# An assessment of urban designer identity in the 21ˢᵗ Century

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**Abstract:**
This article aims to contribute to a current debate in the field of Urban Design Studies concerning the identity of the urban designer. It addresses three questions around which much of the debate so far has focused: (i) *Who is an urban designer?* (ii) *Who can be an urban designer? a*nd (iii) *How should an urban designer be trained?*  The first question discusses the identity of the urban designer with regard to four elements of the discipline judged by the author to have been important over the last 50 years, the period over which the subject has been recognized as a separate discipline. They are: (i) the conceptual development of urban design, (ii) the developing theories for urban design and the changing trends in architecture and planning (iii) the professional authority limits of the interdisciplinary process and (iv) the level of development of countries. According to these elements, the limits of responsibility for the urban designer are forwarded. The second question discusses who can be an urban designer in terms of developments within the field of urban design. The final question assesses the training process with reference to the components of training programs offered to the urban design student. It defines the contents of the components of knowledge, skill and value attributable specifically to the urban designer, and forwards a profile of the urban designer for the future. I will argue that urban design studies is not independent of other disciplines, and that the urban designer is anyone who takes decisions which shape the urban environment**.** The urban designer of the future should be in possession of skills acquired through a specialized training process which offers the knowledge, skills and values necessary for the profession.

### Introduction
The definition of the concept of urban design has been discussed regularly since the end of the 1950's, when the subject was first recognized as a separate discipline. Since that time five basic categories to frame the debate have emerged (Ayataç Karabay, 2000); *(i) The definition of the terminology associated with urban design (ii) its definition as a concept (iii) its location within the interdisciplinary process (iv) its relationship with social thought and theories developed for urban design and (v) definition of the urban design process*. However, the nature of urban design is still discussed (Eckbo,

1963; Juttla, 1996; Biddulph, 1998; Greed, 1998a; Lloyd Jones, 1998; Schurch, 1999) since there is still no clear definition of urban design upon which a consensus has been reached.

The second important question which has been the focus of much debate (Tibbalds, 1988; Frebee, 1982; Rowley, 1997; Greed, 1998b; Wing, 2001; Olszewski & Pudlowski, 2002) is "the identity of urban designer". Who can be an urban designer, and how he should be trained?

The simplest and most common definition of an urban designer is; "*everyone who takes decisions which shape the urban environment*" (Tibbalds, 1988). However, the definition of the urban designer, his duties and responsibilities are still discussed without clear definition. These discussions sometimes coincide with established occupational identities and sometimes create a new identity. The basic discussion in almost all studies reveals a divided opinion on whether the urban designer is in essence an architect or a planner. However, research (Lynch, 1960; Jacobs, 1961; Tibbalds, 1992; Ellin, 1996;) reveals that a comparison between professions is not sufficient to define the urban designer; other factors such as the developing trends in architecture and planning, as well as the historical context, in particular the world wars also contribute to the identity of the urban designer.

The definitions made for the concept of urban design and the identity of the urban designer show differences at different stages of history (Lang, 2000) and cultures that change over time (Catanese, 1979 in Wing, 2001). While urban design seeks solutions to problems of social levels for different cultures, it has also aimed to meet the physical and welfare needs in developed countries. In developed countries, this new discipline has not yet been understood properly in developing countries. Besides the physical and visual dimension, other responsibilities such as societal considerations are attributed to the urban designer in developing countries (Karabay, 1993; Ayataç, 2000).

Obviously, there is a need to evaluate the developing identity of the urban designer and to find new criteria to define the identity of the urban designer of the future within the framework of this general perspective.

The aim of this study is to review discussions concerning the identity of the urban designer. The research was divided into three stages (Fig.1), represented under the following question headings.

**Question 1.** Who is Urban Designer?
**Question 2.** Who is to be an urban designer?
**Question 3.** How should the urban designer be trained?

The first section assesses the identity of the urban designer and reviews the four elements that are said to influence the definition of an urban designer.

1. the conceptual development of urban design,
2. the developing theories of urban design and the changing patterns of architecture and planning,
3. professional contribution capacities in the interdisciplinary process,
4. the stage of development of the country and the region.

