



**AESOP PRIZE
FOR EXCELLENCE IN TEACHING 10th Anniversary**
Local responses to global changes: new approaches to planning education

APPLICATION FORM 2012

CONTACT DETAILS

1. Name of school, department (note: institution must be a member of AESOP)

Department of City and Regional Planning, Middle East Technical University

2. Postal Address and website URL (if applicable)

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3. Contact Person/E-Mail/Telephone

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Inst. Funda Erkal

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4. Title of course or module nominated

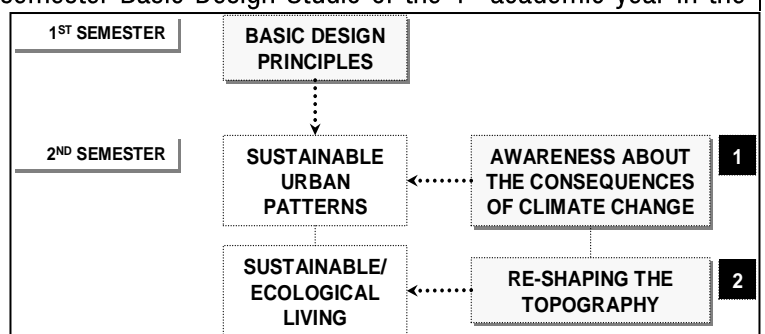
CRP 102 Planning Studio

COURSE DESCRIPTION

1. Course content (max.1000 words)

The course is designed as the continuation of the 1st semester Basic Design Studio of the 1st academic year in the Department of City and Regional Planning, Middle East Technical University. The 2nd semester studio aims at giving students the design tools in creating sustainable urban patterns including living unit, spatial unit of organization, neighborhood, and urban macroform. It also aims at illuminating awareness about the environment and how people can manage to live in harmony with the environment.

With respect to the design teaching, students are encouraged to apply the basic laws of Form, urban perceptual attributes, socio-spatial hierarchy (ranging from shared space to private space), and landscape order of space. By doing this, students are also stimulated to capture the essence of the main elements of self-sufficient living and seek spatial ways of production that use those elements to enhance a humanistic/ecological living and to sustain them for the next generations. We particularly intend to attract students' interest to the experienced consequences in the World in the face of climate change. The studio intends to improve students' capacity to analyze, synthesize and design urban space with respect to this focus. They develop a further understanding of the 'enclosure' principle and creating space for human activity upon their basic design knowledge that they accumulate through two-and-three dimensional basic design projects in the 1st semester of the





1st academic year in planning. To do that, they use the topography to 're-shape' and to 'create a place' being aware that their act constitutes a human intervention on nature and to design every project upon, with and/or through it. The topography, as we also call, the 'natural order' is given as the main determining as well as the main restricting element in students' design projects.

The content of the studio includes scenario writing and designing a 'survival garden', a 'living unit', an 'eco-cluster' and a 'neighborhood' (See Appendix A).

First, students gain skills for **scenario writing** about an environmentally harmonious and sustainable socio-spatial system. They are encouraged to explore relevant concept(s) (e.g., 'recycling', 'harmony with nature', 'equality', 'balance', 'zero footprint', 'the water', 'the sun', 'the earth', etc.) and to systematically draw a socio-spatial framework in reference to the defined concept. They are expected to present their 'thoughts' in a graphical frame of reference and to apply the basic design principles in producing their visual presentation.

Second, students produce a '**garden**' design at 1/200 scale accommodating human activities in reference to the defined scenarios. Students choose an appropriate site (approximately 100 m. x 100 m.) with respect to their scenario from the Ancient City that we choose to study in a particular semester. The produced design is expected to adopt the scenario theme and basic design principles. They produce both a conceptual plan and a model to present their work.

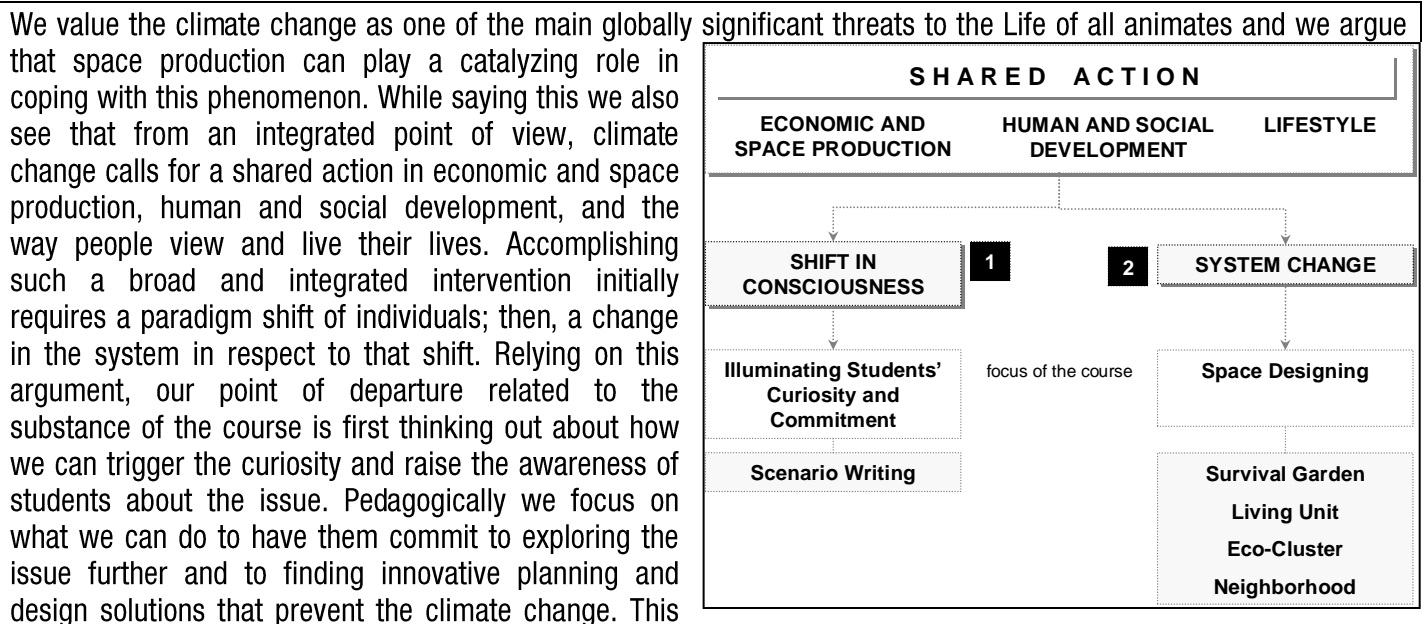
Third, students are asked to design one or two types of **living units** that accommodate the envisioned lifestyle of the defined scenario. They work on a scale of 1/100. In line with the scenario, students decide on the number of people who live in living units. They particularly focus on the entrances and the exits from the units to the surrounding and explore the most appropriate connection between two or three units in terms of the shared space to be created and the use of the side/front/back façades of the units. They are challenged to locate the units over the garden projects created in the previous phase. This allows breaking the living unit into different levels and integrating it into the topography.

Fourth, students produce a variety of compositions of living units, or so called '**eco-clusters**', with respect to the topographic possibilities and the scenario. They focus on creating different degrees of shared space within and between clusters, providing pedestrian access and orientation, and using landscape elements. Students are encouraged to use the garden projects as the basis of the layout design and to modify/revise it according to the cluster design. Moving back and forth in between different scales allow students to re-focus on the meaning of each scale and the in-depth space design appropriate for each scale. They use both modeling and sketching techniques to present their design.

Finally, students are expected to plan a '**neighborhood**'. In this project, they are challenged into exploring the composition of a macroform in line with their scenario. Students are asked to design a larger area composed of a variety of uses, respective buildings/units and their connection to each other by using the macroform elements such as spine, heart, growth patterns, edge, path, landmark, node, etc. Furthermore, they focus on creating a hierarchy of shared space and providing pedestrian access, orientation, and landscape elements. Students produce both a model at 1/500 scale and a conceptual plan of the project.

The scale changes from year to year (for example, 1/500 scale in the garden and cluster projects, 1/200 scale in the living unit project, and 1/1000 scale in the neighborhood project) depending on the learning needs of the students and their level of capturing the essence of the scale.

2. How does the course face the challenge of global changes? (max. 700 words)



By saying this we set the focus of the course on People and the Nature. Our accumulation of a professional, academic and volunteer experience of more than a decade in changing communities towards a more democratic, empowered and environment-sensitive state shows that creating the attachment of participants to the process, the outcomes, and, in turn, the shared action is one of the major challenges. Relying on our experience, we see that the more fundamental conditioning of individuals to act 'collectively and democratically' and 'respectfully to the Nature' and to sustain it for many years can be found in the more profound roots of human consciousness and, relatively, in the capacity of individuals to manifest the principles of humanity such as equity, love and tolerance towards all animates. Setting the shared target to orient individuals of different interests and/or benefits assuming that this will enhance them to commit to take actions towards the realization of that target often dissolves after a certain period of time, while of course leaving the community with something eventually empowering them through time. On the other hand, creating a 'shared field', to which individuals contribute to their capacity and become a part of the whole emergence and the whole becomes a composition of those contributions, helps sustain the equalitarian participation of individuals to the process and the operation of the whole harmoniously. The shared field is not created by external forces, yet it emerges from within the inside, more specifically, the psycho-sociological ground. It requires a shared mentality of a wiser consciousness that is fed by the activation of humanity principles. The shared field cannot be produced when the participants conceive becoming a part of the shared effort as an opportunity of self-confirmation and superiority, but it can emerge when participants apply flexibility to changing uncertainties and, thereby, adapt to them.

