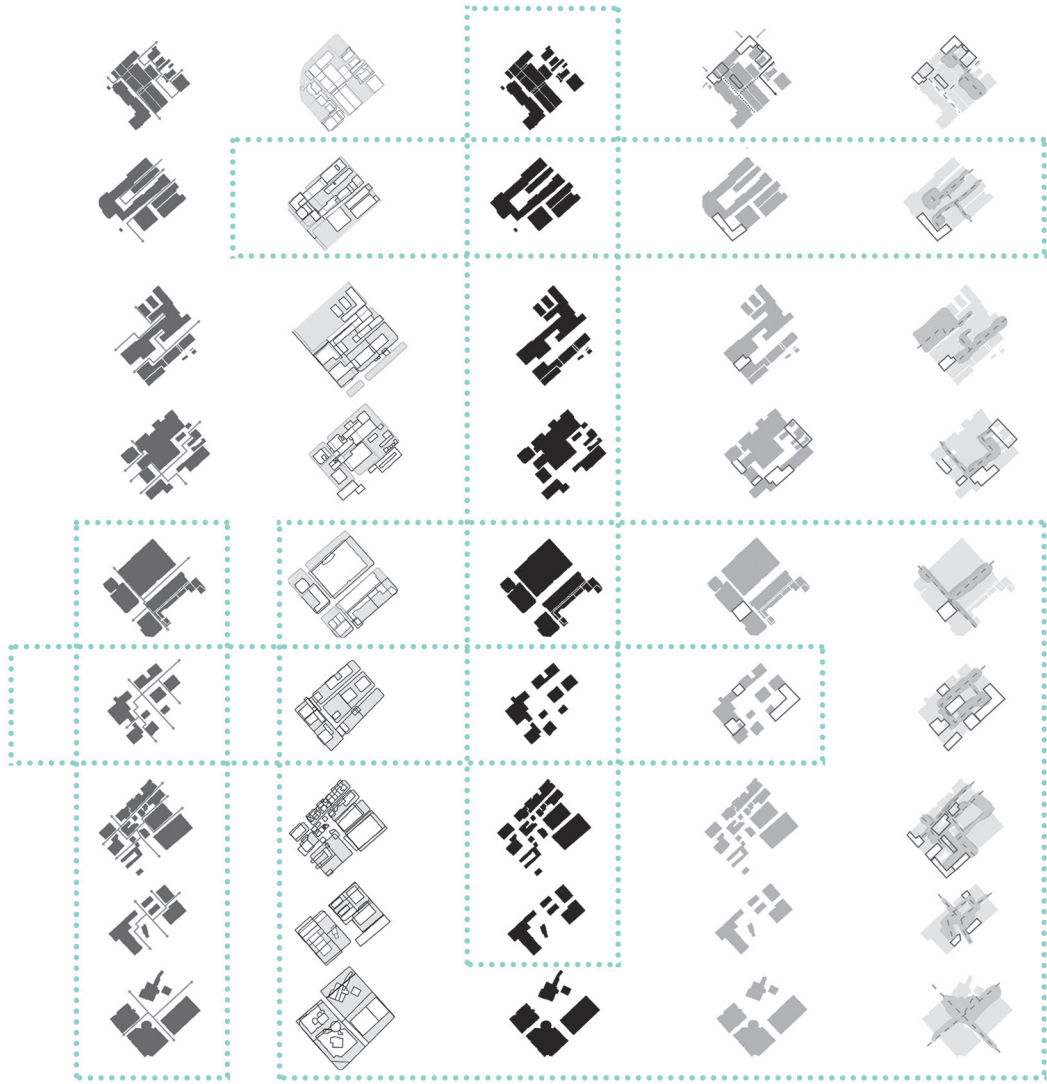
**the
city design**

TEDUCITY Planning Studios aim at teaching the students the bonds between basic design thinking and reality. While students learn how to understand, define, and discuss basic design principles and concepts in their very first year at the department, in the later years, they are expected to use these principles at macro-meso-micro scales to develop a perception of space, understand and interpret the conceptual and philosophical motives of the design, formulate solutions to urban problems, experience the relation between design practices and human behavior and simply to shape urban or regional spaces. Student's design proposals, therefore, not only deals with the design's itself but also the management of urban, public, and regional spaces and the way urban and public spaces are used and experienced.

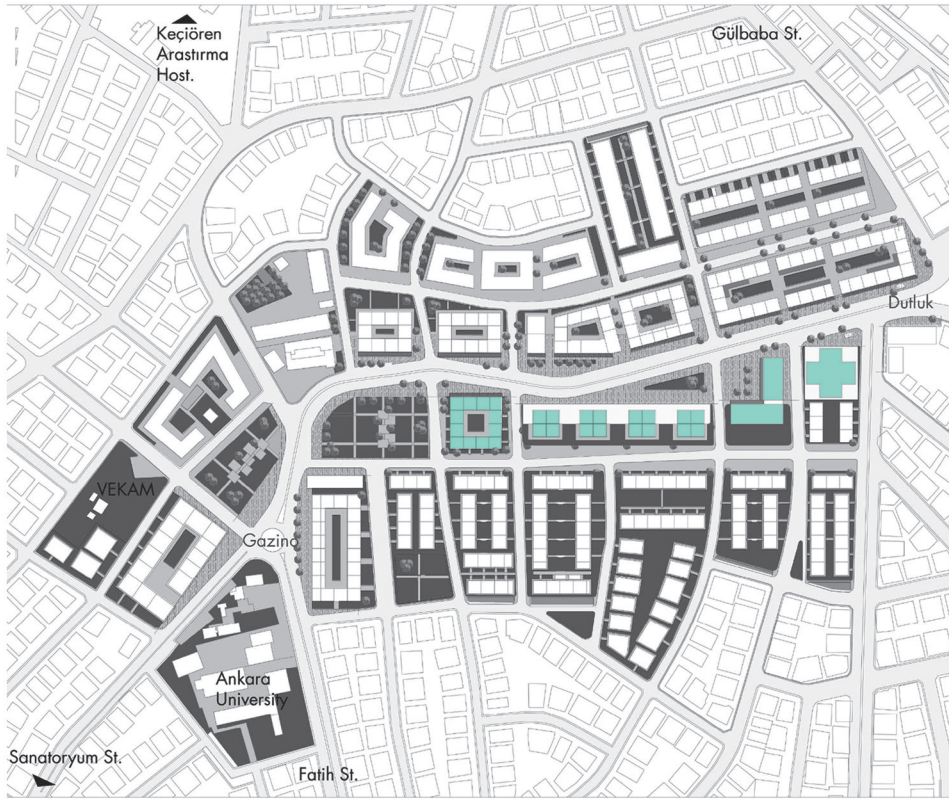
"Planning and designing actions are similar as processes, but planning is conceptualized in revealing the physical form whereas design in the shaping of a process... To put it simply, intervening in space, that is, deciding what (uses), where (location), how much (area and volume), what saturation (density) and how much relationship (transport and communication) will be established between them can be defined as the planning process. Design, on the other hand, is simply the ability to give shape to what is decided."

Günay B. (2016). "Şehircilik Yazıları", ODTÜ Mimarlık Fakültesi, ODTÜ Basım İşliği, Ankara.

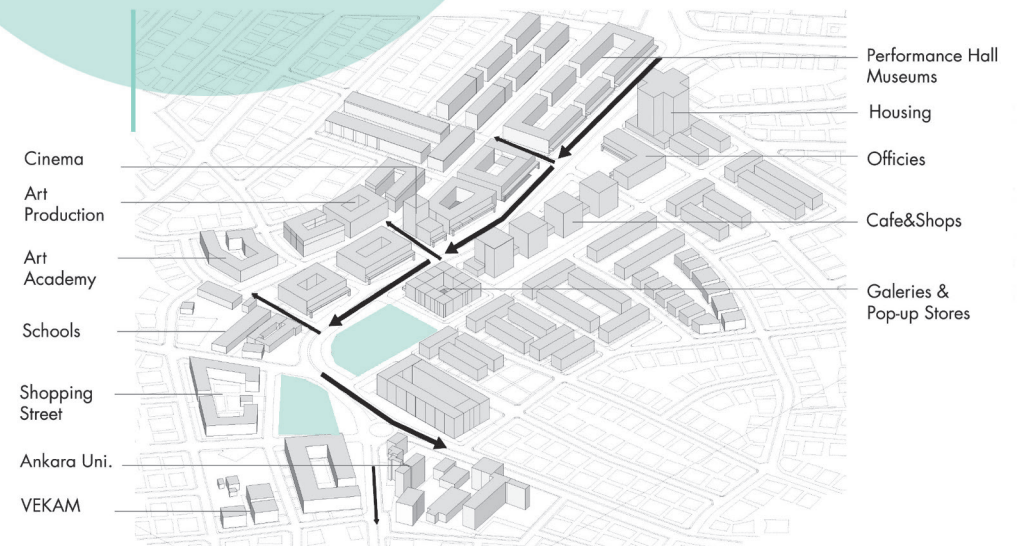




2021 Spring . City402
Imran Ünal



sub CENTER



2019 Spring . City202
Esra Çelikoğlu



MOBILITY

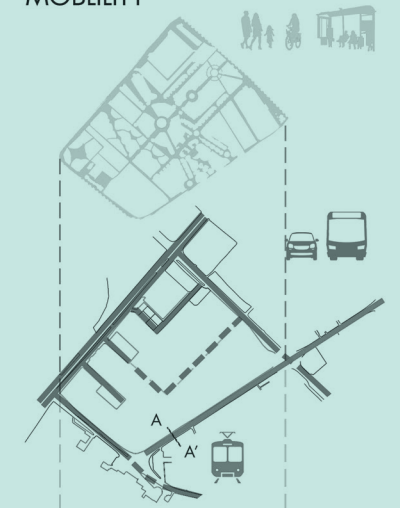
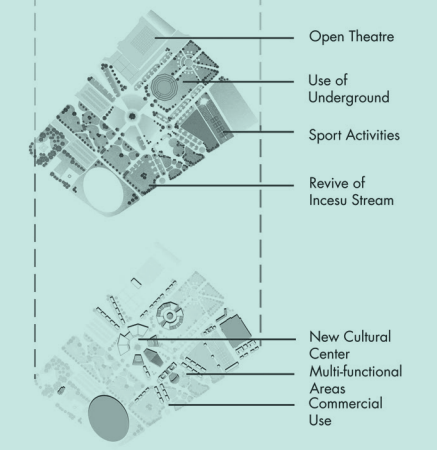
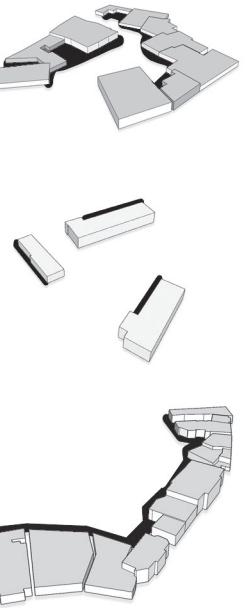
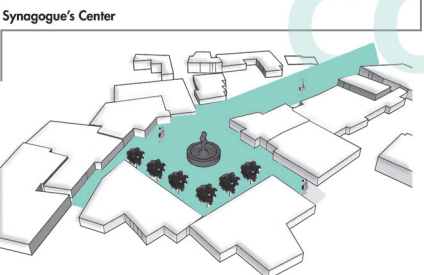
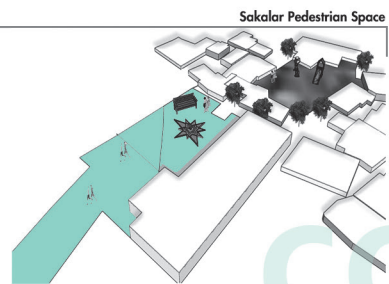
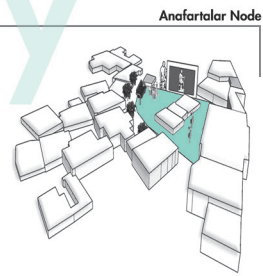
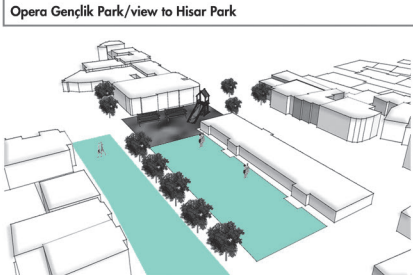
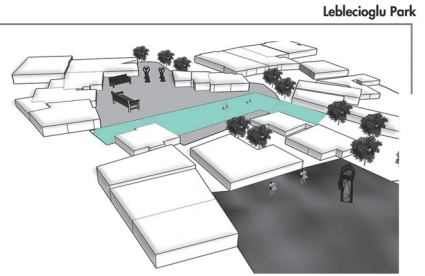
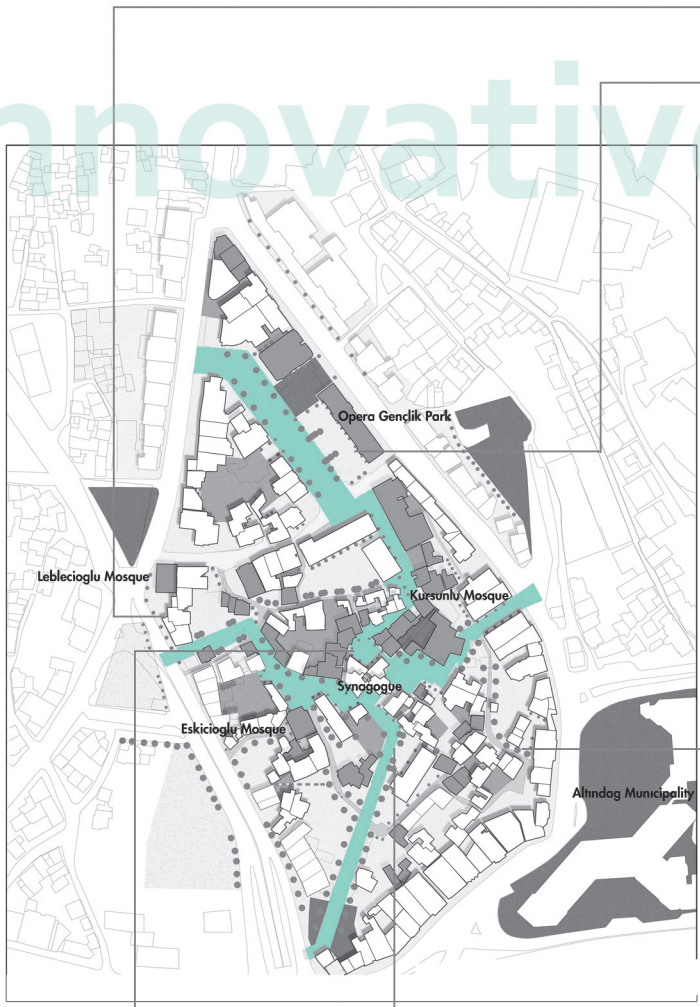