The second part asks who can be an urban designer and what their characteristics should be. The third part discusses the training that the urban designer should receive. The training of the urban designer was set up

within the scope of the educational components such as knowledge, skill, value. It is hoped that this study will make a contribution to our understanding of the identity of the urban designer in the new century.
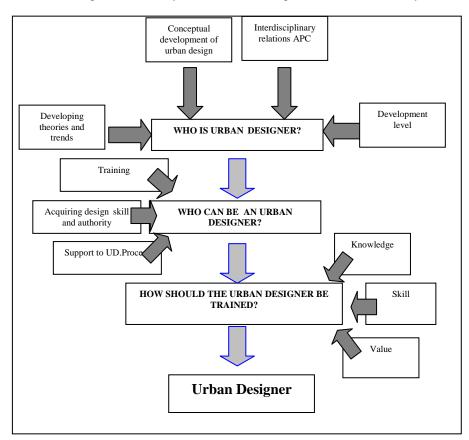


**Figure 1:** *Framework for assessing urban designer identity*

**Question 1; who is an urban designer?**
For the identity of the urban designer, the author assesses some of the conclusions of the last 50 years. It was found that these answers were generally composed of four variables, defined as:

*1. Conceptual development of urban design*
The gap between the responsibilities of architecture, planning and other design disciplines was discussed in the initial studies conducted to define the concept of urban design. The definitions developed for urban design that is believed to fill the gap (Banham, 1960; Gosling, 1984; Greed, 1998a; Schurch, 1999) differed according to the needs of the present century (Lang, 2000) and various cultures (Catanese, 1979 in Wing, 2001).

After the 1960's, urban design was referred to in relation to architecture and other parent disciplines. Definitions that one comes across frequently in the literature can be summarized as "*great architecture*" (Lynch, 1984), *"…between planning and architecture but at a point that does not belong to either one of them …*" (Mackay, 1990), *"….a process that also covers rural areas and urban landscape as well as the cities*" (Barnett, 1982), *"….the integrity of thoughts where functional thought and economy are effective besides architecture, aesthetics and cultural quality….*"(Lai, 1988), and the

opinion that is completely contrary to them explains what urban design is not (Kreditor, 1990 in Schurch, 1999).

This interdisciplinary approach established the domain of urban design. However, no consensus of scale for this era and the urban designer was defined specifically in terms of the architect or the planner. The Urban Design Group (UDG) collecting those who work for urban design under the same roof and with the same goals was established in 1978. This group has also established the programs that will train the urban designer of the future while defining the criterion for urban design. They prepared the first written agenda in this respect, the Urban Design Manifesto, published as "An Agenda for Urban Design". This agenda (Ed S. Lowe) also provides guidance about what urban designers do, or should do (Linden, 1988).

The work of Tibbalds (1988), the one time Chairman of the group, has defined ten criteria (commands) for good urban design; *"Places not Buildings; Contextualism; Mixed uses; Human Scale; Pedestrian Comfort; Access to Facilities; Legibility; Robussness and adaptability; Incremental Growth and Change".* This study, an essential source, has shifted the priorities of the urban designer to urban space and to its users.

A successful urban design should meet the conditions of "Common Interest; Collaboration; Creative Thinking; Sharing Vision; Learning" according to the criterion updated in 1994 by the same group. Other important documents that discuss the value attributed to urban design and prepared at a central administrative level in the UK are Planning Policy Guides (PPG) (Carmona, 1996).

These guides have also become successful outside the UK as well by attributing the responsibility of "organizing the reciprocal relations between the urban and rural environment" to the urban designer. The final period guide study assessing the contribution of a successful urban design to standards of living and assessing its measurability was prepared by the Scottish Executive and written by Robert Cowan (Designing Places, 2001). According to their work, a good design should produce spaces that have an up-to-date function, are attractive, can be managed and are secure. A good design is a key to the success of social, economic and environmental public policy. This guide, which also defines indicators about the measurability of the quality of urban space, has caused the spatial, social and economic contribution of the urban designer to be questioned.