Taking this synthesis as a point of departure, we intend to create a deriving trend in class that naturally operates upon the very fundamental principle of 'connectedness' to the substance of the course without pulling or pushing anyone or anything in any way towards anywhere. We believe that without the change in mentality, action cannot be taken, and thus, social change cannot take place. Thus, our initiating challenge is to find ways to mentally associate students to the subject matter and the ways in which the sense of responsibility for exploring a variety of space design that is most appropriate for students' self-described concepts naturally emerges.

3. Context and institutional setting (country, educational system, institution) (max. 400 words)



Turkey is a rapidly changing country. This is obviously derived from the interaction between global changes as a triggering force and the country's enabling capacity to adopt quickly. One main reason of Turkey's concordance to change perhaps comes from its cultural contextual characteristics. The change in the Constitution, in the educational system, in public structuring, in the delegation of authority from the central to the local, in laws and regulations uniquely taking place over a period of less than a decade add an extra challenge upon the society. Alongside the socio-political changes, since the beginning of the 1990's, Turkey has been oriented towards sustainable development, conservation and environmental protection through participation and collaboration by many agreements and international reports. Some include the report of the World Commission on Environment and Development, *Our Common Future*, linking cities to sustainability the first time (WCED, 1987); several United Nations (UN) agencies including environmental sustainability in their urban policies (UNDP, 1991; World Bank, 1991); The European Union producing a policy document, "green paper", on the urban environment; The Organization for Economic Cooperation and Development (OECD) publishing *Environmental Policies for Cities in the 1990's* (OECD, 1990); and later, the Local Agenda (LA) 21 declaration, produced at the 1992 UN Conference on Environment and Development (Habitat II) in Rio de Janeiro leading the rise of the application of the notion of sustainability through civil participation in urban policy making.

All fields of our national system certainly have gotten its share from these notions affecting the global discourse. Planning policies have quickly embraced the notion of sustainability through participation; however, only a few authorities have tailored it in practice. In concert with the international NGOs' efforts, there are also visible attempts by the central authority mainly in policy making and rhetoric interests by some local authorities in environmental issues. Our university, Middle East Technical University (METU), has integrated the issues such as sustainability, climate change and renewable energy into its strategic plan and has formed structural mechanisms that allow the conduct of relevant scientific inquiries.

As for the notion of collaboration, the undergraduate educational programme in the Department of City and Regional Planning at METU stands in a more advantageous position. The collaborative skills of students mainly develop in design and planning studios (12 hours/a week; 8 credits/METU; 10 credits/ECTS) allowing the interactive engagement of students with each other as well as with instructors over students' applied planning/design projects. The interaction commonly takes place in one-on-one critiques and/or at the project juries. However, it relies on the course conduct to expand this to enhance 'dialogue' and 'participation'.

In line with the growing sensitivity towards climate change and 'dialogue-based' collaboration both at the national and institutional levels, this course intends to transmit the policies into educational practice. It focuses on developing the activation of individual creativity and reflexive thinking, and introducing them a notion that may eventually define their academic and professional position in concert with global trends. This also helps overcome the children and youth's problem of lacking critically reflexive thinking, and thereby, creating innovative ideas. We observe that this problem is mainly caused by the focus of primary and central-school education on preparing students to the countrywide 'multiple-choice test-based' exam to get into schools primary, high, and college). And this established system has been strengthened by the continuous changes adopted in the educational system.

4. Learners (type, members on course, stage in education) (max. 400 words)

49 learners are registered for the studio of Spring 2012. The learners are composed of mostly Turkish students and two internationals. The Turkish ones come from different parts of Turkey, including Northern, Southern, Eastern and Western regions. One international is from Iran; the other is from Karabagh. There are seven male students; the rest is female. The average age is 20. They are 1st year students, most of which spend one and/or two years in the English Preparatory School before they start their undergraduate programme.

In addition to the demographic characteristics of the class, we give students as well as the staff the opportunity to get to know each other in the first meeting of the course in an Introduction Ceremony at the beginning of the year. Each student becomes a pair with the student sitting next to him/her; and introduces him/herself to the other in the way he/she would be like to be presented to the class. The other does the same. Both formulate questions to pose to the staff about anything they would like to know about the staff. Finally, the staff answers the questions. In this

ceremony, students get to express themselves the first time in class, which, in turn, becomes their first experience with the pedagogical approach of the course. As to us, what we hear about each student gives an initial impression and an opportunity for us to observe how the course pedagogy and the substance can arise and/or enhance students' other characteristics, talents, and skills. This helps construct our ideas for the kinds of interactive and participatory methods which we may need to use throughout the semester and the ways to which we can combine students' capacity and talents as an asset with the substance of the course.

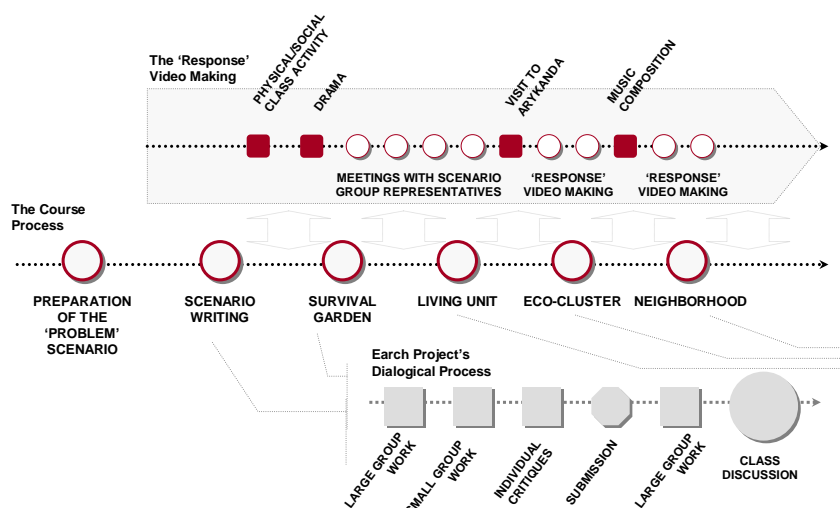
This introductory meeting and our observations throughout the year show that students who initially appeared as introverted, quiet, timid, uninterested, and naïve have shown their active, interested, decisive, thoughtful sides through the course conduct. The class, in general, is composed of genuine, hardworking, creative, perfectionist, responsible, social individuals who have interests in other parts of life such as sports, music, and dance. However, as in all class compositions, there are also individuals who experience the understanding process of the self reality with a relatively passive and unconfident point of view. We think that the whole class will mature and find the balance through experiencing group dynamics throughout their four year education in planning.

5. Learning objectives: what are the students expected to master? (max. 500 words)

Upon the completion of the studio, students are expected to define, identify and describe guiding design principles for space at different scales. The challenge of the course is to produce design alternatives that integrate the sustainability, climate change and environmental-friendly/enhancing attributes, and visual, social and landscape values. Students are consistently asked to translate those attributes and values into spatial design layouts by using conceptual drawing and modeling techniques. They are also expected to develop a conceptual scenario and systematically present it both in writing and by using a graphic language. Finally, and equally significantly, students are expected to leave this semester with one single mind-shifting concept that values People and the Nature, and the possibility of a variety of design outcomes in line with that concept.

The pedagogical approach intends to provide students with the opportunities for self-realization and creativity. It is essential for the course to activate students' maximum capacity and to give them an eye that links their experiences and emergences to planning and design. To do that, we use numerous interactive, reflexive and participatory methods and techniques throughout the semester. Students, as future planners, gain an exposure to the application of these methods, which they can also use in real-life planning processes when they become professionals and/or academics.

6. Pedagogical goals and approach used to achieve the learning objectives (max. 700 words)





The studio stands on the premise of improving students' skills in the processes of working collaboratively towards innovating outcomes, working both as a participant and as a facilitator. Each student has his/her experiences and standpoint to offer which will differ from what others have to offer. This course does not stand on the premise of conventional ideology of university life. Being a young undergraduate and expressing your reactions from that position is as valuable for clarifying the issues in the studio as being a highly experienced expert. The contributions of students can often be different from the ones of experts, and yet, they are both highly valued. Similarly, the staff members, including faculty full-time academics, part-time professionals and teaching assistants equally involve in decision-making processes and the conduct of the course. Each one's contribution is highly respected and taken into consideration in all matters during the conduct of the course.