FIGURE-GROUND

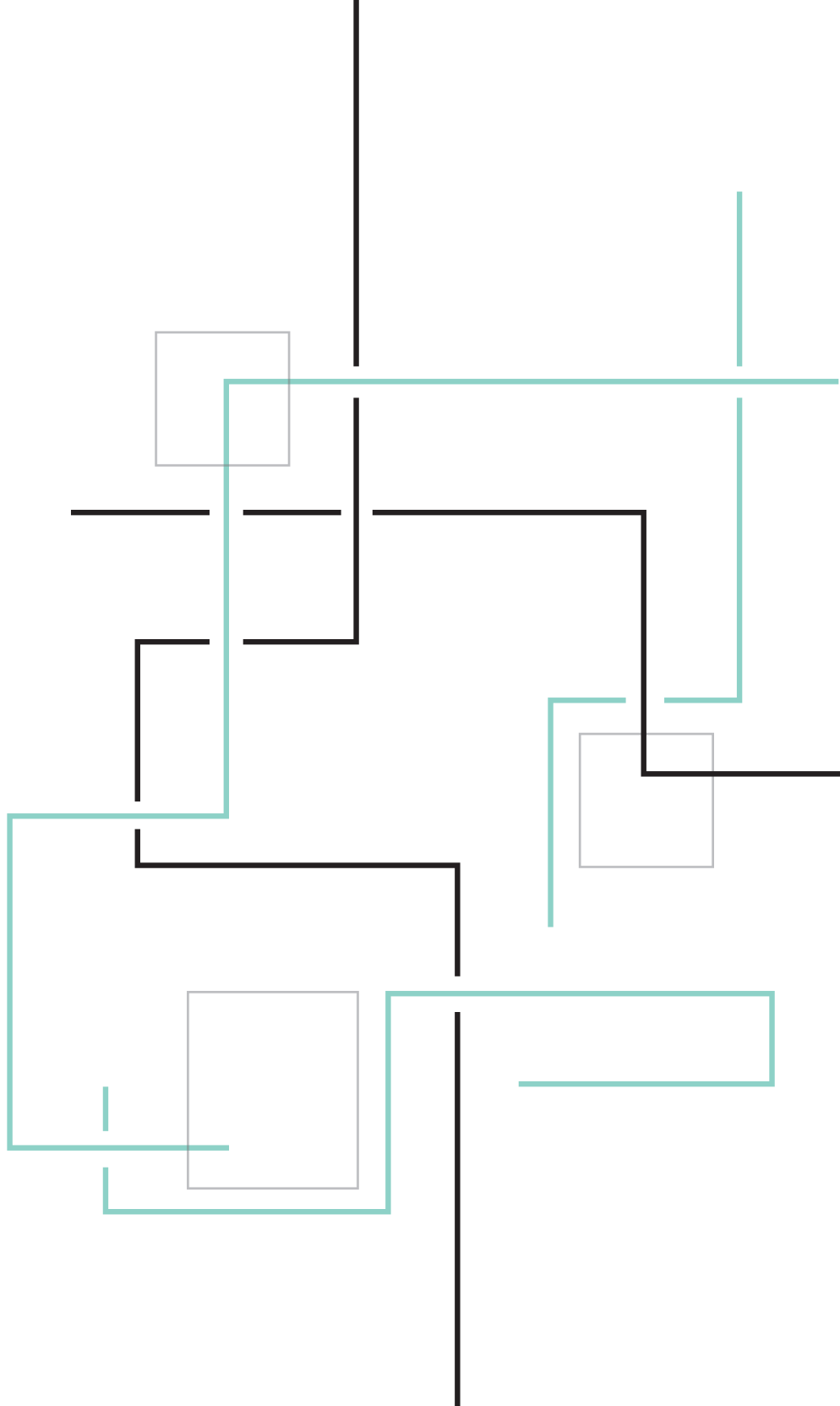


cospace
coinnovative
coactivity
cowork
coliving





**algorithmic
thinking**



At TEDUCITY Studios, what we understand from algorithmic thinking is simply the reasoning. By consolidating student's abilities in reasoning, the aim is to increase the students' capacity in algorithm building beyond mere data collection and processing; supported by key words and graphic presentations and to develop their abstract, analytical and relational thinking skills in internalizing design and planning concepts and processes as well.

algorithm

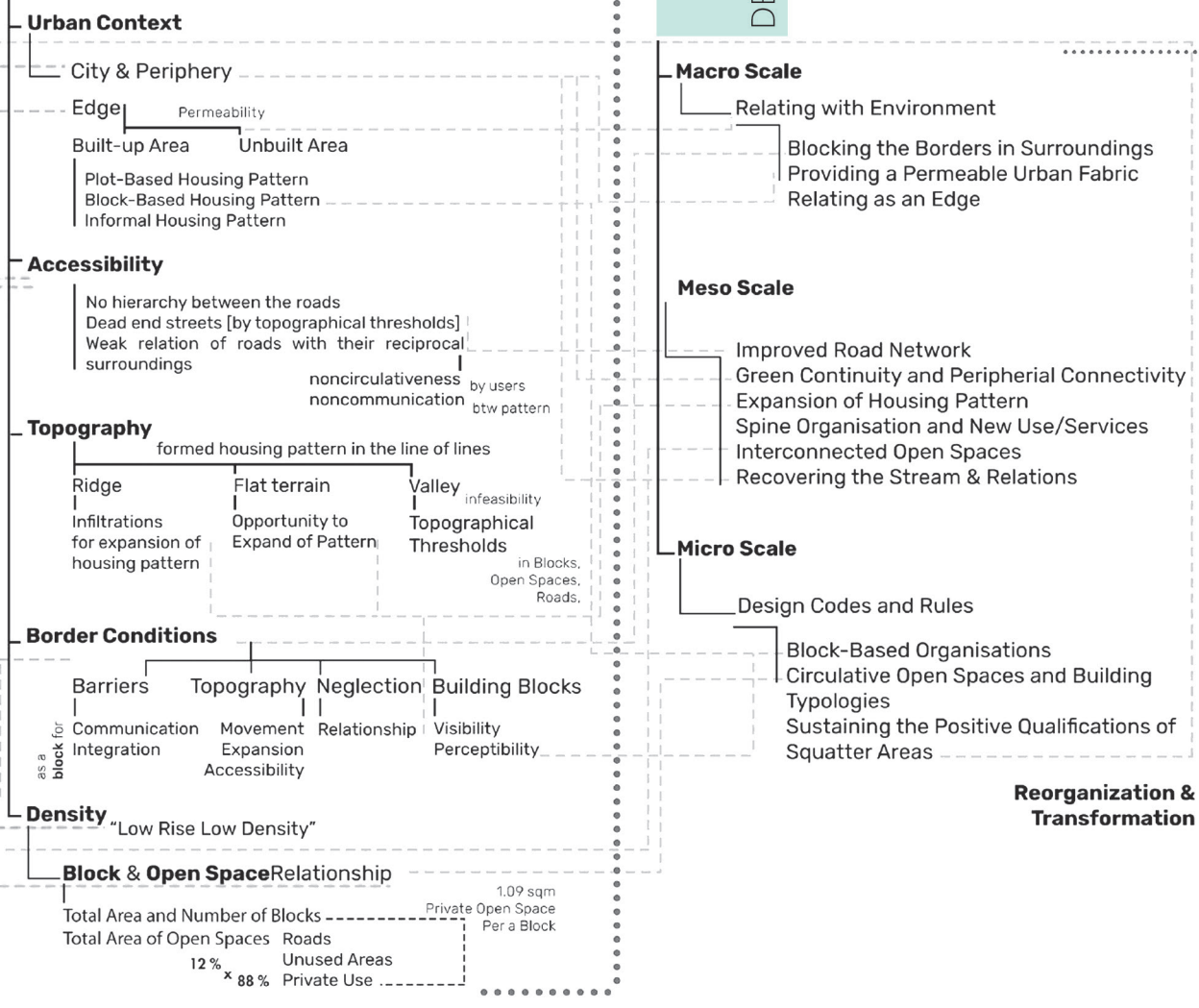
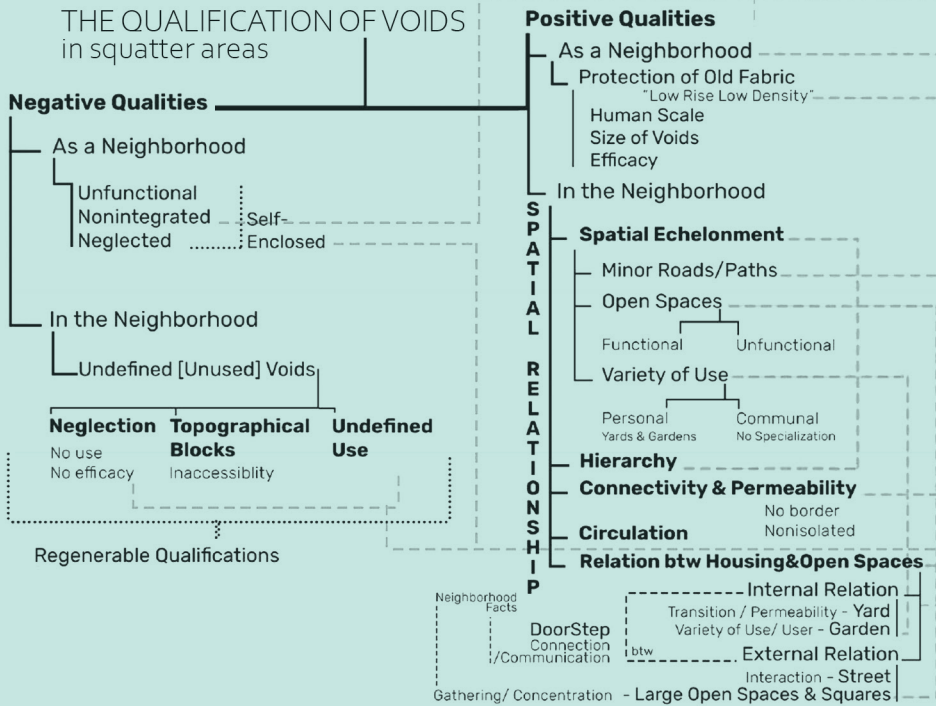


By making an algorithm of an issue, idea, or a process, it becomes easier to capture an understanding and investigate how the concepts are in-relation with the simple references to how we began, what we experienced in the way and what we get at the end of each methodological and theoretical attempt. An algorithm-based study in city planning has the potential of demystifying and clarifying the problem, planning decisions, processes, and design, a systematic way of data collection, presenting alternative methods and measurements. The approach to understanding and interpreting the facts in TEDUCITY Planning Studios is based on part and whole relationship. In studio education, students gain the skills of systems approach, analytical and algorithmic thinking, understanding the whole and establishing its relationship with the part. Beyond spatial problems, students gain the ability to think abstractly and relationally, to define problems and to develop solutions. Our students, thereby, have the ability to represent problems, approaches to problems and solution proposals in Planning Studios, not only in writing or drawing, but by using up-to-date communication tools on algorithmic thinking. It has been seen that algorithmic thinking or algorithmic analysis of an urban problem encourages students to be more creative and think flexibly when approaching problems.