There are many institutions that develop a definition for urban design and make references to the duties of the urban designer (See: Section 2). The section above discussed the developing perspectives of good urban design practice. It is apparent that the responsibilities and the parameters of urban designer's duties has expanded within the changing system of the concept of urban design.

Punter and Carmona (1997) have developed the best summary that could be made in this respect. They compare the traditional and contemporary definition criteria of urban design. Stressing the importance of aesthetics, the study evaluates the urban environment only with the domain of a product with personal and institutional approaches that define a traditional process necessary for urban design. However, urban design according to contemporary criteria has reached a dimension that also evaluates the

natural, human and even cultural environment along with the urban environment, attaches importance to the quality of living and space and adopts the principle of public welfare within the process. The duty of the urban designer is to adapt to these principles.

*2. The developing theories for urban design and the changing trends of architecture and planning*
Within the developing process of urban design, the effects of three important factors are observed (i) *the efforts to find solutions to the problems defined by important historical movements* (ii) *the studies of researchers from different disciplines that are included in the urban design process*, (iii) *trends and approaches that develop in the areas of architecture and planning.* The effects of these factors in the establishment and development of urban design has put the criterion that defines and broaden the mission of the urban designer in literature at the same time.

During this century, the main concerns of the city development were; how to achieve an efficient transport network within cities; to provide modern public services; to allow them to expand and function more effectively as engines of economic growth. The responsibility of giving form to cities was left to engineers and reforming politicians such as Sixtus V, Michelangelo, Sir Cristopher Wren, Peter the Great, John Wood, James Oglethorpe, John Nash and also Baron Houssmann who laid the system of boulevards that dissect the old medieval center of Paris (Tibbalds, 1988; Greed, 1998b).

At the beginning of the 20th century, problems such as the unplanned development of industrial cities, rapid urbanization and the problems resulting from the war became the central issues of the 20th century. In particular, the necessity to reconstruct the cities in Europe after the 2nd World War and the changes in production and transportation technologies had an influence worldwide. Since the existing disciplines did not fully accommodate the study of these problems, a new discipline was needed, which lead Urban Design Studies to an independent discipline by the end of the 1950's (Gosling, 1984; Greed, 1998a; Lang, 2000). On the other hand, the social turmoil of the 1960's and the environmental movements of the 1970's has developed new approaches to urban design (Weiming Lu, 1982).

Initially, the identity of the urban designer was questioned by architects, planners and landscape architects. The parameters of urban design studies and the responsibility limits of urban designer have been discussed in congress arranged by different universities in Europe and USA and groups (RIBA, UDG, UDAL). Besides physical space, social, economic and environmental values were included within these limits. The studies of scholars from different backgrounds (Toon, 1988; Carmona, 1996; Thompson, 1998a, 1998b; Southworth, 1991) were also a factor in this respect.

Lynch's (1960) definition of urban image, Jacobs (1961) observations on street life was also important. Concepts such as perceptual and social values, urban experience, public welfare (Charmayeff and Alexander, 1963; Mumford, 1961; Habermas, 1962; R.Sennet 1973) were also included in the information process of urban designers.

Rowe (1970) suggested designers use all the elements of the urban pattern as he established the bases of the concept of meaning, equating urban

design to a collage. Cohen (1974) added a cultural dimension and conceptual solutions to the aesthetic and the visual. Research into spatial content, such as the type of settlement, the population of the city, the size and the neighborhood, was registered in the 1980's. On the other hand, Site, Krier and Rowe, who developed exposition and expression techniques in urban design, define graphic expression skills in addition to design skills (Middleton, 1982 in Lang, 1994).

The approach which prioritizes streets, public spaces or footpaths for public welfare is adopted as the social content of urban design. On the other hand, many urban design studies emphasize the significance of human activity (Gehl and Gemzoe, 2001), the quality of place (Cowan, 2001), cleanliness, security and the participation of the public (Cowan, 1998) to urban design.
This theoretical development of the urban design concept was accompanied by a new set of terminology using the suffix (–ism), such as rationalism, neo-rationalism, modernism etc. (Moudon, 1992; Broadbent, 1990).