The traditional teaching techniques of the design and planning studios mainly include one-on-one critiques, project juries, and occasional presentations. In this studio course, we intend to develop a stronger dialogical base by integrating other participatory and dialogical methods and techniques. Moreover, the substance of the 2nd semester studio of the 1st year in the department traditionally follows the Bauhaus approach, the main focus being on the application of the Gestalt Laws to space making from the piece to the whole. We expand this view and orient students' focus to an environmental theme to produce a variety of design alternatives; and we allow them to go back and forth between different scales. It is essential for us to get both students and the staff involved in intense discussions and reflections with colleagues and academics from related fields including architecture, landscape architecture, urban design, and archeology throughout the semester. We believe that working with other students and faculty as a team through reflexive dialogue-based learning processes teach everyone significantly and allow him/her to intellectually strengthen.

The studio normally moves between mini-lectures, small group and individual work, collaborative plenary sessions, presentations and other participatory methods/techniques. As follows in the above figure, this year, we started with writing the script of a scenario to hand out to students as a 'problem statement' of the semester and making its video (See <http://vimeo.com/42429238>) (See Appendix B). At the beginning of this phase of the semester, we declared our expectancy to produce the 'response' video (students' projects throughout the semester) with the involvement of the students in scenario writing (See <https://vimeo.com/42447723>) (See Appendix C), visual documentation, role playing, vocalization, music composition, and script/poem writing. It was essential for us to create opportunities for the students to integrate their skills and talents into the collectively produced outcomes. Moreover, we arranged weekly meetings with scenario group representatives to discuss over students' problems, to find solutions, and to plan the tasks of the 'response' video.

Upon the presentation of the 'problem' scenario video, we started with the scenario project in groups of 4 students. However, we observed that the high creativity capacity of each student has generally played to the group's disadvantage. Each student having a particular line of design is suppressed in group dynamics. This negatively affected students' motivation for the projects. To enhance the sense of collectivity and to motivate them, we applied physical and social group activities. Students played drama to animate scenarios about how Arykanda has survived in the face of climate changes. This also helped them to expand their conception of human activities that could take place in their design projects. The scenario writing/presentation is followed by four design projects. In the middle of the semester, we visited Arykanda, Phaselis and Kemer. We conducted a site expedition with the students to do a spatial synthesis of the macroform elements of a city. Seeing the real site and its topographic and natural constraints led students to construct a more sensitive approach to the site and to revise their design respectively.

Upon the introduction of each project, we usually split up into 5 groups of 10 students and at least one instructor to discuss more in-depth about the requirements. Then, we make groups of 2 students so that they can develop the



conceptual synthesis/design or a draft model of the project (depending on the phase of progress) through reflexive group discussions. In the following meeting, this is followed by individual critiques for the project of each student. At the submission of the projects, 5 groups of 10 students choose the projects strongly providing opportunities for learning the best lessons; then, the whole class engages in a reflexive discussion over the selected projects.

Small group work relies on students' forming a self-managing group, expressing their own expertise and interests in the process of modifying the itinerary of the course and experiencing participatory group processes. Plenary sessions allow students to hear about all comments and to critically reflect together. They also stimulate students to formulate the evaluation criteria on their own and to define the strengths and weaknesses of the projects in their own thinking. This helps them to develop the skills 'to see' the values of the projects themselves but not to understand 'what is good' or 'what is bad' by heart. Presentations help clarify a specific theme/issue and examples given in presentations widen students' knowledge.

HIGH QUALITY AND INNOVATIVE APPROACH

1. How the course/module is of high quality (max. 700 words)

The course introduces five main high quality aspects compared to traditional primary, central and university education approaches. These include enhancement of reflexive thinking, transmission of sensitive global issues into learning practice, integration of the learning process with practical experience, and the application of participatory methods and techniques. These aspects are also repeatedly mentioned in students' responses to the course evaluation questionnaire.

First, students who come from a 'multiple-choice test solving' system are oriented to adapt to an educational system stimulating reflexive thinking and encouraging exploration. Students define this as a distinction between 'instructor-centered' education in primary and central schools and 'student-centered' education in the course.

Second, the course challenges students to learn the 'visual language', and thereby, develops skills to become more conscious individuals with their environment and their interaction with it, and 'to see more' when they look at their surrounding.

Third, the studio translates the globally accepted conceptual issues into a practical learning process. This is done in two ways. On the one hand, the pedagogical applications intend to raise awareness about environmental issues and their consequences around the Globe. On the other hand, the students are directed to the respective design solutions that accommodate an environmental-friendly and harmonious living.

Fourth, the substance of the course is formulated on the basis of spatial problems on which students also focus in the following years. However, in this studio, different than the other years, students get to work through those issues in a case study which contains a different theme. We choose an ancient city which has a unique location while containing the traces of the basic macroform elements such as spine, heart, growing patterns, and the like. The on-site experience give students the opportunity 'to sense' the place and 'to see' the organization of a macroform in clarity. This year, we took Arykanda as a case study. This ancient city is located on the South-West hillside of the Bey Mountain on the Antalya, Finike-Elmalı Road. It is on the East of Yaşgöz Stream. Its name, inspired by its location on the top of a hill facing the Sun 360 degrees, is "the place by the high rock cliff."

Fifth, the studio is conducted by the use of a variety of participatory methods and techniques such as small/large group discussions, group work, self-evaluation, drama, video making, music composition, and place expedition. We see that this is essential both in democratizing the learning process by allowing students to take the responsibility of their own 'destiny' and in gaining students with moderator skills to be used in their future professional life. Students also argue that the experience-based conduct of the studio significantly enhances their learning experience about the form. Moreover, especially individual critiques, group/class discussions and class activities increase their level of understanding of the subject matter.

2. How the course/module is innovative in developing new approaches to planning education (max. 800 words)



Pedagogically, it is essential for us to fire students' curiosity and to attract their attention to the issue. This is required to enhance students' commitment to a process of exploration and learning about environmental issues, their consequences, and the socio-spatial solutions. Relying on past experiences, we know that if we do not ensure students' interest in the subject matter, they can be neither mentally stimulated nor emotionally excited about the content of the project, and thus, they can not be innovative either.

To do that, this semester, we have followed two ways. **First**, to make students a part of the whole process, we have identified them as the Arykandians, the People of the place of study and of the scenario to whom they are presented in the beginning of the semester. **Secondly**, we have applied a variety of dialogical and interactive learning methods and techniques at various stages of the planning and design process. The methods and techniques are mainly decided on the basis of the needs of the pedagogical process and the substance of the course. Furthermore, as a strategy, we have not announced the projects' grades to encourage each student to follow his/her own creativity path instead of preventing them to imitate the projects with high grades and falling into the misconception of 'there is only one expected design solution'.

Substantially, we have presented the problem of the Globe within the framework of an extreme scenario on the negative end of the spectrum: the Globe turning into a garden of industrial junkyard causing along all kinds of environmental and social problems and becoming an unlivable place for all animates. And positioning the Ancient City that we aimed at studying this semester, Arykanda, and the citizens of Arykanda, within the framework of the other extreme scenario on the positive end: The Arykanda being one of the few places on Earth which have survived self-sufficiently without being a burden on the Environment; and the People of Arykanda (presented as the students) using their space as 'survival gardens' to enhance coexistence and friendship between human beings and other animates.

When an issue is not embedded in the social discourse, it is often not effective to externally impose a concept over individuals. It is essential to establish a connection with the person at a fundamental level to raise awareness about the issue and stimulation for action. To do that, we apply a pedagogic strategy of not directly providing students with the opportunity to listen about the issue but a strategy of motivating them to 'learn by doing' through investigation and research. As part of that, students explore environmental issues in reference to the scenario in which each student is presented as a central character. We intend to attract their interest by giving them a central role in the scenario and require them to formulate and systematize the subject matter with the help of their investigations. We never mention, for instance, the concept of 'climate change' or 'sustainability' but indirectly introduce relevant concepts and orient them to explore those issues themselves. This, in turn, helps students learn by experience and internalize because they find out the concepts through their own research. Furthermore, we consistently direct students to relate all applied design projects to environmental issues, as defined by students, and ask them to produce respective design that accommodates relevant human activities and lifestyle. This enhances students' commitment to the issues and gives them the responsibility of exploring the spatial design that is most appropriate for their self-described concepts.

Furthermore, for the students to capture the essence of each spatial scale, we make students to go back and forth between scales. To do that we direct students to create garden design by modifying the topography, creating enclosure with cut-and-fills, and by applying the basic design principles in concert with the scenarios. This is followed by the production of living unit designs at a smaller scale; and later by positioning them in a spatially meaningful way over the garden design. This back and forth shift between different scales allows students to recapture the possibilities of the scales, to enhance their conception of socially meaningful space size, and to revise the previous projects in each following project.

Other novel aspects according to the students relate to the pedagogy of the course including the use of drama, weekly critiques, class discussions, group work, the detailed assessment of the projects, task requirements in a short period of time, orientation towards 'thinking', experiential learning and not restricting learners within standards.