SITE ANALYSIS

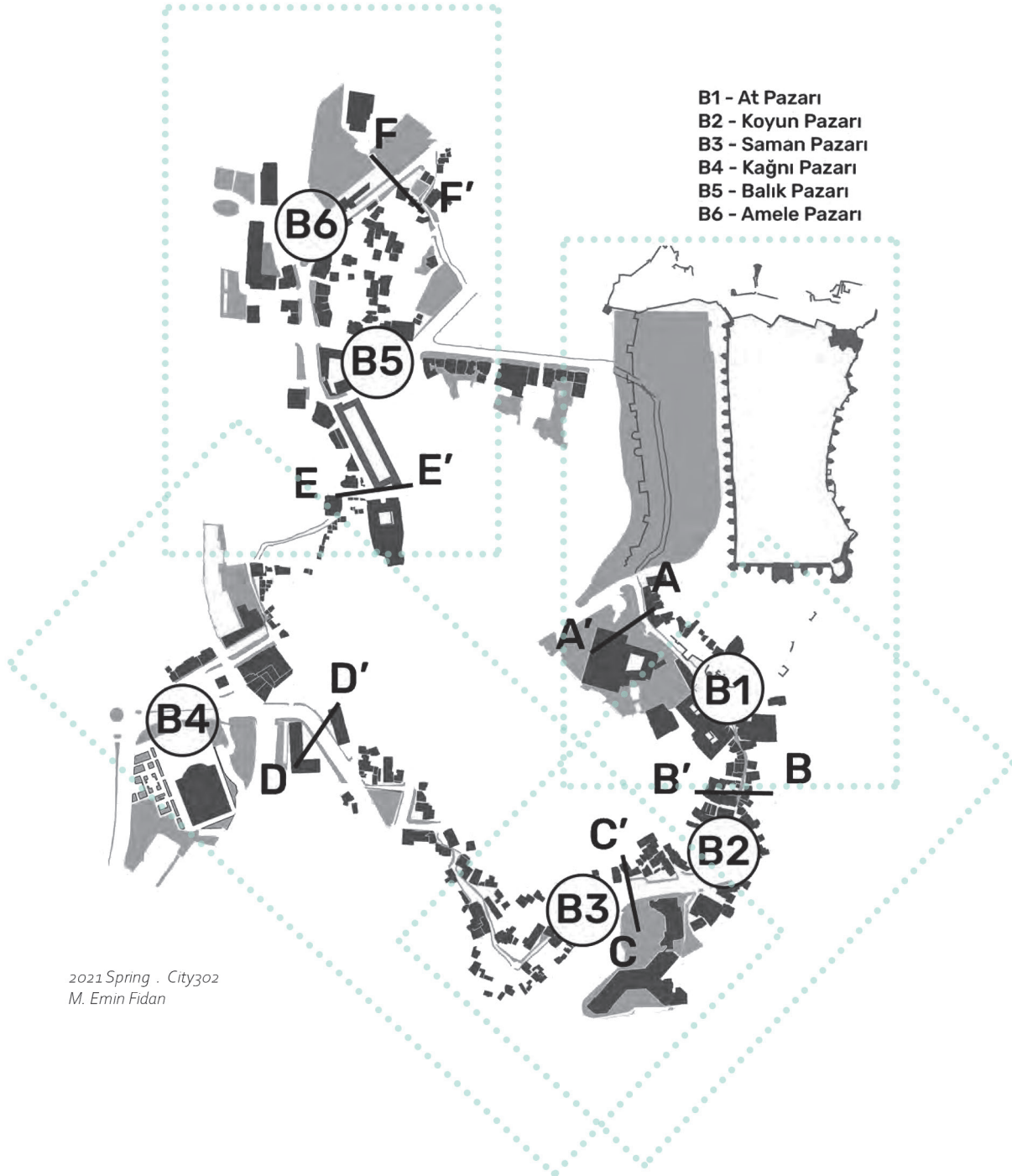
DESIGN FRAMEWORK

CHANGE OF SPATIAL QUALIFICATION OF VOID





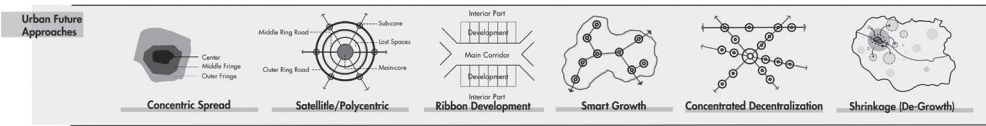
**problem
|
definition**



2021 Spring . City302
M. Emin Fidan

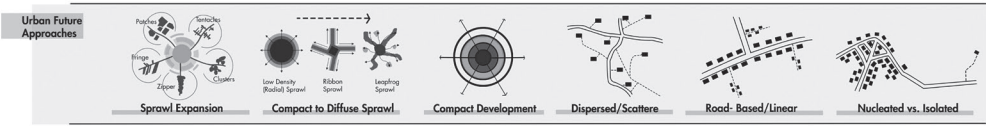
The guidance of students' reasoning processes has always been one of the most important problems in pedagogy and psychology. The question of how to teach people so that they not only acquire knowledge, but also learn to think will constitute the basis of Planning Studios at TEDUCITY. A person needs knowledge not so much for its intrinsic value, but mostly in order to solve problems arising in practical and theoretical activities. In order to solve problems through the application of acquired knowledge, students as the problem solvers must have mastered appropriate methods of reasoning and problem definition and formulation. Hence, throughout the studio hours students are always encouraged to concentrate on problem definition, algorithmic thinking, and reasoning rather than classical phases of urban planning such as goal formulation, definition, and evaluation of actions.

“ The question of how to teach people so that they not only acquire knowledge, but also learn to think will constitute the basis of Planning Studios at TEDUCITY.



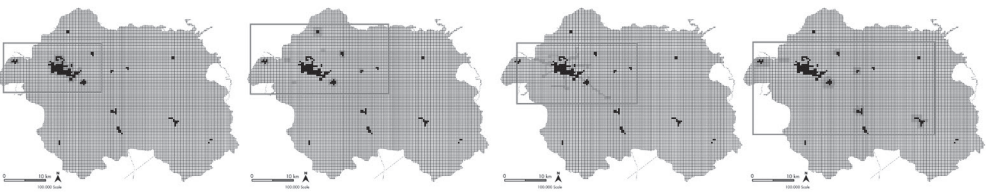
Key Points

- Concentric Spread:** High densities are concentrated on main core, center with monopolized functions. Growth boundary shape is not geometrical but shaped as a circular growth. Lack of transportation nodes to apply on the city due to insufficient infrastructure.
- Satellite/Polycentric:** Local governments and corporate life. Connection with other cities by the ways of transportation. Mainly residential areas but also highlight work places in outer edges. Land shortage, housing shortage, inadequate transportation.
- Ribbon Development:** Dense residential areas depending on the side of the road (main) and development grows as extension. Shortage of urban services due to long distances (traffic jams). Manufacturing areas only, no industries.
- Smart Growth:** Dispersed & Compact polycentric. Hierarchical densities with new functions and strengthen & local centers to apply growth boundary. Establish strategic public transit system addition to housing choices. Fixed and flexible transportation nature.
- Concentrated Decentralization:** Dispersed & compact varying densities for concentric/decentralized, polycentric functional mixes. Urban development pressures from centers to functionally enrich periphery and re-organize land & interspersed nature.
- Shrinkage (De-Growth):** Functional polycentricism with low density to polarization and dividing areas. Circular growth with society of management (regional autonomy). Less complex resources but more access for divided areas to use. Transit or corridor-oriented systems.



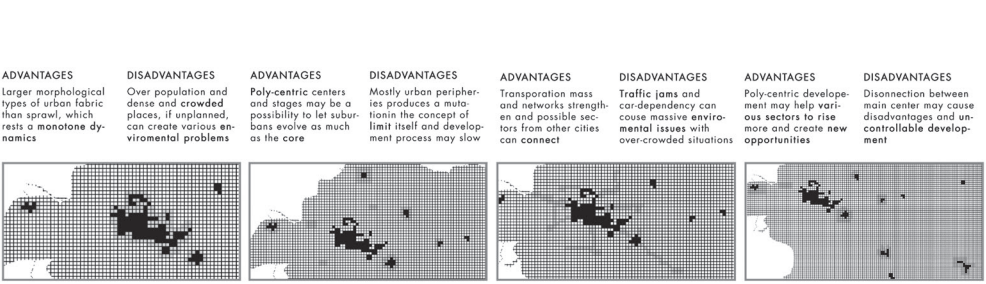
Key Points

- Sprawl Expansion:** Urban sprawl is the uncontrolled growth in many urban areas of housing, commercial development, and roads over large expanses of land. Forms are various from patches to fringe and appear to clusters.
- Compact to Diffuse Sprawl:** Based on density of the sprawl in order to define spatial structure, radial sprawl opens to ribbon and then leapfrogging. Spatial extent rises along with the area and the topographical suitability of land. Social dimensions also segregate by each step.
- Compact Development:** High densities allow concentric or polycentric, maximized functional hybridization to revitalize & densify urban and regional centers. Apply Growth Boundaries & Disperse some sprawl and improve strategic public transit systems.
- Dispersed/Scattered:** The dispersed pattern, covers large spatial footprint with lower population density to compact sprawl. Mostly used for the rural areas. Boundaries are not defined in a certain shape but distances are more than a nucleated pattern.
- Road-Based/Linear:** More like ribbon development, sprawl densifies around transportation masses but mainly as a linear order. It is denser comparing to scattered settlements but neglects the traffic problems. Besides transportation others form due to physical restrictions, such as coastlines.
- Nucleated vs. Isolated:** Nucleated towns where buildings are close together, often clustered around a central point where isolated settlements are the opposite. Social services and infrastructures can be compared drastically. Density differs with population aspect.



ADVANTAGES **DISADVANTAGES** **ADVANTAGES** **DISADVANTAGES** **ADVANTAGES** **DISADVANTAGES** **ADVANTAGES** **DISADVANTAGES**

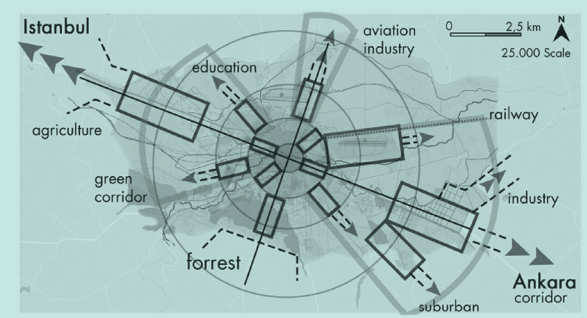
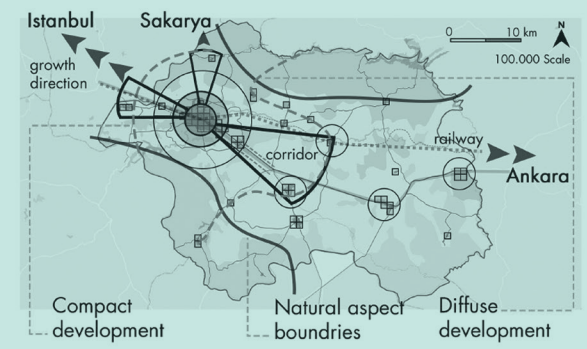
- EXPANSION:** Larger morphological types of urban fabric than sprawl, which rests a monotone dynamics.
- DISPERSED:** Over population and dense and crowded places, if unplanned, can create various environmental problems.
- ROAD-BASED:** Poly-centric centers and stages may be a possibility to let suburbs evolve as much as the core.
- LEAPFROG:** Mostly urban peripheries produces a mutation in the concept of limit itself and development process may slow.
- EXPANSION:** Transportation mass and networks strengthen and possible sectors from other cities can connect.
- DISPERSED:** Traffic jams and car-dependency can cause massive environmental issues with over-crowded situations.
- ROAD-BASED:** Poly-centric development may help various sectors to rise more and create new opportunities.
- LEAPFROG:** Disconnection between main center may cause disadvantages and uncontrollable development.