For architecture and planning were such movements as "Beautiful City" or "Garden City" for new urban developments and concepts of public participation, local design, ecological design and sustainability (Ellin, 1996; Punter and Carmona, 1997).

*3. The professional authority limits (PAL) in the interdisciplinary process*
The discussions that developed after urban design joined the family of design disciplines and attempted to determine "*the scale of the profession*" and define "*the professional authority limit of the urban designer*". Lawson (1997) extrapolates the three dimensional relation into a tree (See. Fig.2), while Brown (1987) compares it to traveling by bus, interpreting the interdisciplinary differences of approach within the limits of their concerns.
......"Put a group of architects, urban designers and planners in a sightseeing bus and their actions will define the limits of their concerns. The architects will take photographs of building, or highways or bridges. The urban designers will wait for that moment when all three are juxtaposed. The planners will be too busy talking to look out of the window"........ (D.S. Brown,1987) (Lawson, 1997)

Trancik (1978) divides urban design up as a prescriptive discipline in which the skills of architecture, planning, landscape architecture may join forces (Wing, 2001). Many scholars such as Goodey (1978), Bentley & Butina (1996), accept urban design to be between architecture and planning but also that urban designers should be more than an architect or a planner.

In the conventional urban design process, the role of an architect is to design buildings (Bacon, 1960; Crane, 1960), the role of a landscape architect is to evaluate open urban areas (Barnett, 1982; Thompson, 1998a) and the role of the planner is to manage the process (Gosling, 1984; Toon, 1988; Southworth, 1991).
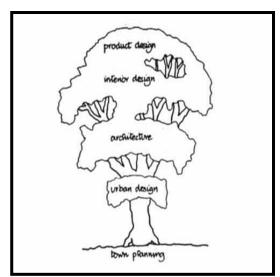


**Figure 2:** *Lawson (1997) defines the position of urban design among other design discipline using a tree model. While urban planning represent the roots, urban design, architecture, interior design, industrial product define the body.*

Although the distribution of responsibilities within the basic disciplines is clear enough in these definitions, the question of who is proficient in urban design and how much he is proficient is still open to some debate (Rowland, 1997; Lloyd Jones, 1998). Therefore, the differing elements of urban design within these disciplines should be clarified.

The basic characteristics that differentiate an urban designer from an architect, a planner, a landscape architect or other similar professionals is the scale of its concerns, its subject matter and its end product (Steger, 1997; Schurch, 1999). The basic work of architects is to respond to the individual needs of their clients. While the planner addresses the problems in the city as a whole, the urban designer focuses on buildings and location (Berkeley, 1980, Juttla, 1997; Levy, 1997). Urban designers review the effects of decisions of other designers on the place and the quality of the proposals. In other words, urban designers are effective and compelling on the environment for which decisions have been made. The urban designer uses *politics, program* and *guides* to shape this environment (DETR Report, 2000 in UDQ, 2001a).

Landscape architects have also contributed to the development of an urban design discipline with definitions that consider townscape and rural areas as much as the buildings in the definitions (Barnett, 1982; Thompson, 1998a and 1998b). Not only the place and role of architecture, landscape architecture and urban planning but also of other disciplines and working areas such as civil engineering, law, economics, real estate constancy etc. in teamwork should be reviewed (Schurch, 1999). Information should be gathered in order to define correctly which disciplines will participate at what level in an interdisciplinary team.

This theoretical point raises the question then of how much the urban designer should be trained, and how such training might differ from the other related disciplines. The third part of the paper examines this question (see Question 3).

*4. The location of the region, the Country and the Development Level*
The location of the region, the country and even the city and its social and economic structure are important factors in the development of an urban design concept.

An understanding of the importance of urban design corresponds to the level of development. The importance awarded to urban design is at its greatest in the United States and the United Kingdom as well as other west European countries. In these countries, methods by which urban design will provide a solution to urban, social, economic and political problems are being developed. Special working groups like Urban Design Group aimed to promote high standards for urban design discipline, to educate the relevant professions in matters relating to urban design (UDG, 1978) and a Urban Design Action Team (UDAT) which develops new ideas (Biddulph, 1997) and methods for participating the public in the urban design process. Techniques such as design control (Hall, 1996) are defined under the supervision of central and local administrations in order to determine the quality of the product to be obtained through urban design.