3. In what way does the course specifically prepare students to face global changes and challenges (max. 800 words)



The course specifically aims at challenging students about thinking through environmental issues, more specifically climate change and sustainability, exploring those issues themselves through practice, and finding spatial design solutions. The approach of the course, on the one hand, mentally prepares students to environmental issues, on the other hand, gives them design skills to produce environmental-friendly places. Since the 1st year studio mainly focuses on teaching basic design and applying it on simple spatial organizations, space design gains more focus compared to other dimensions of environmental issues such as social, economic, political, and institutional. In this semester, we observed that presenting a worst scenario about climate changes in the form of a movie and making the students, or as called the Arykandians with respect to the scenario, the Heroes of our Planet has played a significant role in connecting them to the focus of the course. To engage students into a scenario writing task extracted out of the 'problem' scenario that they were initially given has allowed them to mentally expand their knowledge about the issue and to embrace the relevant concepts about climate changes and solutions to them. In the following steps, students became responsible for creating innovative planning and design solutions for space (survival gardens at 1/200 scale, living units at 1/100 scale, eco-clusters at 1/200, and a survival neighborhood at 1/500 scale) that accommodate an environmental-friendly human system (economic, social, political, institutional) in line with their sub-scenarios. Their attachment to their scenarios is maintained by both instructors' rhetoric emphasis on it in every phase of the semester and sequential tasks such as role playing and documentation about the scenarios that they are inspired to do.

4. If any difficulties were met, how they were (or can) be overcome (max. 400 words)

The difficulties which we met throughout the semester can be grouped under three issues:

1. When we applied the group project work the first time, we observed that group dynamics negatively affected individual creativity. Some reasons include the difficulty in measuring the group creativity compared to the ease in measuring the individual creativity, the inadequacy in directing the groups due to the novelty of the experience, and the covering group initiative/dynamics over individual preferences. To overcome this, we attempted to provide students with complete instructions about the task, to establish a balance between individual and group projects throughout the semester, to consider individual projects (of the students who prefer splitting up their groups) as a group project, and the like collective applications.
2. Since the 2nd semester studio course takes place during the spring months, the course encounters the problem of a general fall of concentration due to the warm weather triggering the preference for outdoor stay. This creates difficulties in terms of the course tempo and the success of production. To overcome this, this semester, we applied performance opportunities for 'learning while liking' such as drama play and social class activities.
3. The distribution of the course days and hours creates some breakdowns in the critique system as well as in the project preparation. The studio course takes place on all day Wednesdays and Fridays. One day between two course days usually does not constitute an adequate time for students to get prepared for critiques. Additionally, four days from Friday to next Wednesday usually feel too long without any critiques from the instructors. To maintain the continuity within the critique-student-staff-submission process, we plan the critique days and the submission date to take place in different weeks. We also give daily assignments in the studio to be collected at the end of the day.

5. How can the innovative elements of the course be reproduced and applied at other institutions (max. 650 words)

The innovative elements of the course can be reproduced and applied by pedagogically changing the 'mentality' of education. This can be achieved by a number of changes in conventional planning education:

- Positioning 'human development' in the center of the learning process;
- Targeting simultaneously the development of individual capacity and talents while applying the programme;
- Establishing empathy to students' needs;
- Developing a planning/design studio programme which involves all actors including learners and educators in the learning process;
- Developing a planning/design programme which is open to change;
- Showing flexibility in the beliefs and customs about what is 'right' or 'wrong';



- Applying methods and techniques to know about the self, human beings, the society as a condition to learn about physical design;
- Positioning the learners as the central characters within the scenario to enhance the internalization and appropriation of the subject matter;
- Focusing on constructive and collective evaluation instead of giving and getting grades;
- Adapting a critical reflexive approach by students on projects as part of the learning process.

If there has been a formal assessment of the module/course by the university, please include the details here.

SELF-ASSESSMENT

Use a maximum of two sides for this section of the form.

1. "Teachers" Self-Assessment (PDF attached, max. 2 sheets)

See Appendix D

2. "Students" Feedback (PDF attached, max. 2 sheets)

See Appendix E

All applications must be submitted electronically to:

francesco.lopiccolo@unipa.it

before 20th of May 2012



Appendix A

City & Regional Planning Middle East Technical University

Instructors: Anlı Ataöv, Argun Evyapan, Burcu Erciyas, Tuğrul Kanık, Funda Erkal, Serhat Celep, Ender Peker, Duygu Cihanger, Selin Çavdar

C&RP 102: Basic Design Studio

Meets: 10:40 – 16:30, Wednesday; 9:40 – 15:30 Friday

INTRODUCTION

This studio aims to give students the design tools in creating sustainable urban patterns including living unit, spatial unit of organization, neighborhood, and urban macroform. The studio will continue to apply the basic laws of Form, urban perceptual attributes, public space hierarchy, and landscape order of space. Students will capture the essence of the main elements of self-sufficient living and will seek spatial ways of production that use them to enhance a humanistic and ecological living as well as to sustain them for the next generations. Students will gain design/planning skills to produce sustainable spatial manifestations ranging from a living unit (1/100 scale) to urban scale (1/500 scale). The studio also intends to give students an understanding of how to analyze, synthesize, and design urban space.

Upon completion of the studio, students should be able to define, identify and describe guiding design principles for living unit, spatial unit of organization, neighborhood and urban macroform designs that integrate the sustainability and environmental-friendly/enhancing attributes and visual, social, and landscape values in space, and to translate these into spatial design by using conceptual drawing and modeling techniques.

COURSE STRUCTURE

This studio stands on the premise of improving students' skills in the processes of working collaboratively towards innovating outcomes, working both as a participant and as a facilitator. Each student has his/her experiences and standpoint to offer which will differ from what others have to offer.

This course does not stand on the premise of conventional ideology of university life. Being a young undergraduate and expressing your reactions from that position is as valuable for clarifying the issues in the studio as being a highly experienced expert. The contributions of students can often be different from the ones of experts, and yet, they are both highly valued.

The class will normally move between mini-lectures, small group and individual work, and collaborative plenary sessions. Small group work will rely on students' forming a self-managing group, expressing their own expertise and interests in the process of modifying the itinerary of the course and experiencing participatory group processes.

DRAWING MATERIALS AND TOOLS

Logbook (what has been given? What I have learned? It will include your reflections, sketches, drawings, notes),

Rulers. 'gerçiz' ruler (paralel çizir), Inwar (çelik çetvel), 45° ruler, 30° x 60° ruler (min. 30cm.), compass (pergel)

Drawing pencils. Portmin, mins (uçlar) -2H, 3H, HB, 2B, min sharpener.

Drawing papers. Sketch paper, white drawing carton (weight: 80 gr.; size: 70 x 100cm.), model carton (sketch paper. length: 3mm.; size: 70 x 100cm)

Other materials. white eraser, desk brush, scissors, eggsacto (maket bıçağı), rubber cloth (beyaz kaygan muşamba), connector (büyük iri başlı raptiye), hammer, lock, cleaning cloth

REQUIREMENTS AND PERFORMANCE EVALUATION

All students will be evaluated with reference to:



- Studio projects, both design and technical.
- Active participation in class (active class participation including participation in the course discussions; collaboration in the process of class management; collective generation of the group work assignments in class; participation in critical reflections with the staff)

COURSE OUTLINE

- Week 1. **INTRODUCTION.** Evaluation of the 1st semester; Introduction to the 2nd semester. (*February 17, 2012*)
- Week 1-3. **SCALE.** Reproduce one section (20cm x 20cm) of the 1st semester Final Project at 1/50, 1/100, and 1/200 scales. We urge you to choose the most problematic section as you have experienced in terms of producing space (proportion, details, size, human use, accessibility, etc.) appropriate to the scale. Double-check the appropriateness of space to the scale with a human being model appropriately produced to the working scale. Modify your design according to the new justifications to the scales if needed. (**February 29, 2012**)
- Week 3-4. **SCENARIO DESIGN.** Produce a conceptual schema that presents the survival story of the Arykanda People. Groups of 4 students will respond the main question: "How the Arykanda People cooperated with the Nature in order to survive?" In accordance with this question, students are expected to focus on the issues describing the spatial-socio-economic and political structure of the Arykanda community that help them survive in a deteriorating world. Students will base their scenario on the movie, entitled "*In the Footsteps of the People of Arykanda, The City of the Sun.*" Groups will decide on the size of the presentation framework (e.g., 50cm x 70cm; 100cm x 70cm, etc.) (**March 2 – 9, 2012**)
- Week 4-5. **SURVIVAL PRINCIPLES/ELEMENTS.** The same groups of 4 students will produce a conceptual schema that presents the selected/main/significant principles and elements that help the Arykanda People to survive and the corresponding/appropriate elements of the nature that help them apply their survival principles. Students can refer to the movie as well as to their own scenario to extract these elements and principles. Once they decide on the theme, students are expected to do further elaboration on how the Arykanda People use the selected element and the working principles of their survival mechanism. (**March 9 – 16, 2012**)
- Week 5-6. **SURVIVAL GARDENS.** The groups of 2 students will produce a survival garden that accommodates, uses, enhances, and sustain the basic survival principle defined in the previous project. The groups should also adopt the basic design principles and allow basic human activities (1/200). (**March 16, 2012**)
- **Group work and individual critiques.** Research on the translation of the principles of four elements into space. **Technical drawing.** Geomorphologic drawing exercises; landscape design; conceptual drawing. **Submission.** Models; conceptual drawings (**March 29, 2012**)
- Week 6-7 **LIVING UNIT.** Design a living unit which accommodates the basic human-commune activities of a number of families (to be defined with respect to the scenario) by applying the main principles of the Arykanda Scenario and the basic design principles (1/200). (**March 30, 2012**)
- **Individual critiques.** The translation of the scenario and basic design principles into a living unit design. **Technical drawing.** Elevation/cross sections. **Submission.** Living unit model (**April 10, 2012**)
- Week 7-10 **ECO-CLUSTER.** Students will design two-three eco-clusters composed of sustainable living units in which a community of 90 to 150 people living together, sharing common interests and resources, taking shared decisions through a democratic community structure, and pursuing an ecological lifestyle (1/200). Include shared/open space and landscape elements, sustainable design attributes and human-social activities. (**April 11, 2012**)
- **Group work and individual critiques.** The definition of open space that suits the ecological/sustainable attributes by using the living units; the production of an eco-cluster of small group of inhabitants that pursue an ecological living. **Technical drawing.** Cut/fill road design; parking. **Submission.** An eco-cluster model and conceptual drawing (**May 1, 2012**)
- Week 9 **FIELD TRIP.** Arykanda (**April 24 – 27, 2012**)