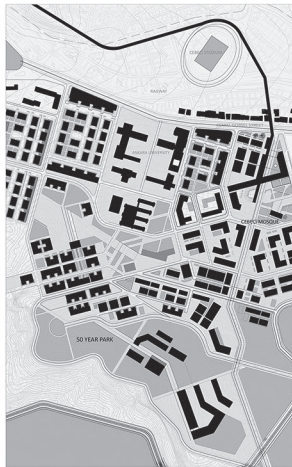
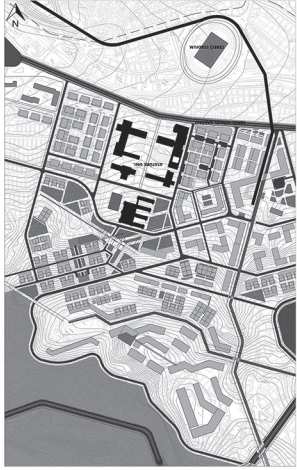


2021 Fall . City401
Cansu Canoler
Ekin Ersözlü
Meltem Aykan



The most crowded and developed (1) Pull-push node for development (3) Capital city aspects (2)





2019 Spring . City402
Gülhur Cansu

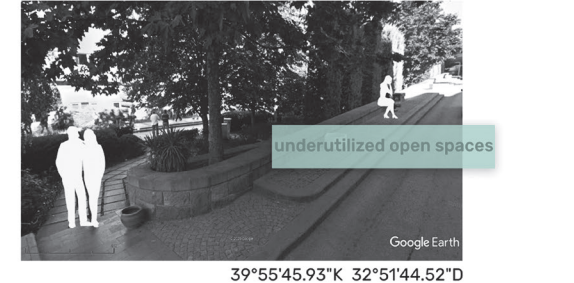
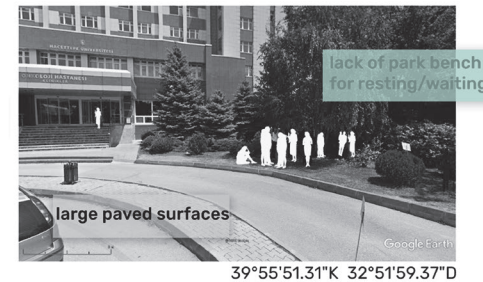


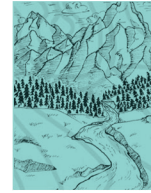
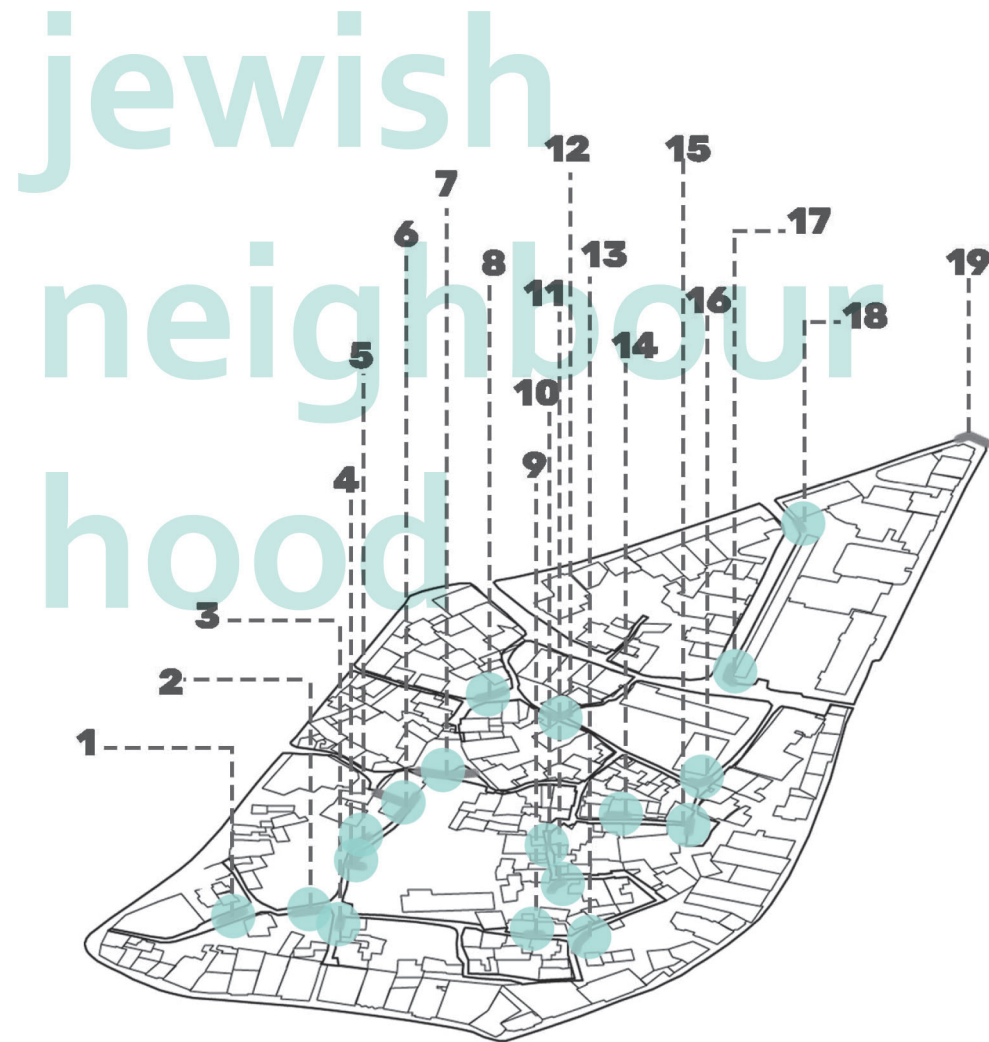
2022 Spring ...City402
Sıla Özcan



**analytical
studies**

TEDUCITY encourages a knowledge base way of learning where the effort should be heavily put in finding and processing the relevant data and transferring them to both theoretical and practical studies by using new technologies and computational methods. Rather than understanding anything and everything belonging to the spatial, social, economic, or demographic characteristics of the city (like we always do in traditional urban planning), analytical studies produced at TEDUCITY Planning Studios aim to analyze and sense "what is needed" or "what is relevant" as to the scope of the problem at hand. In other words, the analytical studies produced by the studios are designed to be problem-oriented for understanding, simply learning or sensing a city as a whole, its parts or region. In this way, students have chance to experience the difference between analyzing a city (its parts or its region) in its every aspect- without looking at if all this effort is verily needed or not, and "through a specific question or problem focus"- where the effort should be mainly on the ways of analyzing the relevant data for specific purposes. This way of making analytical studies not only help students produce new and creative ways of understanding and explaining a problem or a process, but also foster them to be critical-minded and self-confident problem solvers and life-long learners.





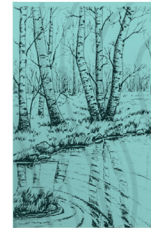
VALLEY

A low area of land between mountains or hills, typically with river flowing through it



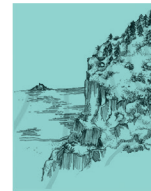
MOUNTAIN

Landforms that rises prominently above its surrounding, generally exhibiting steep



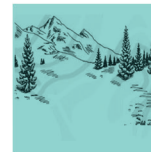
STREAM

A small, narrow river that has a continuous flow



HILLS and CLIFFS

A naturally raised area of lands not as high or craggy as a mountain

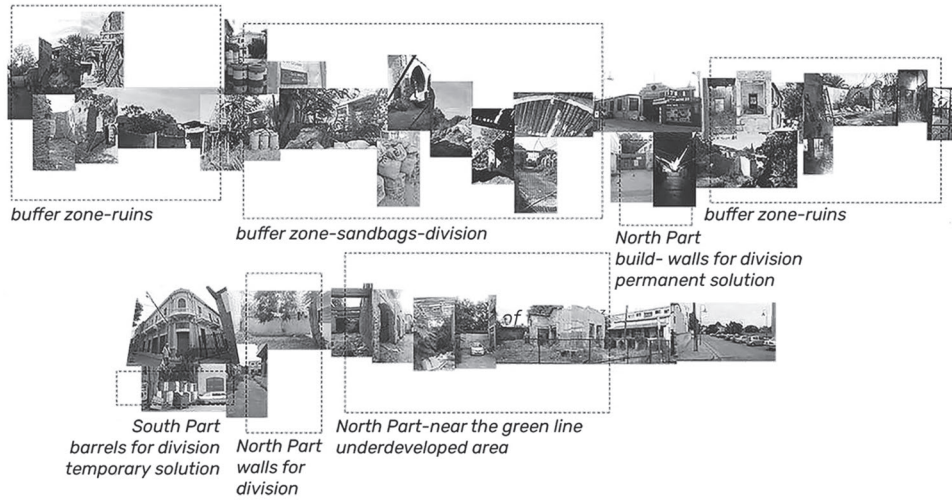


PLAIN

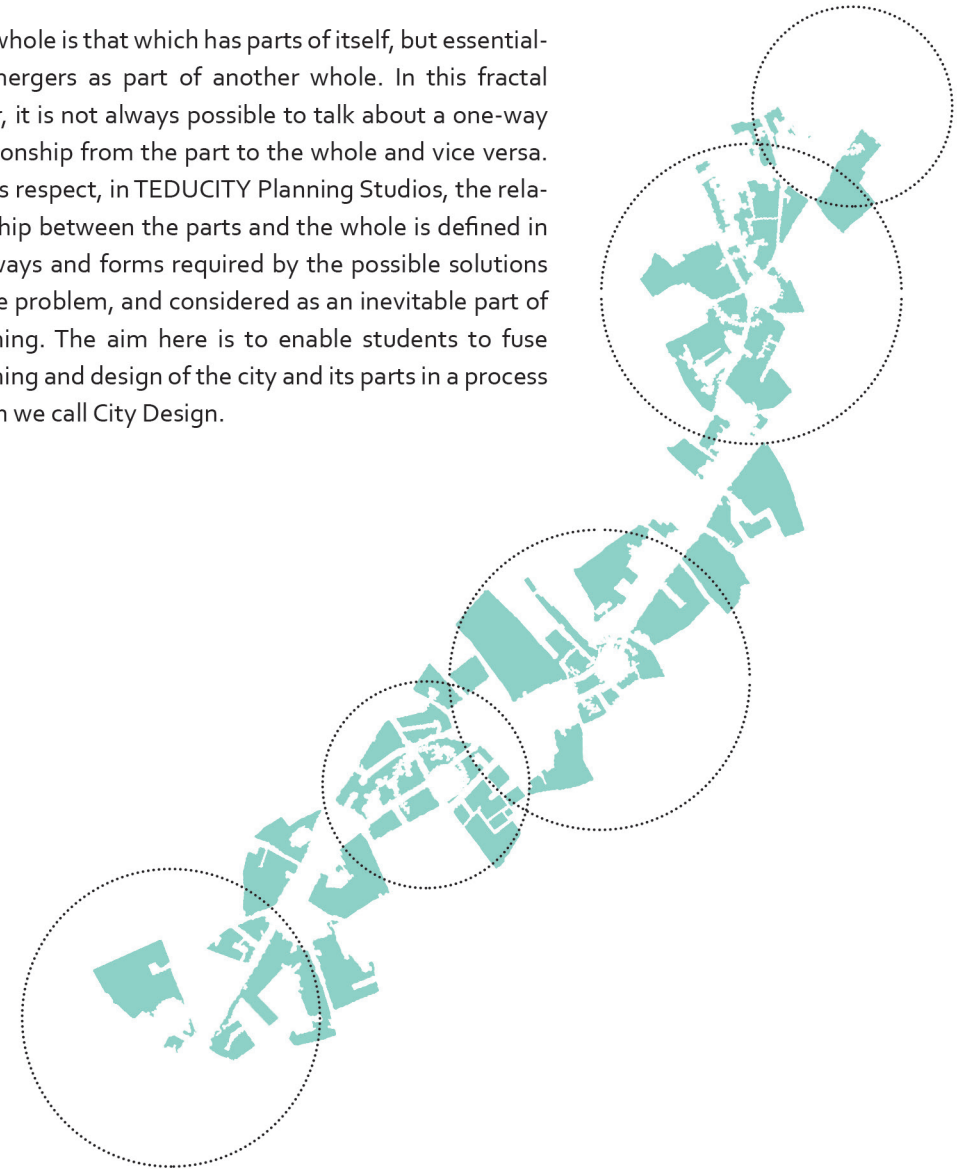
A large area of flat land with few trees



**part and
whole
relations**

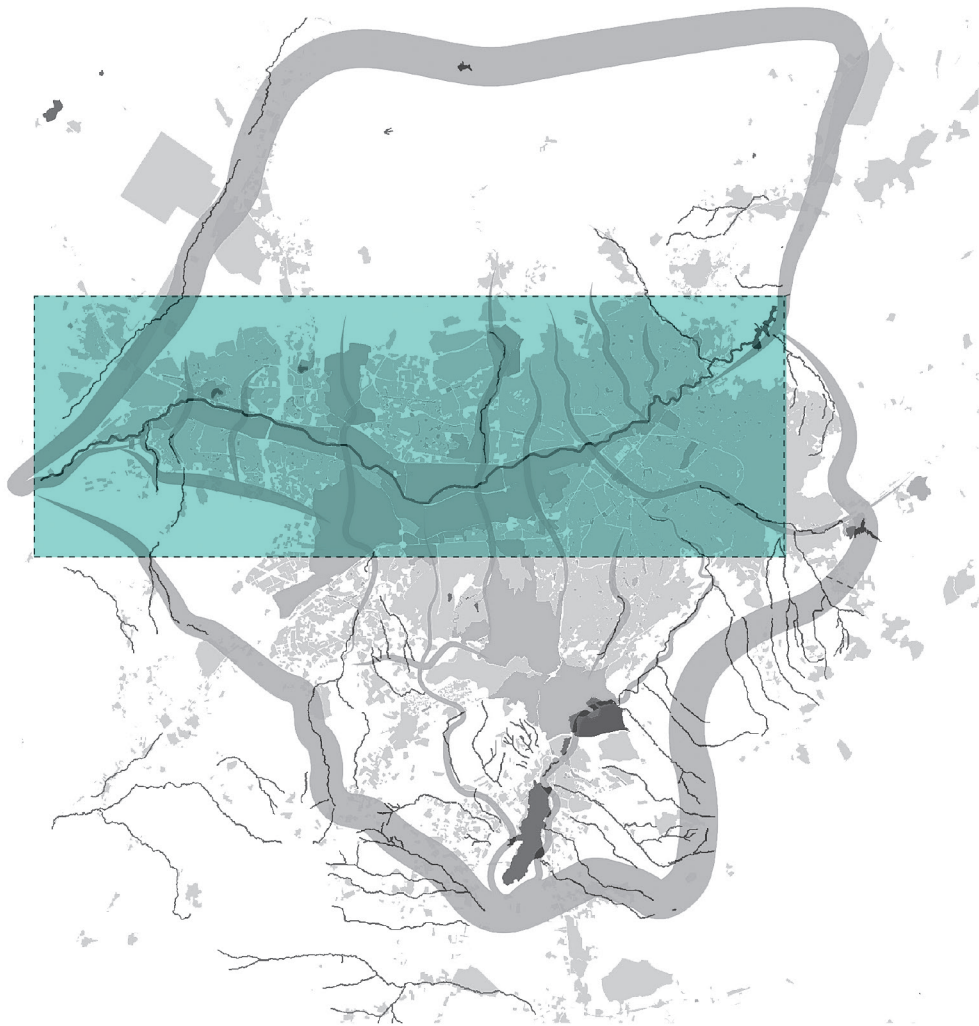


The whole is that which has parts of itself, but essentially emerges as part of another whole. In this fractal order, it is not always possible to talk about a one-way relationship from the part to the whole and vice versa. In this respect, in TEDUCITY Planning Studios, the relationship between the parts and the whole is defined in the ways and forms required by the possible solutions of the problem, and considered as an inevitable part of planning. The aim here is to enable students to fuse planning and design of the city and its parts in a process which we call City Design.