Guides defining quality criteria for urban design (PPG) (Hall, 1996); (Carmona, 1996) and publications with specialized subject matter (DoE,

1994, 1995) are prepared and published by the governments of these countries. What is more, the successful urban design campaigns, with multi-disciplinary participation (Biddulph, 1997; Lightner, 1992; Scheer, 1994; Nassar&Granis, 1999), were established by the Ministry of Environment in the UK in 1994 to increase the interest in urban design.

In developed countries, urban design studies are monitored by central government. A guide prepared in the UK of the same name links Urban Renaissance (Urban Renaissance, 1999) to the principles of design, economic power and responsibility for the environment as well as to good administration and social welfare (Vanner, 2002). In developed countries, the most important implementation tool in this modification and transformation process is urban design. The urban designer also enjoys a significant privilege with his role in the process. The urban designer has important responsibilities such as understanding people, the places they use and how they interact with one another, and to design and create an environment in which people want to live.

On the contrary, in the developing counties, the concept of urban design has not yet been fully understood. Wing (2001) notes that it has only been evaluated from an aesthetic and visual perspective. The conditions that form and develop cities are different. Research conducted in Turkey to assess the role of urban design in the existing planning process as an example of a developing country illustrates this point (Ayataç, 2000). Urban design lacks a legal definition. Its process is undefined and implementations are separated from the existing planning process. The effects of organization principles copied exactly from western countries are observed for the design of cities and the development of design principles for Turkey, where there is no tradition, in any broader sense, of urban design (Ayataç, 2002). Currently, the process by which the central administration does not direct the type of regulations of local administrations and inexperienced staff are influential in the design of urban spaces. The identity of the urban designer has traditionally been evaluated under the umbrella of architecture.

The level of development not only increases the quality of urban open spaces, it also diversifies the user's activities in the relationship between people and space (Gehl, 2001; Thompson, C.; 2002). It is important then to acknowledge that the urban designer has a responsibility to understand the basic needs of its users. This position is perceived for a developing country as a political tool which contributes to the sense of being urbanized, to social participation and to urbanization (Karabay, 1993). The reason is that people from all walks of life interact in the urban open areas designed for public use. The research conducted stressed that the part of the public named as the new citizen can learn not only how to use the city but also how to become a citizen and act like a citizen. (Ayataç, 1993; Suher and et all, 1996). This finding is the contribution of urban open spaces that is a product of urban design to social life and hence to the level of development. The role the urban designer assumes in such an environment comprises not only familiarity with the urbanized environment and its residents but also to understand and analyze the social, demographic and cultural conditions of the country, the region and the city.

**Figure 3:** *Pedestrian Street in Stockholm as an example of developed country (Gehl, 2001) Urban design is very important also for developing countries. These places contribute to the social life and general development of society.*

**Question 2; who is to be an urban designer?**

There is now a general consensus among urban designers that extensive interdisciplinary knowledge and skills are essential for good practice in our field. However, Tibbalds (1988) argues that there is no single answer to the question of what constitutes an urban designer. He stresses design skills, such as recognizing opportunities or understanding the social and economic dynamics of the planning situation, but he also reminds us that the urban designer can be an architect, a planner, a landscape architect or from any other related profession. The urban designer needs to have a "*vision*", "*a power of imagination*" and "*flair*", regardless of his occupation.

According to Greed (1998b), urban designers can be from all disciplines "architect, urban planner, engineer, landscape architect or an urban administrator" but these practitioners, having been trained in the field of urban design, should possess three important characteristics; *Wisdom* (Intius), *Knowledge* (Cognis) and *Practical ability* (Technis).

The elements defined as knowledge and skills by Tibbalds and Greed were defined for educational components in the second half of the 1990's as 'knowledge', 'skills' and 'values' respectively (RTPI, RIBA etc.) (UDQ, 2001a; Zinn and et all, 1993).