- Week 10-14. **ARYKANDA NEIGHBORHOOD DESIGN.** Formulate a scenario that respects the Arykanda's ecological lifestyle. Design the Arykanda neighborhood macroform for about 500 people with respect to the perceptual elements of an urban environment (path, node, district, edge, landmark, spine, heart, growth patterns, etc.) and, if needed, their harmonized ways with the defined scenario by using the visual, geomorphologic, social, and landscape orders (1/500).
- **Group work and individual critiques.** Site plan (1/1000); conceptual analysis/site plan of the Arykanda macroform (1/1000); landscape design
 - **Submissions.** 1) Conceptual analysis (1/1000) (**May 4, 2012**); 2) Site plan of your Arykanda scenario (1/1000) (**May 11, 2012**); 3) Site plan and the model of the final design (1/500) (**May 27, 2012**)

LIST OF REFERENCES

- Alexander, C. (1971). *A Pattern Language: Towns, Buildings, Construction*, London: The Architectural Press.
- Collen, G. (1961). *Townscape*, London: The Architectural Press.
- Lang, J. (1987). *Creating Architectural Theory: The Role of the Behavioral Sciences in Environmental Design*. New York: Van Nostrand Reinhold.
- Le Corbusier (1986). *Towards a New Architecture*, NY: Dover Publications.
- Lozano, E.E. (1990). *Community Design and the Culture of Cities*, Cambridge University Press.
- Lynch, K. (1992). *Good City Form*. London, England: The M.I.T. Press.
- Lynch, K. (1989). *Site Planning*. The U.S.: Maple-Vail.
- Lynch, K. (1960). *The Image of the City*. London, England: The M.I.T. Press.
- Hall, P. (1988). *Cities of Tomorrow*, UK: TJ International.
- Marcus, C.C. & Francis, C. (1998). *People Places*. New York, NY: John Wiley & Sons.
- Whyte, W.H. (1964). *Cluster Development*, NY: American Conservation Association.



ASSIGNMENT. Living Units and their Connection with Each Other as well as with their Surroundings

- The Living Units.
 - Design 2 living units that accommodate the envisioned lifestyle of your scenario by using your basic natural element(s) (e.g., the sun, the water, 4 elements, etc.);
 - Produce the models of the living units at 1/100 scale;
 - The living units can grow into horizontal and/or vertical dimensions;
 - Define the number of people who will live in living units with respect to your scenario;
 - Create the entrance to and the exit from the units to the surrounding by using the visually harmonious design language with the volumetric language of living units reaching an abstraction in your design (Use the Void but No Doors and Windows!).
- The Connection.
 - Create the best connection/relationship between 3 living units;
 - Explore the most appropriate connection in terms of the shared space to be created as a result of the connection between the 3 living units;
 - Explore the most appropriate connection in terms of the use of the side/front/back façades of the living units.

PROGRAMME. April 4th – April 13th

- April 4th. The assignment will be presented.
- April 6th.
 - Morning.
 - Group discussion. Discussion Groups including the students and one instructor for each group will be formed to discuss the problems that students encounter in developing the project.
 - Group work. Groups of 2 students will formulate the basic decisions about:
 1. How the basic natural element can define the shape, the size and the height of the living unit?
 2. How the scenario can define the shape, the size and the height of the living unit?
 3. How the basic natural element and the scenario can define the connection between 2 – 3 living units and the shared open space in the surrounding?
 - Lunch. Evaluation meeting. The Scenario Group Representatives will gather to discuss the feedbacks from the group members, to reflect on the process and to find solutions to overcome the problems, and to share the collected documents for the final video of the semester.
 - Afternoon. Each group will finalize 2 draft living unit models and explore possible ways of their connection/relationship between each other.
- April 11th.
 - Morning and Afternoon. Individual critics will be given.
 - Afternoon. Technical Drawing (can be decided depending on how much students have progressed in their projects)
- April 13th. Submission.



ASSIGNMENT. Compositions of 'living' units: Eco-clusters

Tasks. 1) Design the model of a group of 2-3 compositions of a number produced 'living' units (as defined with respect to your scenario) and its modified versions as needed on previously designed survival garden models, its shared/private/open space, pedestrian circulation, and landscaping at 1/200 scale.

2) Produce a conceptual scheme of your design.

Issues to keep in mind.

- Review the literature before you start your design to get acquainted with general **principles** and **standards**;
- Draft the patterns of your design to create a **living space** and make modifications on your living unit designs accordingly:
 - The **patterns of your compositions** with respect to the general layout (entrance, central, groupings, etc.);
 - **Pedestrian access** to living units and compositions of living units;
 - **Orientation** of living units and compositions of living units to obtain good thermal performance;
 - **Common – private spaces** for all age groups;
 - The use of **landscape elements** to fulfill various spatial functions as well as visual aesthetics.
- Use both modeling and sketching techniques in drafting your design.
- Use the survival gardens models at 1/200 scale, make modifications as needed.

Submission. May 1, 2012.

PROGRAMME. April 13th – May 1st

- April 13th. The assignment will be presented. At most 4 Scenario groups will deliver a paragraph of the scenario description due April 18th.
- April 18th.
 - Morning.
 - Group discussion. Discussion Groups including the students and one instructor for each group will be formed to discuss the problems that students encounter in developing the project.
 - Group work. Groups of 2 students will formulate the basic decisions about:
 4. How many units can come together to create shared/private space?
 5. How the scenario and the basic natural element of the scenario can define the connection between a number of units and the shared open space in the surrounding?
 6. How the scenario can define the 'getting togetherness' of units, the location and the pattern of unit compositions?
 - Lunch. Evaluation meeting. The Scenario Group Representatives will gather to discuss the feedbacks from the group members, to reflect on the process and to find solutions to overcome the problems, and to share the collected documents (written/visual) for the final video of the semester.
 - Afternoon. Each group will explore possible ways of the connection/relationship between a number of units with respect to the scenario and finalize its draft model.
- April 19th. Morning. The class video group work (in the Duygu Hoca's office).
- April 20th.
 - Morning. The students will be introduced to the basic macroform elements and how the patterns of urban macroforms differed throughout history. Moreover, a presentation on Arykanda will be given.
 - Afternoon. The critics will continue.
- April 24th – 28th. Arykanda
- May 1st. The submission.



SOME BASIC RULES FOR DESIGNING A COMPOSITION OF LIVING UNITS

References: Alexander, C. (1971). *A Pattern Language: Towns, Buildings, Construction*, London: The Architectural Press; Lynch, K. (1989). *Site Planning*. The U.S.: Maple-Vail)

Patterns of cluster modules. You can use a combination of patterns of clusters (1. street front pattern; 2. End-on street pattern; 3. court arrangement) or only the court arrangement. Use a mix of household types in every cluster so that one-person households, couples, families with children and group households are side by side.

- The *street front pattern* provides an easy access and orientation. The visual monotony of the corridor space can be eliminated by path alignment, building setback and landscaping.
- The *end-on street pattern* creates a noise-and-danger-free street, but inconvenient for some. Successive rows of units may face toward each other on common entrance pathways, or they may turn their backs on each other to enjoy favorable orientation.
- The *court arrangement* allows the units to face inward on a common open space. This is done to promote neighborly relations, to exclude outsiders, and to provide a pleasant space. Vehicular circulation may be allowed to enter the court through a narrow one-way loop, may pass through it, or may be excluded. Depending on the choice of vehicle circulation, the land behind or inside the buildings can be committed to public open space. The entrance can be narrowed to produce an independent, secure and well-identified place.

There are several simple rules for good cluster layout performance:

- A human building should consist of smaller parts manifesting its own internal social processes.
- A general rule of thumb is not to build on more than 50% of the land to create a neighborly spatial cluster.
- People must see the entrance to the building when they see the building.
- If a garden is too close to the street, people may not use it because it is not private enough. If it is too far from the street, it still may not be used because it is too isolated. It is suggested that the setbacks of a living unit is 3-4 m. from the main street. Half-hidden gardens on the side of the living unit can also be used.
- A neighborly spatial cluster should accommodate a total of approximately 8 to 12 living units.