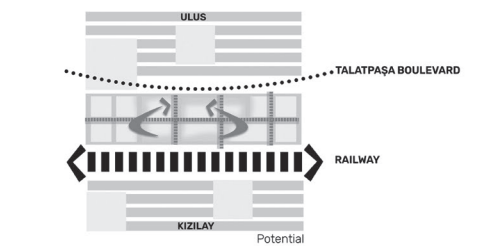
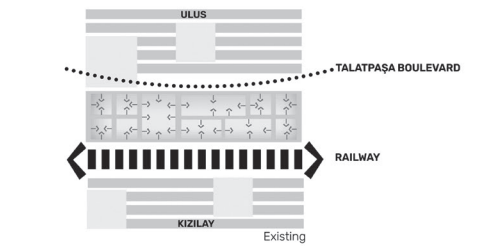
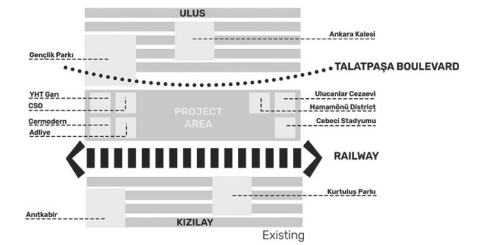
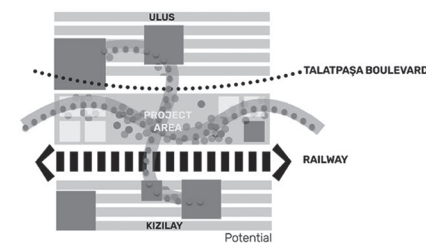
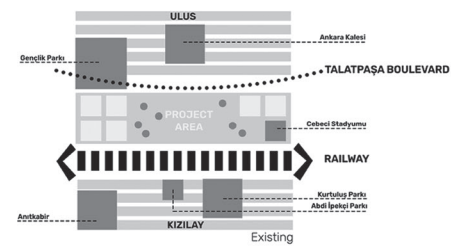
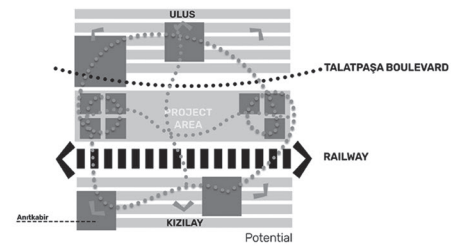
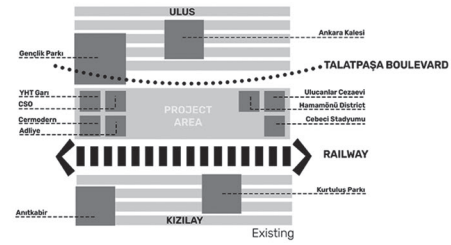


2021 Spring . City302
A. Aybüke Eneren





2021 Spring . City402
Gülnur Cansu



2020 Fall . City301
Ş.Birsu Ünal



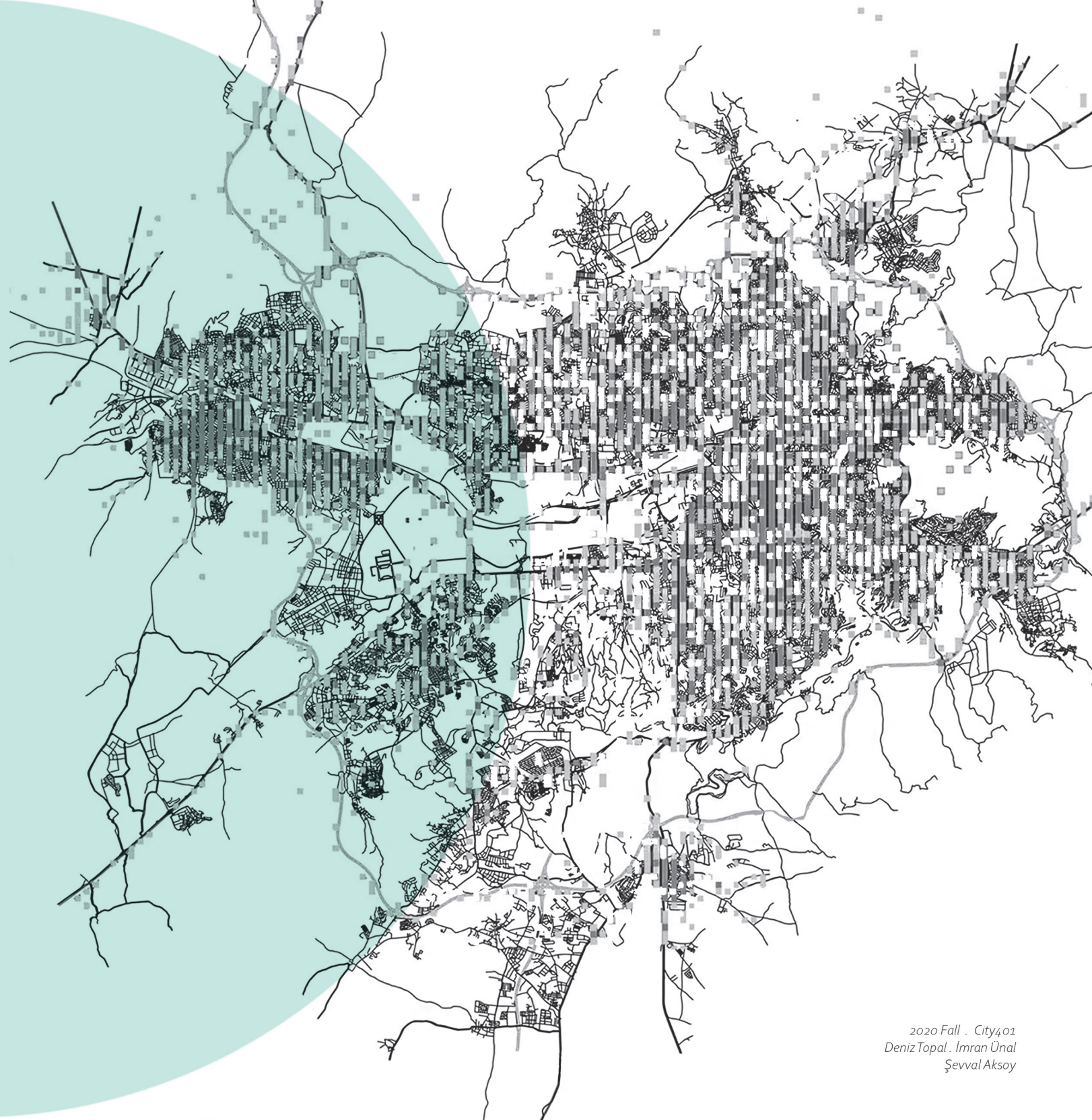
diagram

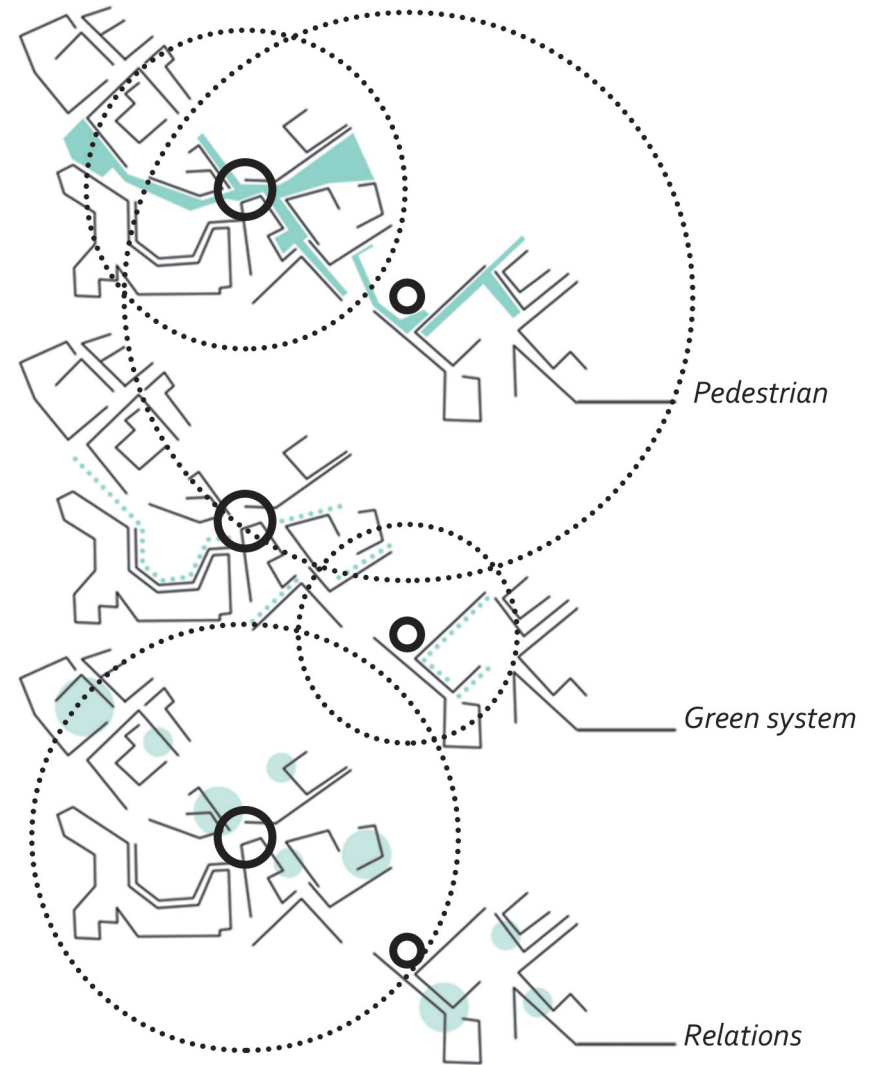
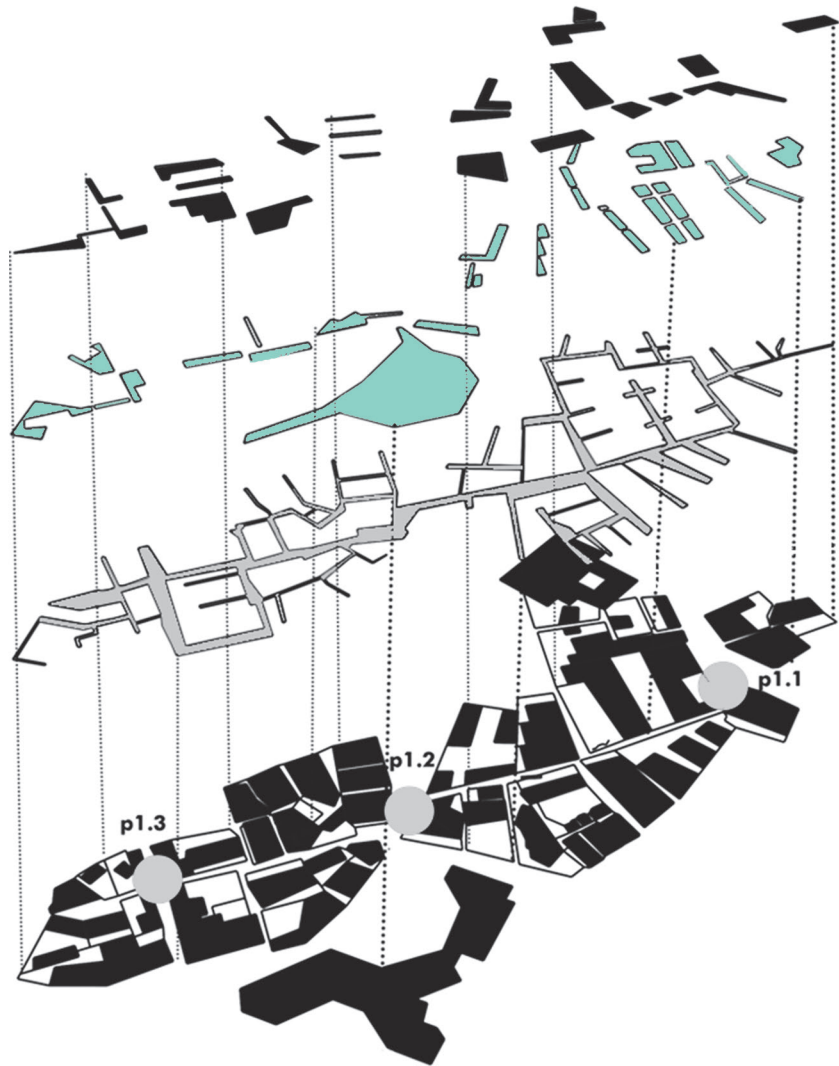


