

CRP112 Introduction to Planning: *Creative Thinking for Planners* 3(3-0) / 4.0

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Friday , 10:40 - 14:30

TIME	PLACE		
	Mimarlık Amfisi	Solmaz İzdemir Toplantı Salonu	R
27 February 2015		x	
06 March 2015	x		
13 March 2015			x
20 March 2015		x	
27 March 2015	x		
03 April 2015	x		
10 April 2015	x		
17 April 2015	x		
24 April 2015		x	
01 May 2015		x	
08 May 2015	x		
15 May 2015	x		
22 May 2015		x	

Course content:

Introducing the students with the basic conceptions and skills needed for creative thinking to be utilised in the act of planning which requires the basic cognitive faculties such as reflection, analytical comprehension and cognisance as well as the constructive, interventionist and generative mode of engagements like design and politics. Enabling students to develop positive, constructive, proactive and futuristic mind-set while tackling with the social, political and technical aspects of planning.

The course supplements the must course, *CRP 111 Introduction To City and Planning* in the way of (re)approaching to the urban planning and design issues via alternative modes of creative thinking. It makes students to develop positive, constructive, proactive and futuristic mind-set while tackling with the social, political and technical aspects of planning, which is introduced in the previous course.

Course in relation:

Creativity has become a key concern in many professions requiring innovation, novelty and smart solutions within their own fields of production. This has actually been a major criterion to justify the position of any practical discipline within the dynamic agenda of the contemporary urban world. The course, in this regard, focuses on the creative cognition of 'the planner', from whom the society expects to come up with new horizons to either the chronic or emerging problems.

Course objectives:

To provide the planning students with a creative perspective to the cities and city building processes, on which they will reflect through systematic methods in the following years of education, the course sets its main objectives as follow:

- to introduce the students with the basic conceptions of creativity (i.e. materialist and evolutionist thought, critical rationalism, scepticism)
- to introduce the fundamental skills in practicing the creative modes of thinking (analytical, alternative, positive and strategic thinking).
- to provide students with an intellectual basis on which they could make their own synthesis in the way of developing the personal disciplinary awareness and interpretation in real life.
- to provide the methodical knowledge on '*how to think*' as free-minded persons, rather than setting the strict norms of '*what to think*'.
- to challenge the settled dogmas of the student's mind (created by the parrot fashion in basic education) with alternative perspectives on the individual, society and culture, which in turn condition the limits of creative capacity of planning and design.

Course outline:

1. MATERIALIST THINKING

- Taking the material dynamics basic reference to understand the world and the universe we live in.
- The ability to reveal the material conditions behind any 'idea' and idealistic conception.
- Transcribing the deeply rooted philosophical contradiction between the 'factual' and the 'inferential' into the creative act of human mind.

2. EVOLUTIONARY THINKING

- Ability to comprehend any social phenomenon on the scale of evolutionary-time rather than that of individual.
- Awareness of the fact that social and spatial transformations entail certain continuities and ruptures, which characterise the perception on human creativity.
- Realising the fact that every new idea (i.e. a plan or design) is subject to the long-term (artificial) selection processes.

3. (CRITICAL) RATIONAL THINKING

- Doubting the existing frame of references based on the settled beliefs and suppositions, and realising the actively creative potentiality of human mind.
- Developing internally consistent, legitimate and constructive critiques on a given statement or a problematic situation
- Reasoning techniques to put simple, relevant and efficient arguments forward.

4. DIALECTICAL THINKING

- Dealing with a complex phenomenon in terms of the contradictory (internal) forces and the intrinsic (dynamic) structure evolved.
- Revealing the possible counter-force dynamics and the mechanisms of resistance against any projected (spatial and social) setting. Capability to do reasoning on the future in the light of those factors.

5. SKEPTICAL THINKING

- Questioning the conventional/settled judgements. Examining the necessary conditions for their proclaimed relevance.
- Developing rational doubt and critique on the settled suppositions expressed in the form of dictums like *"Caravan is organised just on the way.. There is one way for reason.."* (*Akln yolu birdir*) from the perspective of a designer and planner.

6. ANALYTICAL THINKING

- Representing the complicated structure of a phenomenon through its constituent (simple) layers.
- Disclosure of the multiple hidden-dimensions of a given situation for a clear understanding and reaction.

7. ALTERNATIVE THINKING

- Formulating the alternative recipes even for the problems of which the solution is obvious at the outset.

- The process of alternative reasoning and 'brain storming'.

8. POSITIVE THINKING

- Developing an optimistic view on the controllability and transformability of any given situation, on a rational basis.
- Before saying "*utter nonsense ... too utopic... but why?*"; to be able to say and make someone say "*why not?..*"
- Understanding the rational basis of the positive perception behind the utopian tradition in intellectual history.