Parking/vehicle circulation/pedestrian access. Most people prefer to park within arm's reach but this can be troublesome especially where densities are high. Furthermore, when the area is devoted to parking is too great, it destroys the environment. How much parking is provided relies on the type of occupancy, the size of units, and the traditions of transit usage. There are several simple rules for good parking performance:

- Parking:
 - Not more than 9% of the land should be devoted to parking.
 - Many suburban localities require 2 spaces per unit. Areas with normal densities require 1.5 spaces per unit. In central city housing, the parking ratio may drop as low as ½ space per unit. Since parking is expensive in land and construction, it may be worth to construct spaces according to a low estimate of need, reserving land and money to add more spaces later if required.
 - When cars are grouped into off-street parking lots, it is preferable to keep these lots no larger than 6 to 10 spaces. The site should be organized so that the parking area can be seen from most of the units.
 - Total area of parking lot per car is 23 to 40 sq m; parking stall area is 6 to 2.5 m; parking stall with for handicapped is 4 m; one-way aisle width in diagonal parking is 3.5 m
- Vehicle circulation:
 - Maximum carrying distance, vehicle to door varies upward from 15 m. Maximum distance from emergency vehicle to door is 75 m.
 - Maximum length of Loop Street is 500 m; maximum length of cul-de-sac is 150 m.
 - Width of individual driveway is 2.5 m; minor residential street including pavement is 8 m; one-way residential street including pavement is 5.5 m.
- Pedestrian access:
 - Sidewalk width is 2 m;
 - Planting strip for grass is 1 m; planting strip for trees is 2 m.

Orientation. Good solar orientation and attention to wind direction and microclimate can measurably decrease the energy requirements of a dwelling. There are several simple rules for good thermal performance:

- Principle daytime living spaces should face south.



- Outdoor decks or patios should not be on the north.
- Openings on north faces should be reduced, especially where winter winds are from that direction;
- Westerly openings should be protected from the late summer sun by vegetation or other form of screen;
- Cross-ventilation should be provided to all living and sleeping spaces.
- Disorientation creates mental stress!

Common/Private space. Without common land, no social system can survive! Clusters should provide space so as to connect people to each other. There should be space to comfortably hang out for hours at a time. On the other hand, there also need private spaces for inhabitants. This is especially necessary for children since they need to play with other children.

- Accessible green should be in 3 minute-reach on foot;
- Design livable public squares (10 x 25 m.)
- Design common space for all age groups.
- Distribute space for a varied set of play opportunities for different age groups in many locations.
 - Toddler's space should be designed for its appearance.
 - Older children seek out a hard-surfaced area for games and cycling, another area for exploring the nature, an isolated area for privacy, some casual water to get wet, trees to climb, and any other spatial opportunities for adventure and stimulation. Parking areas can be used for play courts. Retaining walls can be climbed and walked along, flowerbeds can be used for earthworks.
 - For teenagers, design areas for "hanging out." Site facilities close to the main road and an active recreation area can be useful.
- The private yard provides an important opportunity for private use in a family housing site. This is necessary for sitting, playing, cooking and eating, gardening, entertaining and playing. A minimum space of 12 by 12 m is required to serve these functions. If that quantity of ground is not available, the outdoor room of 6 by 6 m may be provided. When outdoor spaces shrink to 3.5 to 4.5 m they become hardly used.



ASSIGNMENT. The Neighborhood Project

- Tasks.** 1) Design a neighborhood model for approximately 500 inhabitants by using your compositions of living units in a selected site in Arykanda in reference to the outside uses, landmarks, districts and nodes. Include common / private spaces, pedestrian circulation, and landscaping at 1/500 scale.
- 2) Produce a conceptual scheme of your plan.

Issues to keep in mind.

- Review the literature before you start your design to get acquainted with general **principles** and **standards**;
- Draft the macroform scenario to create a **neighborhood** in concert with the scenario concepts/issues by using macroform elements, the compositions of living units that you have created in your previous task, and the modified forms of compositions when needed:
 - Apply the **scenario** principles/concepts;
 - Apply the **macroform elements** including spine, heart, growth patterns;
 - Use the **patterns of living unit compositions** with respect to the general layout (entrance, central, groupings, etc.);
 - Provide **pedestrian access** to clusters within the macroform as well as from the outside references;
 - Consider the **orientation** of living units and clusters to obtain good thermal performance;
 - Consider **common – private spaces** for all age and ability groups;
 - Use **landscape elements** to fulfill various spatial functions as well as visual aesthetics.
- Apply the Basic Design Principles.
- Use both modeling and sketching techniques in drafting your design.
- Produce a model at 1/500 scale and a conceptual scheme.

PROGRAMME. May 4th – May 24th

- May 4th. The assignment is presented. Site analysis and conceptual schema
- May 9th. Conceptual Plan (the order and the message). Individual critiques. Lunch. Meeting with scenario group representatives
- May 11th. Conceptual Plan Submission (the macroform design principles) (1/500). Conceptual Schema presenting the Rationale for choosing the Project Site (1/1000). The neighborhood scenario. Individual critiques continue.
- May 16th. **Pre-Jury**. Conceptual Plan. Lunch. Meeting with scenario group representatives.
- May 18th. Revision of the conceptual plan. Individual critiques.
- May 23rd – 25th. Revision of the conceptual plan and sketch modeling. Individual critiques.
- The submission is due May 24th.
- May 25th. **Jury**. Site selection (1/1000). Conceptual Plan (1/500). Model.



SOME BASIC RULES FOR DESIGNING A NEIGHBORHOOD

References: Alexander, C. (1971). *A Pattern Language: Towns, Buildings, Construction*, London: The Architectural Press; Lynch, K. (1989). *Site Planning*. The U.S.: Maple-Vail; Jacobs, A. & D. Appleyard (1987) *Toward an urban design manifesto*, *APA Journal*

Characteristics of a neighborhood.

- Translate the principles of your scenario
- Maintain the human scale!
- Create public life!
- Create meaningful places!
- Respect the existing identity, valued places, and natural assets!
- Provide access to opportunity, imagination and joy!
- Create an environment for all!
- “*The neighborhood inhabitants should be able to look after their own interests by organizing themselves to bring pressure on decision-making authorities.*”

Definition of a neighborhood.

- Anthropological evidence suggests that a human group cannot produce itself to reach shared decisions if its **population** is above 1500. Many studies set this figure as 500. Thus, define the composition of a neighborhood including at least 500 inhabitants.
- **Boundaries** of a neighborhood may contextually take different values. Alexander suggests not more than 300 m across. A study conducted in Philadelphia limits the neighborhood boundaries to similar values, 2 to 3 blocks (100 m / block). Another study in Milwaukee considers a neighborhood to be an area no larger than a block. One-half of inhabitants consider it to be no more than 7 blocks. These values suggest a range between 300 and 500 m.
- Keep major **roads** outside these neighborhoods. Residents view the streets with heavy traffic as less personal. Alexander argues “neighborhoods that are successfully defined have definite and relatively few paths and roads leading into them.” But you can also suggest roads allowing safe pedestrian access and restricted traffic (through wide sidewalks, bicycle roads, bumps, signage, pavement discouraging the speed, etc.).
- Strengthen the physical **boundaries** of a neighborhood. This will enhance the identifiable character of the neighborhood. Place gateways at points where the restricted access paths cross the boundary. Make the boundary zone wide enough to contain meeting places for the common functions shared by several neighborhoods.
- Create **nodes of activity** throughout the community! Community facilities for basic needs of inhabitants (e.g., groceries or a short shopping street, a community center, cafés, sport facilities, playgrounds, etc.). These facilities must be grouped densely with respect to their mutual support for one another around public squares, which can function as nodes and allow all pedestrian movement to pass through. Each node must draw together the main paths in the surrounding community. They should keep the activity concentrated. There should be hierarchy among the activity nodes. The major node should identify the heart of public life. The secondary nodes should be evenly distributed across the community. They should be provided with vehicle access when necessary.
- Include the formation of a **promenade** at the heart of the community so that each point in the community is within 10 minutes walk. Link the main activity nodes to the heart through secondary paths.
- Refer to other given sources for standards on vehicle/pedestrian circulation, parking, orientation, common space, and clusters.



Appendix B

C&RP 102. Planning Studio. Spring 2012

SCENARIO (problem statement). In the Footsteps of the People of Arykanda, The City of the Sun

...

She's our mother

She can be saved

We should have lived self sufficiently

...

Arykanda has been one of the few places on earth which survived self- sufficiently.

Arykanda ?

The City of the Sun

...

Arykanda is located on the South-West hillside of the Bey Mountain on the Antalya, Finike-Elmalı Road. It is on the East of Yaşgöz Stream. Its name, inspired by its location on the top of a hill facing the Sun 360 degrees, is "the place by the high rock cliff."