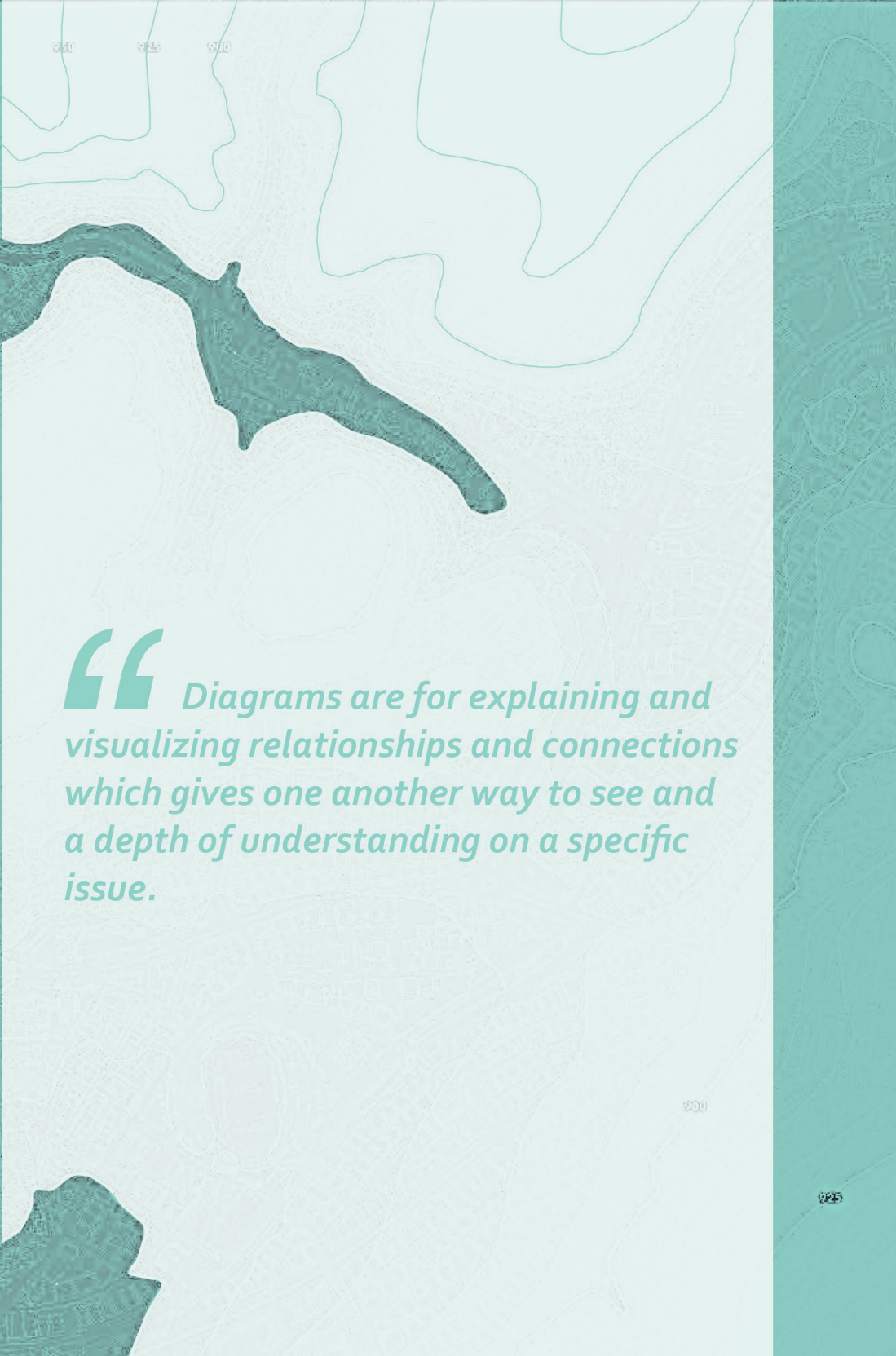
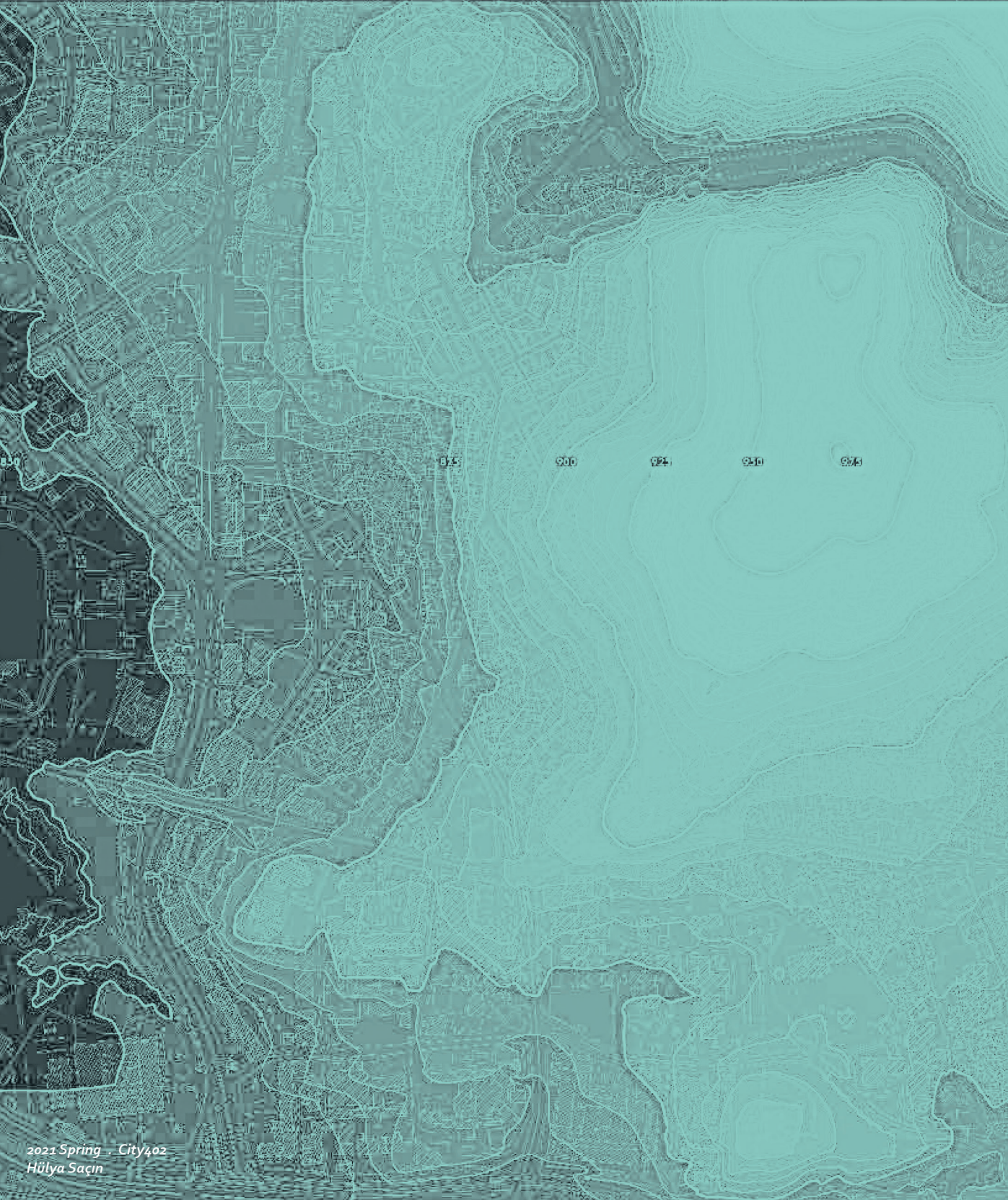
Diagrams are for explaining and visualizing relationships and connections which gives one another way “to see” and a depth of understanding on a specific issue. At TEDUCITY Planning Studios, we use diagrams at multi-scales and for multi-purposes in order to better understand and explain the city and to reveal the relationships between urban functions and the interactions between the urban space and its users. In almost all Planning Studios, as the alternative ways of explaining and understanding the city and its complexity, we specifically make use of figure-ground diagrams, spatial diagrams, abstract diagrams, conceptual and analytical diagrams, circle diagrams, or diagrams of form, function, and movement. We specifically give importance to visual, relational, and analytical ways of representing ideas upon diagrams to support exploratory reasoning, problem solving, and communication. For this reason, one of the most basic products of the Planning Studios have always been the diagrams produced specific to problem handled and the scale relevant.

*"When the objects we use every day
and the surroundings we live in have
become in themselves a work of art,
then we shall be able to say that we
have achieved a balanced life."*

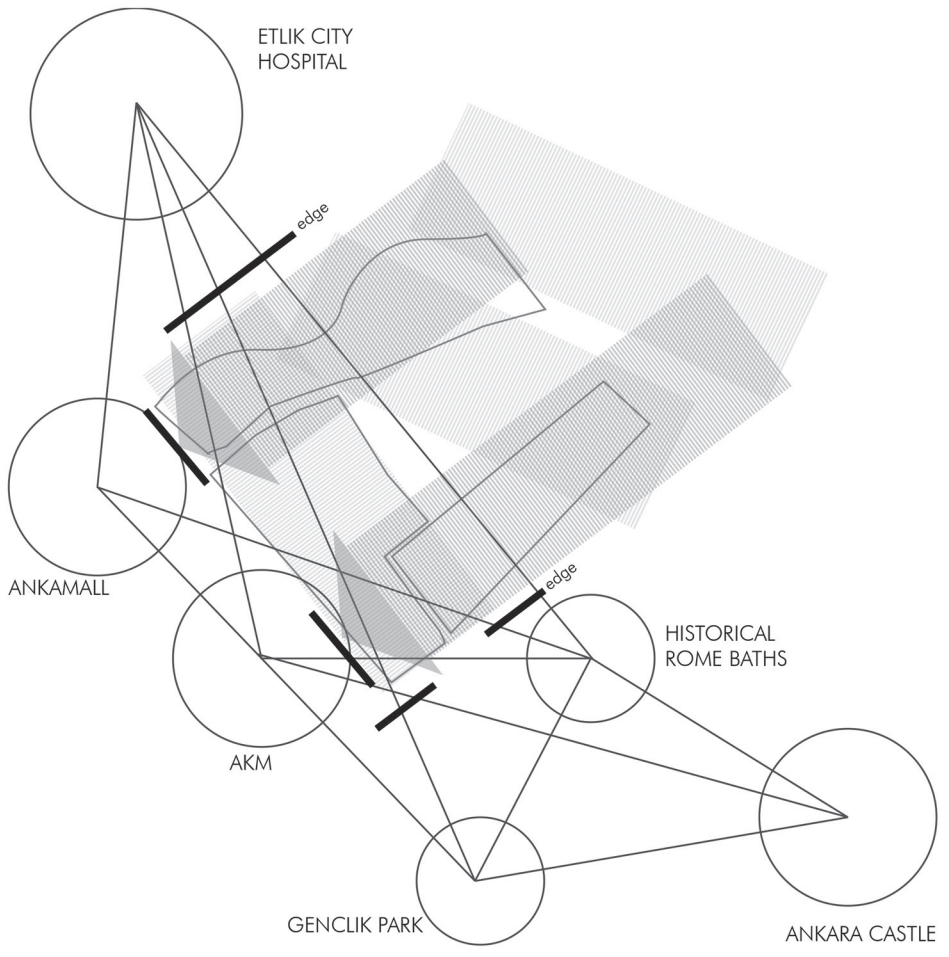
*Munari, B., Design as Art, ODTÜ Mimarlık Fakültesi
Basım İşliđi, 1980.*







“ *Diagrams are for explaining and visualizing relationships and connections which gives one another way to see and a depth of understanding on a specific issue.* ”



RE-USE & REPAIR CENTRES

A network of local exchange and repair centres encourages re-use and re-circulation of consumer and professional goods, providing opportunities for local employment and community building.