9. EMPATHETIC THINKING

- Acquiring the ability to perceive and react on an issue with replacement of somebody else facing the same situation.
- Thinking '*as if*'
- Playing someone's role in a scenario in which different actors involve with their own set of concerns and motivations.

10. STRUCTURAL (SYSTEMIC) THINKING

- Ability to solve any planning and design problem with a certain (procedural) system of creative reasoning.
- Algorithmic thinking.

11. STRATEGIC THINKING

- In accordance with the notion of 'strategy', emphasising the ways to achieve the target situation rather than the target itself, in decision making processes.
- Meanings of the basic concepts, *vision, mission, strategy, program* and *plan* in strategic thinking.
- The relevance and use of 'strategy' in the related fields like military, management and politics.

12. VISUAL THINKING

- Use of drawing in design and problem solving based on fast and flexible reasoning. The basic skills to be acquired for that.
- Visualising any verbal information, expressing it with visual codes and putting them into communication.

13. COLLECTIVE THINKING

- Generating new idea(s) in a collective environment, putting it into the shared critical testing mechanisms through collaborative and communicative processes.
- Parallel thinking based on taking somebody's argument as an input, processing it (without any bias), and re-presenting it as a complementary or counter argument.
- Recognising the underlying wisdom of the patterns of collective decision making in the context of complexity.

Course conduct:

The course is held in the form of lecturing following a selected film or documentary depicting the main notion(s) of each theme that will be eventually discussed in a free collective debate.

The discussions on each topic will be structured and triggered by the selected quotations presented from the articles, books, novels, lyrics or newspaper reports. In the meantime, the relevance of the (cognitive and philosophical) points of each theme will be re-constructed in the context of urban planning and design through sampling cases and questions.

The course conduct will be enriched by the professionals invited from different disciplines (i.e. science, engineering, architecture, fine-art, management and law) in which some creative modes thinking has some certain relevance.

Grading:

The students will be graded on the basis of the, assignments (30%), final assignment (40%) and the attendance to the class (30%). Class attendance, in this context, implies the active participation of the student to the class discussions in whole semester.

Supplementary readings:

- Koestler, A. (1964) *The Act of Creation*, London: Pan Books Limited
- Koberg, D., Bagnall, J. (2003 [1974]) *The Universal Traveler: A Soft-Systems Guide to: Creativity, Problem-Solving, and the Process of Reaching Goals*, Crisp Learning
- Bono, E. de. (1980)
Serious Creativity: Using The Power of Lateral Thinking to Create New Ideas, Toronto: HarperCollins
- Bohm, D. (2012) *On Creativity*, London: Routledge
- Johnson, S. (2011) *Where Good Ideas Come From: The Natural History of Innovation*, London: Riverhead Trade
- Johnson, P. (2010 [2006]) *YARATCILAR: Chaucer ve Durer'den Picasso ve Disney'e*, Istanbul: NTV Yayinlari
- Claxton, G., Lucas, B. (2007) *The Creative Thinking Plan: How to Generate Ideas and Solve Problems in Your Work and Life*, London: BBC Active
- Sandikci N. (2011) *Akil, Bilgi ve Zeka Üzerine Konuşmalar*, Ankara: Kolektif Türkiye Zeka Vakfı İktisadi İşletmesi
- Higgins, M., Reeves, D.E. (2006) 'Creative Thinking in Planning', *The Town Planning Review* 77(2), pp. 221-244
- Jong, T.M. de. (2010) 'The Role of Art in Science', *METU JFA* 27(1), pp. 23-44
- Günay, B. (1998) 'Kentsel Tasarım Kültürü ve Yaratıcılığın Sınırları' *PLANLAMA*, pp. 54-61

- Frederick, M. (2007) *101 Things I Learned in Architecture School*, Massachusetts: The MIT Press
- Hançerlioğlu, O. (1996) *Felsefe Sözlüğü*, İstanbul: Remzi Kitabevi
- Cevizci, A. (2005) *Felsefe Sözlüğü*, İstanbul: Paradigma Yayınları
- Warburton, N. (2000) *A'dan Z'ye Düşünmek*, Ankara: Dost Kitabevi
- Hegarty, J. (2014) *Yaratıcılık: Kuralları Bosverin*, İstanbul: MediaCat Kitapları
- Marilyn Higgins & James Morgan (2000) 'The Role of Creativity in Planning: The 'Creative Practitioner', *Planning Practice & Research*, 15:1-2, 117-127
- Holly K. Osburn & Michael D. Mumford (2006) 'Creativity and Planning: Training Interventions to Develop Creative Problem-Solving Skills', *Creativity Research Journal*, 18:2, 173-190

Peter De Bono: *The Art and Science of Thinking*, <http://www.edwdebono.com/>
TED (Technology, Entertainment, Design), <http://www.ted.com/>