**Table 1:** *The changing and developing criteria of the Urban Designer.*

| Tibbalds 1988 | Greed 1998 | RTPI,RIBA 1993 |
| --- | --- | --- |
| Vision | Wisdom | Knowledge |
| Power of Imagination | Knowledge | Skills |
| Flair | Practical Ability | Value |

*Who can be an urban designer?*
Tibbalds, Greed and many other scholars such as Lang, (2000), Frebee (1982) and working groups such as the UDG-Urban Design Group, CABE-Commission for Architecture and the Urban Environment, UDAL-Urban Design Alliance, UDJC-Urban Design Joint Centre (UDQ, 2001b) separate urban designers thus:

Those practitioners *directly related with* Urban Design (CABE Report, 2000 in UDQ, 2001a); they are mainly architects, planners and landscape architects who have subsequently become experts in urban design after specialist training.

Those practitioners who have design skills and authority (UDG, 1994; UDAL & CABE, 2000); most of them are professions about urban environment. They are planners, researchers, engineers, architects and other designers. They make decisions directly about the urban environment (Rowley & Davies, 2001) and may end up leading the group.

Those practitioners that provide support to the urban design process (Rowley & Davies, 2001). They are the Professional Groups who contribute to the attainment of social, economic goals, setting standards, managing a project to the definition of UDAL; such as the accountants, budget administrators, land owners and others.

**Question 3; how should the urban designer be trained?**
The concept of urban design and the notion of the urban designer have been acknowledged in European and United States education for some time. Many universities offer Urban Design Studies at post-graduate level. All courses providing career training in this subject in Europe and the US differ according to *their goals, training inputs, structure and content*. The general purpose of these courses is to achieve an understanding of urban design actions, to define the contributions and roles of different professions and to review their role in urban design (Watson Butina, 1997). The development and transformation process that the countries are in are highly beneficial to the continual diversification of Urban Design Studies (Frebee, 1982; ITU Research Report, 2002; DETR Report, 2000; UDQ, 2001b).

The structure of the program is differentiated in relation with the institution and faculty that provide training about urban design. Today there are specialized programs in faculties and departments related with planning, architecture, engineering and the environment (UDQ, 2001b). The professional background of the students accepted onto these programs is related to the program of study.

Traditionally, urban design training programs accept students with architecture and landscape architecture backgrounds. Planning programs, however, admit students with a geography, law, public administration or social sciences background. Urban design training has developed in three different directions in the US and the European countries (England, Spain, Italy, Germany etc.) according to *the participants and their term of training* (Pittas, 1982; Wing, 2001; ITU Report, 2002).

A program of study of 1 year for architects and landscape architects is considered sufficient to attain a Master's degree. This model has also been adopted by Harvard and MIT (Massachusetts Institute of Technology)

universities, but in these cases the training is for 2 years. The third possibility is the programs designed for students with geography, law, public administration and social sciences background. Hence, designers are trained for their contribution to finance and administration respectively (Pittas, 1982; ITU Research Report, 2002).

The three basic training components taken as a basis in all programs defined and implemented are "knowledge", "skill" and "value". The contents of these three basic components, based on research by into the development of urban design training and the general assessment of the existing programs of universities (UDQ, 2001a; ITU Research Report, 2002) is detailed in the next section.

*Knowledge Components*
Knowledge is the basic component in the occupational training process. What Geddes sees as the basic principle of "*Diagnosis-Identification before treatment*". (Geddes, 1905). According to Levin *"The designer should be informed before making a decision"* (Levin, 1966 and 1984). Similarly, the assessment of Dr. Uğur Mumcu that *"One cannot have an opinion without being informed"* highlights the importance of knowledge for decision and action. Levin (1984) stresses personal experience and intuitions as a source of knowledge which should be not be overlooked. Clearly at this stage, knowledge that comes from the training of the urban designer is important (Ayataç, 2000).

Research conducted in the UK by professional members of UDAL suggests that the necessity of urban design and especially knowledge of design should be prioritized (UDQ Special Issue, 2001b).