COMMUNITY HUB IN MAKING LOCATIONS

An inclusive hub helps facilitate knowledge exchange, nurture a place-based network of makers, encourage collaboration and provide businesses with a space to discuss collective problems and opportunities.

SPACES FOR DEVELOPMENT & EDUCATION

SKILLS SCHOOL

Training centres are necessary to facilitate education, share knowledge and develop relevant skills.

MAKING ALONG HIGH STREETS

BACK OF THE HIGH STREET

MAKING AROUND COURTYARDS

PUBLIC FACE

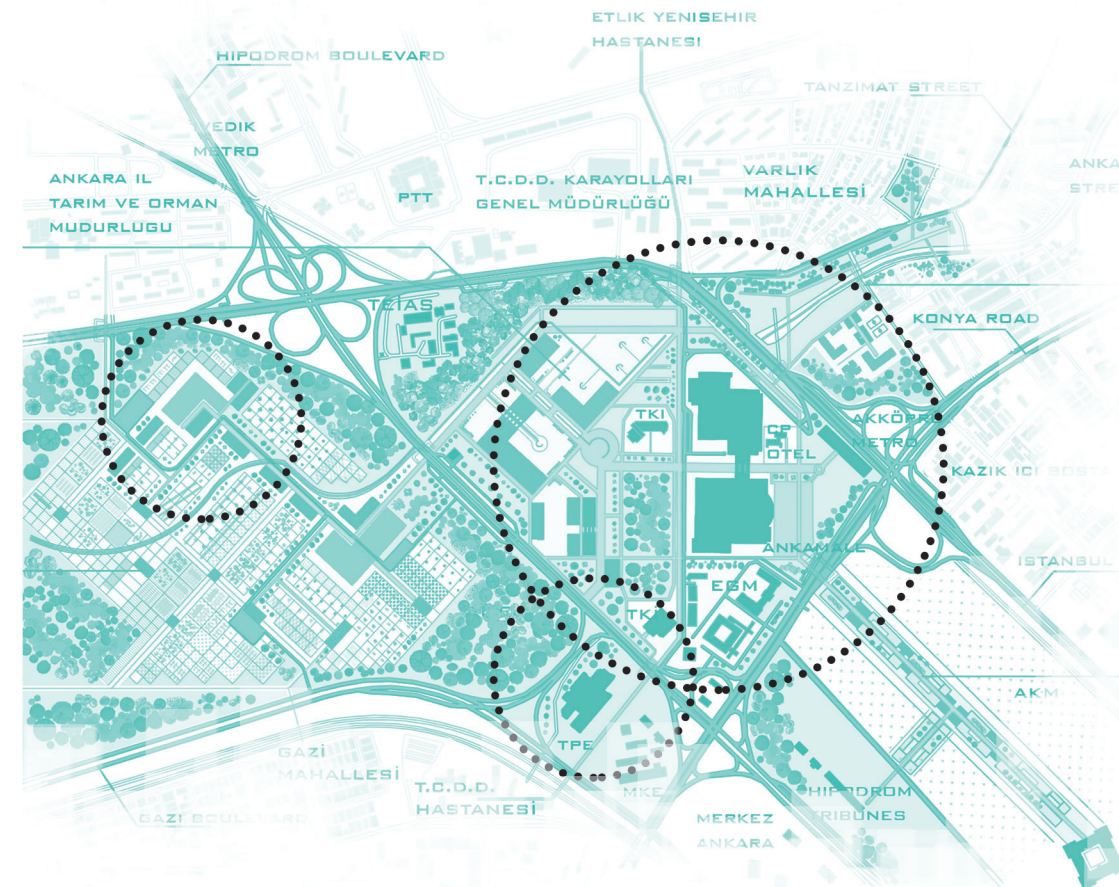
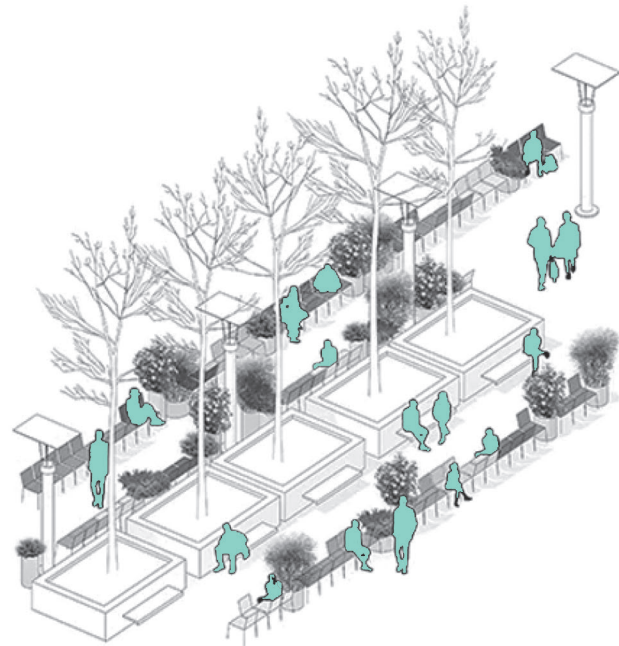
FACILITATING HORIZONTAL ORGANISATION

LARGE OPENINGS

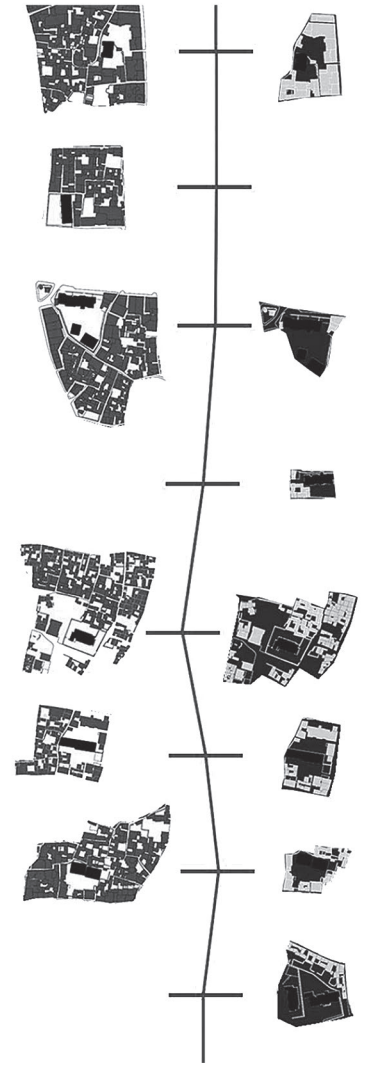
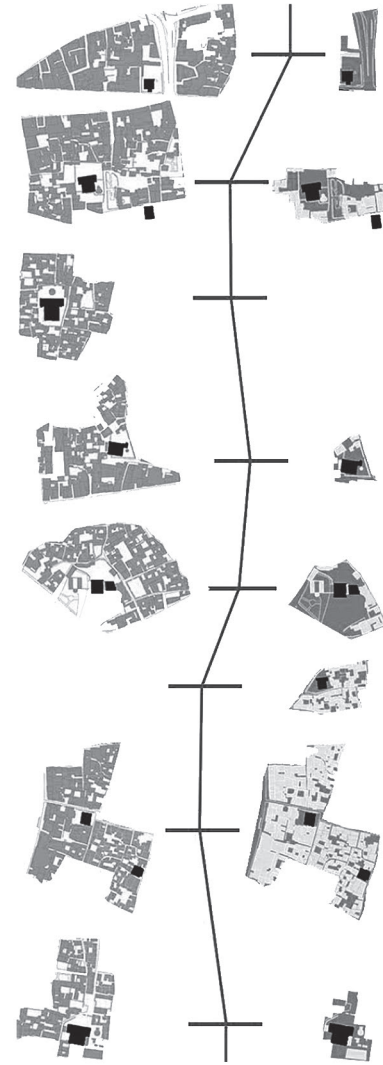


scale

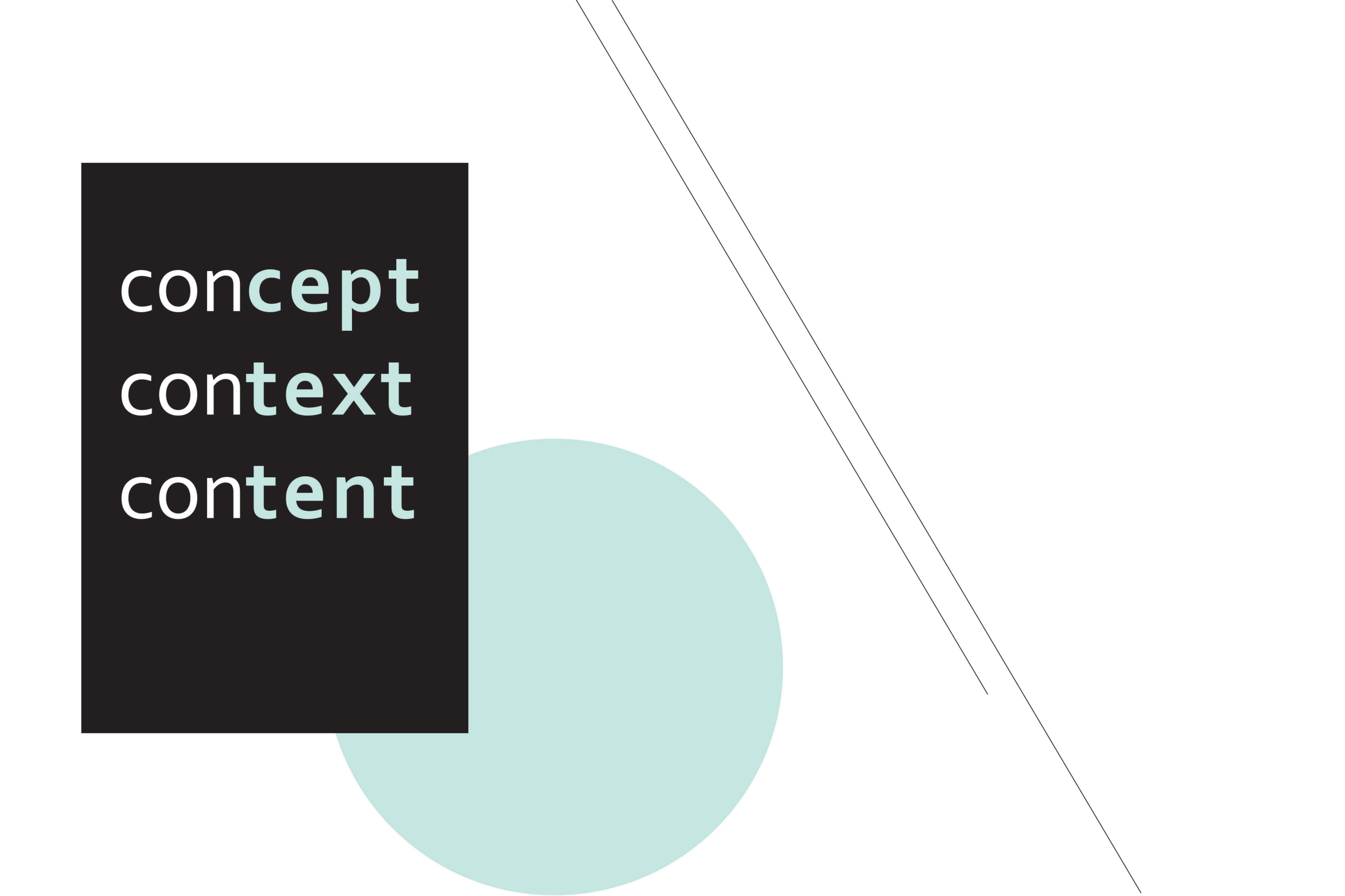
Whether the students focus on the whole city, its regions or parts, in studio work, the main frame of planning is determined in the context of the principles of certain issues or the problems defined for that city, area or the region. In this understanding, rather than asking the question of “at which scale?”, it is about finding the relevant scale as a basis of addressing the problem. In TEDUCITY Planning Studios, scale is therefore not seen as a taken for granted reference in the planning process, but a tool only defined by the student himself or herself as specific to the subject or problem being addressed. For this reason, the scale of any study made at the studios gains meaning with the problem definition made, the frame of reference defined, and the part and whole relationship captured.



POST-CONFLICT SPACES



2021 Spring . City302
Kübra Alver



concept
context
content

In TEDUCITY studio works, the aim is to make students well aware of the differences between concept - context - content specifically when they are trying to explain and understand the problem at hand and eventually giving a shape to the city. It is repeatedly emphasized in the studios that concept (kavram), context (bağlam) and content (içerik) are all interrelated but different in meaning.

Content is the material or matter contained within the issue, problem or any kind of work at hand whereas context is simply the positioning of the content in a storyline. While content is about written, textual, diagrammatic, or visual materials, context is more about the discourses, occurrences, backgrounds or settings that specify the meaning, or circumstances that helps one to understand the content (material, text). Concept (or notion) comes about as the generic and sometimes abstract product of a reasoning process occurred by any kind of experience.