Being located on the crossing roads provided the Arykanda community with the opportunity of observing what has been going on in the World. They have developed an excursionist and lowly spirit as a community. They have gotten to know the best travellers; they, themselves, have constantly travelled around the Globe; they have respected what other people and cultures would bring as a new knowledge, and thereby, they have learned immensely from others. They have become selective in time about what to introduce to the life in Arykanda from the outside world; and innovated the appropriate tools to integrate those into their existing system.

This has helped the People of Arykanda in time to transform from a knowledgeable society into a wise society.

Who is the people of Arykanda?

They seem to be nice...

What kind of a place they created in Arykanda ?

The City of Arykanda is composed of public buildings such as stadion, a theatre, a concert hall, temples, two agoras, five hammams, a monumental fountain structure, public and elderly assembly buildings, houses and memorial tombs. The larger Agora symbolizes the Sun, the smaller the Earth, the theatre the Solar System, and other public buildings other planets and stars. The Sun Agora is where the heart of the city life beats. The Earth Agora is nourished by the Sun Agora. The Sun is never forgotten. The columnar road of the city is decorated by sculptures imaging how the Arykanda People translate the Sun into a lifestyle. The walls connecting the columnar road to other urban uses are painted with the Arykandians' life sections.

Since the city sits on a hillside, it is composed of pleasant colorful diverse platforms and terraces. I will come back to this later, but briefly, let me tell you that this also overlaps with the Arykanda's space production means of the ecological order. In ecological terms, terracing the slope prevents the land erosion and allows the snow to slowly melt through the land, and thereby, to fill up the underground water resources.

Furthermore, each terrace produces the carrier wall underneath, connecting to another terrace at the lower topographic level. All city walls are painted with the knowledge about Earth and Life that the Arykandians can read and learn from their childhood to their death while they use the shared space. Considering that the Arykandians use a shared space about 5 hours a day on average, this means a significant amount of exposure time to the Knowledge throughout a life span.



The city is divided into different thematic parts of which the walls draw the knowledge on life and humanity, including underground and aboveground, air, water, trees and plants, animals, craft and science.

The first section includes the paintings as well as the real samples of precious and unprecious rocks and mine. Moreover, they show all seas, rivers, lakes, springs, wine orchards and the sources of all drinks of the planet.

In the second section, the information is presented about all kinds of air activities such as rain, hail, lightning, and wind. Moreover, the Arykandians draw all kinds of sky activities such as wind and rainbow upon the walls of their houses.

The walls of the third section furnished with tree and plant paintings. Some plant types are disposed by the inner side of the walls. Where they can be planted, their characteristics, which diseases they can cure are the kinds of information that is written on the planters.

The walls of the fourth section are shown with all kinds of fish drawings. The race, the life type, the reproduction, what it serves in the eco-system are all explained. There is so much more to see: sea urchin, oyster, mussel, and anything that is worth to see in the sea world is exposed to us. How the human body resembles to natural and sea animals or organisms is also demonstrated.

The walls of the fifth section presents all sorts of birds, their characteristics, their way of living, their colors. Following that, you can see all bugs, bees, butterflies, reptiles, snakes, dragons, wolfs, and many more. These countless paintings and drawings show that they are more than we can grasp with our mind. The more developed types of animals decorate the neighboring walls. What a diversity! An average human being can only learn about one per thousand. There are endless kinds only for the horses. And then, how wonderful, I cannot describe!

Let's come to the sixth section. The crafts, countless means and their endless use in diverse cultures are demonstrated on interior walls. The inventors' names are written underneath the drawings. The exterior walls are decorated with superior intelligence of scientific and legislative acts. The paintings of the ones who come to the fore for peace and war are put further down.

What all these people have to do with Arykanda? How the Arykandians knew the world history? I have found out later that all languages are spoken in Arykanda. Embassadors and explorers are sent to all corners of the world so that they can learn about the Goods and the Bads of the norms and values of diverse nations, their polities, rules and regulations, and their histories. This has taught them to be "limitless" in knowledge but to act "limited" in relationships, space and production.

There are teachers in Arykanda who are responsible for teaching children these numerous paintings and the meaning that they convey. Children learn by experiencing what are written on the walls through play activities with fun and joy.

The Arykanda People, different from the world's other communities, have developed the capacity to translate the ecological system of the biological diversity in the nature into the development of human systems through this accumulation of knowledge about life and the planet.

They have embraced that the nature is composed of four elements including Fire, Water, Earth, and Air, and the biological diversity that emerges from the coexistence of these elements.

According to the Ayrkandians, "There is peace in whatever that is natural!" Their main recognition is: "Earth, water, air, plants, animals and all ecosystems that shelter them are parts of the global communities." According to the them, these are not resources, but they are assets which have equal rights as human beings have. In this context, they see a human being as a lowly individual whose responsibility is to preserve the honour, order and beauty of this global family.

Arykanda is also called the City of the Sun; and the Arykandians, the Sun Citizens! They are called like that because they make their whole socio-economic operation and structuring depend on the Sun.

They use the Sun and other Sun-generated assets as the main sources of energy. This is just the opposite of what the world's other nations have done. The Arykandians allow the Sun to brighten and to renew their life. They



orient their house towards the South to benefit from the heat of the Sun. They build solar panels to have hot water in the shower. They cover the roofs with solar cells to generate electricity at night. They eat food and plants that only grow due to the Sun. They read books with the sunlight in the mornings and bicycle through the fields in the afternoons to watch the birds.

There are three important governors in Arykanda: Power, Intelligence, and Love. These governors administer the applications which respond people's basic and development needs such as nutrition, health, shelter, clothing and education; and their spiritual needs such as loving and being loved, self-confidence, success and happiness.

Furthermore, there are directors whose names are Greatness, Courage, Honesty, Generosity, Hardworking, Contentment, and Balance. Whoever shows a tendency of appropriating one of these virtues in childhood is charged with that responsibility in adulthood.

The Governors of Power, Intelligence and Love administer the socio-economic structuring in three areas. First is the economic production. The second involves human and social development. The third refers to lifestyle.

Arykanda establishes its economic production upon an ecological order relying on life cycles and biodiversity. This knowledge comes from the world's experience of 3,45 billion years. The economic production approach is based on reusing every produced product in a new production process. No waste is produced which is not used in other production processes and which especially damage other animates.

According to the Arykandians, the nature is not a competitive environment, as nested in the global social discourse suggesting the existence of the powerful and the disappearance of the weak. It is rather the art of equalitarian sharing. The individuals are recognized as far as their contribution to the society and life in general with their capacity and resources.

The collective consciousness is developed upon the principle of "using less" to have peace with the planet. The uses that bring burden on natural assets beyond their carrying capacity are not socially accepted. In accordance with this, people reuse and recycle in their daily lives.

The World People have turned our planet into a garden of industrial junkyard. The Sun Citizens have used their space as "survival gardens" to enhance the coexistence and friendship between human beings and other animates. Each garden conveys a special theme representing the relationship between the Nature and the City of the Sun.

There is much more to learn about Arykanda and how things work there! I am sure the People of Arykanda can give us more details about how they cooperate with the Nature in order to survive.

How do they survive?

How do they manage to live in concert with the Nature?

How do they translate the Sun into a lifestyle?

.....

Inspired by

Campanella, Güneş Ülkesi
Epiktetos, Düşünceler ve Sohbetler
Türkkaya Ataöv, Kapitalizm ve Çevre
Uygur Özsesmi, Yasak Meyve: Cehennemden Kaçış
The discussions of the Faculty Staff of C&RP 102 Spring 2012

Music

Eneida Marta – Mindjer Dôce Mel
Zachary Breau – Cafe Reggio
Casimir – L'Ile aux Enfants



Gianluca Luisi – Slow Samba
Immediate Music – Staring Over
Immediate Music – Autumn
Immediate Music – Boy Wonder
Gloria Gaynor – I will Survive

Video

“She Is Alive”

<http://www.youtube.com/watch?v=nGeXdv-uPaw>

Scripted by

Anlı Ataöv

Narrated by

Ali Göktuğ Karacalıoğlu

Assembled and Animated by

Ender Peker

Duygu Cihanger



Appendix C

C&RP 102. Planning Studio. Spring 2012

SCENARIO (response).

Through the Sounds of Arykanda: The Place for Nature, The Place for People

Scenario phrases.

"There is a city lying under the magnificent lights of the Sun, Arykanda. Love* and intelligence* I are s a member of the society in there, that is what makes it powerful*".

"We will never walk alone on the learning road to the sun".

"Water have become the centerpiece of our lives.We use the water not only to satisfy our needs, but also to show our gratefulness to the nature".

"In our city the water is blessed and justice is the governor.Every people have the right to defend themselves whenever they want ,wherever they want".

"We respect to nature to live in her lap with balance and peace with ourselves. We are tenant at nature's home".

"Arykandians` life style is to respect to the nature. Thanks to taking as nature's vicious circle model, they consider recycling while consuming something".

"Arycanda; The place where the life has a true meaning. The ultimate respect for the sun accompanies the peace and the happiness".

"Arycanda is a dream city which is blessed buy the Sun, therefore darkness never comes here and badness does not breathe here.We only concern about nature because it is the source of our existence".

"With projection of lights in our brains that we take from sun;

The people whose personal interests have never been more important than nature's requirements;

The people who are cosy like the sun...