The curriculum program suggested by RIBA, one of these institutions, is based on the tenet that *"the process of thinking and being informed that has become important for urban design is also a principal skill for architecture."*

Knowledge of urban design is compulsory at RTPI for a training in planning; the basic knowledge offered by programs at all levels is urban design. Engineers (ICE), on the other hand, do not perceive urban design as a monopoly of a single discipline and include their subjects as well (Bentley & Butina, 1996; Rowley and Davies, 2001; UDQ Special Issue, 2001b). The contents of knowledge for urban design training then are:

**1. Contextual Knowledge; Being informed about:**
- Urban Design Theory And Its History
- Concepts Of Urban Design,
- The Methods And Techniques Of Urban Design,
- The Approaches To And Implementation Of Urban Design,
- The Process Of Urban Change And Development, (Urban Pattern And History, Understanding And Assessing Urban Architecture)
- Legal Implementations,
- Urban Design Strategies.
- Presentation (visual and written: graphics, reports etc.)
- Urban Design Review
- Subjects Related To Urban Design, Namely:
    - Environmental Planning,
    - The History Of Cities,
    - The Process Of Urban Development,

- The Development Of A New City,
- Urban Renovation And Preservation,
- Economic Use Of Lands,
- A City's Infrastructure And Traffic Planning,
- Urban Architecture, Place And Actions,
- Land Systems And Laws,
- Analysis Of The Property Market,
- Investment Tools And Finance,
- The Process Of Policy And Planning,
- Development Controls,

**2. Urban Design Processes Knowledge**
- Analysis
- Design policy formulation, Policies and Strategies for the Process,
- Design,
- Implementation,
- Participatory approaches and techniques,

Designers that participate in the process of urban design indirectly should also be able to understand and analyze urban design and to harmonize its the relationship to the urban built environment.

*Skill Component*
The general abilities - skills of professional participants in the urban design process - are to be able to demonstrate:
- Creativity,
- Openness To Innovation,
- Graphic Skills,
- Design Skills,
- Comprehension Of Urban Pattern
- Interdisciplinary Skills
- Planning Skills And To Articulate Them In Different Ways,
- Report Writing Skills
- Verbal Presentation Skills,
- Interviewing Skills
- An Innovative Approach To Future Projects,
- The Skill To Formulate Financial And Political Strategies For Urban Design,
- Marketing Skills,
- An Understanding Of The Appropriate Methods And Techniques For The Urban Design Literature Such As Summaries Or Guides

On the other hand, the skills defined for other indirect participants of the process are; understanding the language of urban design; working in an interdisciplinary team; the ability to review scheme and to discuss urban design policies; to be able to participate in working commissions.

*Value Component*
The last training component defined "the value component (differentiating characteristics)" are defined with the headings defined below for urban design;
- Demonstrating Cultural Sensitivity In Urban Design,
- Developing Strategies For Ecological Sustainability,
- Developing Research Based Values In Urban Design Implementation,
- Safeguarding Public Welfare,
- Following Professional Ethics And Rules,

**Conclusion; Urban designer identity in the 21st Century**

This paper has reviewed the historical development of descriptions of urban design and has offered thoughts on how to define it for the future.

The question of *"Who is an urban designer?"* has been answered within the limits of professional authority of the urban designer. Many definitions for the identity of urban designer have been forwarded, some of which have examined its status specifically in terms of its relationship to architecture and planning.

The identity of the urban designer has been incorporated into other design disciplines since the 1950's, the year that it was first considered a discipline in its own right. In general, architecture has dominated both studies of the theoretical and the practical. Planners and landscape architects were found to be lacking in terms of aesthetic and creative criteria. However, when the definitions of urban design are assessed, the concepts of system, planning and process are given higher priority over aesthetic considerations. Not only the urban environment, but also the natural, human and cultural environment is also incorporated into urban design. As a result, the image of the urban designer has changed.

From this point forward, the urban designer is not only responsible for the physical design of urban spaces but also for the behavioral patterns of their users. This responsibility varies according to the particular country in which the urban designer operates. His contribution to the process of learning about the users of urban space was discussed in terms of its societal effects and the awareness of its users towards its urban environment in a developing country.