Each studio at TEDUCITY is designed on and around specific concepts and a context defined by the instructors at the very beginning of the year. Throughout the semester or year, therefore, students are encouraged to get to know the main concept(s) of the studio within the context defined, re-produce them, and even come up with new ones. These concepts can either be related to

the spatial, social, environmental and structural issues specific to the city studied, or to the issues that have been popularly discussed in the field of city planning but needed to be examined. Each student or group is responsible for creating content as a result of the concept discussion in the frame of the context defined.

As a result, concepts gain meaning in a context defined by the student himself or herself and result in the contents of the work in the end.

Urban Interface (2nd year studio) - Void Urbanism (3rd year studio) - Designing the Industrial City (1st year studio) - Visions and Macroforms for a Sustainable Urban Development (4th Year Studio), Water Urbanism (3rd year studio), Designing the Garden City (1st year studio), International Community in Ankara (1st year studio).



Any urban environment would immediately start taming the environment on which it shall settle. All buildings, roads and other uses and structures can only survive by adopting or transforming the terrain so that the "perpendicular to the earth's centre" human being may continue its existence and survive comfortably by producing planar surfaces on which to stand, walk, run, sit; and inclined surfaces on which to climb and rest.

The site the students dealt with covers the basin of Incesu Brook. In the Jansen plan (1932) this area was kept in its natural conditions. The problem is to develop this terrain such that it will be designed for new space composition enhancing human movements.

The site is aimed to be tamed to advance movement patterns of the visitors to recreate themselves by encouraging new spatial experiences full of excitement, as was the case for Alice in Wonderland. Students are expected to be aware of the chaotic and blind impulses of nature and their contribution with reference to ordered space configurations and interfaces.

2019 Spring - City102 Final Jury Brief

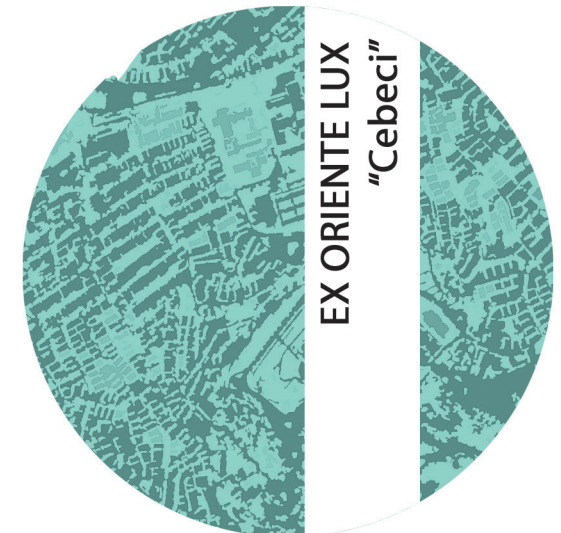
...Ex Oriente Lux !.."

"out of the east, light comes!" (Lat.) Referring to the City of Ankara, whose east development has been closed since the Jansen Plan proposal.

TED University City and Regional Planning Department have chosen Cebeci district to develop a spatial plans and programs in the second year planning studio. The department aims to realize a different école in City Planning education as "a City University studies its own City" in the process.

The "Academic Ex Oriente Lux" will start with the study of Cebeci District with its Stadium, Political Science and Law Faculties, Hospitals and extensive Military - Public areas, traditional housing pattern with the traces of different planning periods in Ankara Metropolitan area and will continue in the coming years.

2019 Spring - City202 Final Jury Brief



REFORMING THE
TERRAIN

Güvercinlik

SPATIAL STRUCTURE
CONCEPTUALIZATION

*Hamamönü
Bahçelievler*

RE-THINKING

Ankara

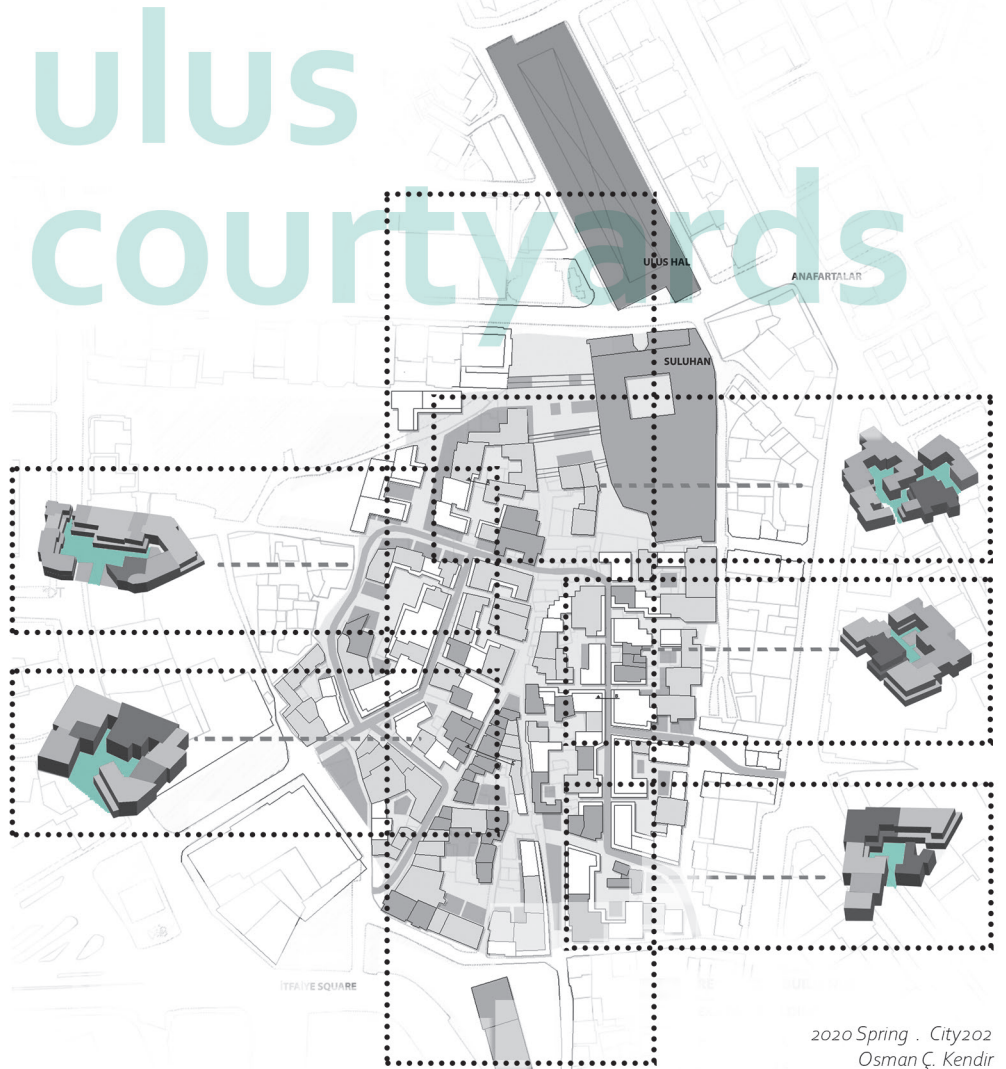


Source: authors' archive



**vision
scenario**

Planning is about the future; is to plan for the future or to construct the future. However, there should always be room for the unpredictables in the planner's future construction. The city, as a complex system, is open to any kind of abrupt change and risks such as economic crisis, environmental problems, epidemics, and disasters. To manage any kind of risk, what a planner can do is to find and produce possible ways, approaches, and alternatives. As it has been widely known, instead of long-term, difficult to predict and inextricably linked planning stages, flexible, reversible, and self-renewing urban decisions make city plans more adaptable to risks and urban challenges. With this awareness, at TEDUCITY planning studios, students are necessarily expected to develop "a vision" (a contextual prediction, an expectation) for the future in responding to any kind of urban challenge they confront. Under the vision they developed they are also expected to make predictions about the future of the cities or its parts, and on this, develop possible scenarios, depending on the theme, context and concepts of the Studio and how they define and formulate the problem that they deal with. Students who are, in a sense, investigating the future of urbanization, are thus encouraged to re-think the city as a complex and dynamic system (or being) that better responds to urban, social, economic, and environmental challenges.



2020 Spring . City202
Osman Ç. Kendir

WATER CITY ESKİŞEHİR

eskisehir: the new eco city



SUSTAINABLE TOURISM IN ESKİŞEHİR

2021 Fall . City4.01
Class of 2022

SCALE & VISION APPROACH

Regional Context



"How can we locate Eskisehir in regional context?"

"What are the attractors of cities to create flow of goods, knowledge and human capital?"

"What will be the role of Eskisehir in the future according to the specialization of functions?"

PROBLEMS & POTENTIALS

Problems as,

Low rate of competitive function among Marmara Region cities

Potentials as

Transition Area from East & West High-Accessibility Opportunities Strategic Actor for Marmara region

Site Analyses will be;

Economic Outlook & Sectoral Structure
Sectoral Production & Added Value
Sectoral Structure & Leading Sectors

Provincial Context



"How can we create balanced urban-rural distribution in districts of Eskisehir?"

"Can we create sub-focalities among province?"

PROBLEMS & POTENTIALS

Problems as,

Low rate of competitive function among

Potentials as

Transition Area from East & West High-Accessibility Opportunities Strategic Actor for Marmara region

Metropolitan Context



PROBLEMS & POTENTIALS

Problems as,
Isolation of OIZ & Industrial Areas
Separated Distribution of industrial areas

Potentials as
Industrial City awareness
Collaborative environment with universities
Cultural & Historical Assets -- UNESCO

2021 Fall . City4.01
Meltem Aykan
Somayya Nasratyar

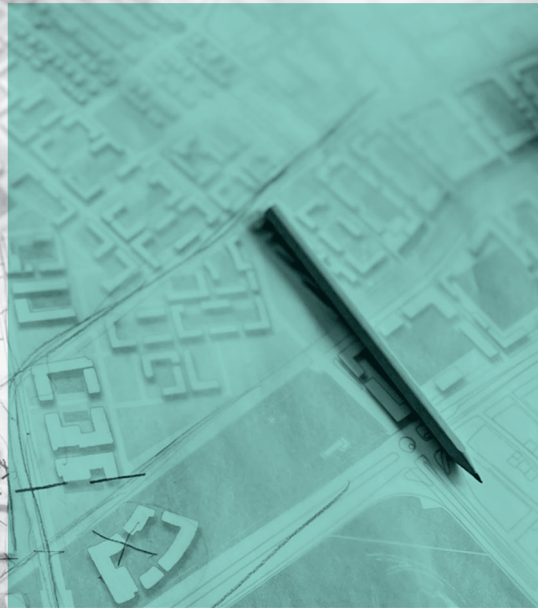


**studio
environment**



Source: authors' archive

TEDUCITY Planning Studios have always been dynamic communal environments for city planning students and instructors for learning by doing, practicing, researching, analyzing and eventually creating “something”. Studios use the cities as planning laboratories where the students are expected to understand the cities through the lens of planning elements that shape the city and develop spatial solutions to their problems or potentials at hand. In this collaborative environment, students are asked to develop a planning approach or a project in a professional and participative manner individually or as a part of a group. Specifically in group work oriented studies, studios are organized in a way to show students that planning is more than an individual effort. Group work in the studios is not seen as a concept against an individual work, but rather as a “co-production process” that gives more room and opportunity to all kinds of individualities and differences. This process, therefore, emerges not with the differences added to each other, but as “a single whole” produced by the differences together. The resulting products of a group work can thereby be seen as a composition of differences in the group rather than being a sum of them. For this reason, it is difficult to clearly distinguish individual work from group work in planning studios. Both forms of working welcome individualities, differences, different approaches, different specialization fields, discussions and, in the end, consensus. As a result, planning studios come about as a form of collaborative learning characterized mainly by creativity, imagination, inspiration, reflective thinking, and flexibility.



Source: authors' archive

TEDU CITY

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Ayça AKÇA
Ayça Ezgi KAYMAK
Ayşegül Aybüke ENEREN
Bahar Cansel İTEZ
Belitsu TURGUT
Berkay YILDIZ
Berkay Emre EMİR
Betülnur TÜRKİYILMAZ
Beyza Nur ATEŞ
Beyza Nur IŞLAK
Beyza Nur USLU
Bora DÜNDAR
Burhan AYDAR
Bürge IRMAK
Cansın KARAMAN
Cansu CANOLER
Cansu KAMIŞ
Ceyda DURAK
Çağrı ADAŞ
Deniz TOPAL
Dicle SARIALTUN
Ece KARTAL
Ece Nur BAHÇEKAPILI
Ecenur BİRCAN
Ege Berk CANGAL
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Öykü KAFALI
Rojin Ada AKGÜN
Rozerin EKMEN
Selen SEFEROĞULLARI
Senem Selin YILDIRIM
Serenay AKIN
Sezin Asena ÇELİK
Sıla ÖZCAN
Somayya NASRATYAR
Sude Serra ÖZEL
Süleyman Kutalmış ÖZDEMİR
Şahnur Birsu ÜNAL
Şevval AKSOY
Talha AKAY
Utku ÖZ
Vural Giray DALYANCI
Yağmur GÜDAY
Yaprak ÇOLAK
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