The people who are productive like earth...

The people who are cascade and clear like water...

We are Arykanda People..."

"Our life is a gşft from the sun. Like all the elements, water is under control of the sun. We move with water, we believe in water and make our living through it because water is everything for us".

Project Descriptions.

SURVIVAL GARDENS

This is an agricultural garden at the northwest slope of Arycanda .We utilize the pools in which we collect rainwater as waterresource in this area away from spring water.In the west side of the garden, we have agricultural and educational areas based on practical applications of agriculture.In the east side , relatively more residential and social areas.There are two pools surrounded by public areas whichb are located in the middle that connect the east end the west of the garden.

This Garden is divided into Working and residential areas.These two areas are located independently.Their main income is provided by agriculture.The agricultural fields are located on a slopy topography in the working area. This also include uses such as storage, and waste facilities.The residential area is larger than the working area.The roof of the houses is used to gather the rain water.Also, the gardens of the houses are used for recycling. This area also accomodates entertainment, sports,fair and therapy activities.

This is another survival garden which is used as a learning camp.It is located between the residential area and the government agora. Continuous learning and collectiveness are important values for Arykandians which can both be seen here. This area also includes other uses such as agriculture, cooking,eating,art,science,crafts and



physical development. an alley collects all these uses. Each area has a performance hall or a gallery located along this alley. So other people passing through the survival garden can see and enjoy the products that the camp students produce. The garden functions as a collector area in which people come together and experience collectiveness.

LIVING UNITS

We are living in the houses that we built from the materials we gathered from carving the mountains together with clay. We choose this way not to damage the nature and not to spoil the beauty of our land. In Arykanda, there are several families which are expertised in different branches of science. In these carved houses the Astronomy families of four or five people live. The houses need open spaces to observe the sky. Roofs of these houses are used for observing, gathering and other social activities. Due to the sloppy land, it only allows connections between units and shared spaces. Since we all share our talent and knowledge with each other, we live together in peace and harmony.

These living units allow the opportunities for people to develop art skills. All units intend to accommodate different activities. The first unit has a large entrance since it is designed as an exhibition area. The second unit is divided into hand crafting and sculpture making sections. Thus it has a high ceiling. And the rooms provide an access to a beautiful view. In the other unit, the painting activities take place, providing an inspiring view for painters.

Here is one of the streets of the city of Arykanda. It is known as the Smile Street. It has three houses. Four families live in each house, each family living in a separate unit within the house. On the smile street, people have always smiling faces. They can live and share this street together in peace. Some nights, occupants of this street come together and they watch the stars, have a friendly chat. They share their happiness and sadness. At the end of the day, after a routine work day, they enjoy watching the view of Arykanda from their balcony.

Making the best use of the land, in a manner that allows an easy flow of water, the creation of calm vacant areas, and multi-purpose platforms. Above all, there is a type of living unit which facilitates an accommodation for agriculture workforce. This is located within the closest possible distance from the farming and agricultural lands. A shared green space in the middle, is where residents come together.

ECO-CLUSTERS

This cluster is located between the east hill houses and a Temple. The cluster serves as a continuous learning center. People from east hill houses come to this area from the southwest side. The main shared space is divided into different platforms directing into three different areas. The northwest side allows students to experience the nature. They reach this area by passing through small plant gardens. On the northeast side, there is a basic education area, which is composed of reading places, theoretical and practical education areas. Finally, on the southeast side of the cluster, there are subspaces designed for art, craft, science and education. Students come here by passing through some sculptures and models along the road.

In this cluster we see an entertainment and art center on the edge of the water. On the northern side of the garden and at the top of the water, there are both open and closed music halls and performance places. On the southern side drama and acting halls, small theaters and costume rooms are located. Along the two hillsides of the garden, clusters accommodate both for crafts, painting and sculpturing activities and include places to sell them.

This cluster is located on sloppy area to use the water as the main natural element of the place. The main challenge was to keep the stagnant water for transportation. The public areas are located along the water. The private terraces on the steep slopes face the flowing water to serve residents as recreation places.

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Music

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Narrated by

Sina Hamadi

Assembled and Animated by

Duygu Cihanger
Ender Peker

Coordinated by

Anlı Ataöv



Appendix D

Things that we are happy about the way we contribute to this learning process:

- We have created shared group dynamics which help us operate harmoniously and develop gradually. Each member of our staff team contributes willingly and enthusiastically to the process while being flexible and adaptive to obstacles or unexpected situations.
- We take decisions and give grades to students on the basis of democratic principles. Regardless of the academic status of the staff members, each one has an equal weight in formulating the decisions.
- We are appreciative of each other; we communicate clearly, constructively and reflexively with each other; we have friendly yet professional relationships.
- We intend to create a friendly, reflexive, and communicative learning environment for the students. We approach them as if we compose a large family in the course. We intend to support them not only in course matters but also in private issues.
- We are open to change in line with the feedbacks from the class and modify our goals and objectives with respect to the needs of students and the process.
- We intend to enlarge the horizon of the planning field by establishing strong communication with other professions. We create the learning setting in which students also can benefit from that richness and diverse points of view.

Things that have challenged us:

- We are challenged by the transmission of the knowledge to students. Particularly, this year, verbal and drawing means have not always adequately worked for every student; these means have not sufficiently activated them to get started with sketching and developing the design project.
- Different from last years, in the Spring 2012 class, each student having his/her own strong creativity ability, the group work has not adequately increased the group creativity. This class has also encountered the problem of translating a 'concept' into a spatial design. We see that this is caused by the diverse capabilities of the students. This has challenged us in a way to switch to different project applications (individual vs. group and concept-based vs. formal aesthetics-based) and to maintain a balance between the two approaches.
- We are challenged by not presenting the 'standards' and 'principles' of design and planning within a rigid framework but by stimulating students to explore these standards and principles themselves. This has led us also to be creative in transmitting the substance of the course to students. For instance, we have played with the language, adopted a variety of dialogical teaching techniques, simultaneously changed the routine of the techniques not to lead the learning process into an automatic experience, and the like.
- METU collects the brightest students of the country. Thus, the general success level of the class is always high. However, by saying this, we also add that the class has often exceptional cases presenting a lower profile. We are challenged by maintaining the balance between the needs of these two groups in the course conduct. When the class is conducted on the basis of the general trend, the minority group inevitably remains behind. This situation has directed us to seek and formulate new pedagogical means to enhance motivation for all.



Appendix E

To gather students' evaluation about the studio, we use a variety of techniques. These include a general reflection session with the class, student's reflections during informal meetings and/or critiques, and a questionnaire conducted towards the end of the semester. Some of the issues upon which students provide their thoughts include the changes they experience, the conditions fostering the success of their learning process, the innovative aspects of the course, the environmental focus, differences from other educational experiences, the assets to be transmitted to other institutions, and finally, the restricting factors of the course.

First, students repeatedly emphasize the change in the way that they look at their surroundings, the improvement in freehand skills and social capabilities, the ability of analytical thinking, observation and creativity, and the change in the view point. They also mention that they become more patient, they realize the value of planning and the possibility of more than one solution, they adopt time planning, they become aware of the strength within the self, they learn to do self-criticism, they observe the cause and affect relationship in life, they learn to draw personal boundaries, they explore their hidden talents, and they respect for nature.

Secondly, students consistently mention that the success of their learning process mainly relates to the experiential-learning approach of the course. Respectively, the group/individual critiques, critical reflections, the juries, listening to the critiques of other students, class activities, combining projects with a story, the daily sketch problems given in the studio. Moreover, students highlight the substance and the conduct of the course as enhancing factors for learning and creativity.

Third, students agree that the course is innovative and different in three ways: Pedagogically, substantially, and socially. Pedagogically, students consistently repeat the practice-based approach of the course, the development of the problem in respect to students' strengths and weaknesses, class activities such as drama and the presentation of the substance through visual means such as the video of the scenario. Substantially, students mention that the course focuses on the development of students' visual/perceptual and observation skills, orients students to think, to create, to work systematically and in detail. Socially, almost all students highlight that the course fosters human interaction, class discussions, and respectively the juries. It adapts an unrestricted instructor-student relationship and enhances a friendly learning environment.

Fourth, the environmental focus of the course triggers students' awareness, sensitivity to environmental issues and understanding of the significance of the harmony with nature. Moreover, the course integrates the reflex of the benefits and damages on the environment in every phase of the course. Consequently, students claim that they associate the significant role of planning with achieving a higher quality of life, they significantly learn from the topography study, and they gain a focus on damaging the existing the natural system in the least possible way.

Fifth, students argue that the course significantly differ from other systems and/or institutions with respect to a number of aspects, which also, relatively, can be transmitted to other educational systems and institutions. These include the experiential learning and student-focused pedagogy, the mentality, the exploratory and interrogating conduct of the course stimulating students' reflexive thinking, observation and creativity, and the application of activities engaging all members of the class.

Finally, students also highlight difficulties that they encounter during the semester. Some major perceived restricting elements of the course include time planning/management, the activation of the self-creative power, the limited time of the instructors for individual critiques, and the grading taking place in a closed-meeting involving only the instructors.