For the profiling of the urban designer, the following two questions were discussed; Who can be an urban designer? Who can have this vision in the interdisciplinary sharing? If we now reevaluate the definition offered at the beginning of the article;

*"The urban designer should no longer be anyone that forms the urban environment."* The meaning of this judgment is as follows: The urban designer should first be aware of the professional authority he possesses and should understand the limits of his responsibilities because teamwork is a basic principle in urban design in a multidisciplinary environment.

What are the characteristics that distinguish an urban designer in this team? How should an urban designer be trained? In response, the paper argued that urban design training should be an specialized training (available at post-graduate level) as it is in the majority of the training programs conducted in the United States and Europe. This masters training can vary in terms of its aims and objectives, its content and duration. In my opinion, the most important factor here is the "target group". If the target group who receive the training can be defined more sharply (architect, planner, landscape architect) a program appropriate to the background can be developed as knowledge, skills and values can differ according to the professional group. A comparison table is shown for this purpose (Table 2). The principal headings of the training components defined in detail in the text are presented horizontally. Basic knowledge defined for urban design training are *scale, method, theory, process, politics and technique.* Conversely, general skills defined as professional ability are *design, creativity, graphics, verbal expression, social communication and developing presentations.*

**Table 2.** *An assessment of the professional contribution capacity in urban design training*

| COMPONENTS OF URBAN DESIGN EDUCATION / OCCUPATIONS | KNOWLEDGE | | | | | | SKILLS | | | | | VALUES | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | On the building scale | On region-city scale | Methods and Techniques | Theory and politics | Process | Design | Creativity | Design | Graphical expression | Verbal expression | Social communication | Service to individual benefits | Service to public benefit | Public and private sector relationship | Teamwork | Social participation |
| Architect | + | — | + | — | — | + | + | + | + | — | O | + | — | — | — | + |
| Planner | — | + | + | + | + | —/O | — | —/O | — | + | + | O | + | + | + | + |
| Landscape Architect | — | — | — | — | —/O | — | — | — | — | O | O | O | + | — | + | — |
| Engineers Transportation, Construction Etc | + | + | + | O | O | — | O | — | O | — | O | + | — | — | — | O |
| Social Scientists | O | + | + | + | + | O | O | O | O | + | + | O | + | + | + | + |
| Natural Scientists | O | + | — | O | + | O | O | O | O | — | — | O | + | + | + | O |

+ strong

— weak

O non-existent

*Interdisciplinary work, team responsibility and professional ethics* emphasize unique values. Professional groups that can receive urban design training are given vertically. The capacity measurement made in the table comprises three stages (strong, weak, none).

Hence, the professional groups that are closest to the knowledge and skill levels defined for the urban designer are architects and planners. However, architects are more skilled when compared to planners. On the other hand, landscape architects seem to be insufficient in terms of knowledge and skills. Engineers, social scientists and natural scientists do not as such possess adequate knowledge and skills about urban design, but they should be included in the team. In short, none of the above disciplines accommodate fully the identity of an urban designer.
The conclusion then is as follows;
An urban designer is the person who is proficient in any one of the basic design disciplines and who has gained expertise after training about the knowledge, skills and values for urban design.

The first goal of the training program for the urban designer should be teaching the role of all the professional groups defined in the process and to teach the responsibility to be assumed with the information and skills to be given. This responsibility is important not only for the physical environment but also in terms of social, human, economic and even pedagogical values.

An addition to the above two;
The urban designer should be able to make a common synthesis of the aesthetic approach of an architect, the systematic approach of a planner, the creativity of the architect and the urban discipline and responsibility of the planner.

The urban designer should be able to confront the problems in the process of rapid growth no matter where he is, either in the developed or the developing world.

Aesthetic, creative and expressive skills should constitute the basis of their professional identity. They should also have the skill to bring other practitioners together and strike a sensible balance between the participants in the process of urban design.

Protective, innovative, developing characteristics should be defined within professional and ethical rules.

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## Kent tasarımcısı kimliğinin   21. Yüzyıl' da değerlendirilmesi

1950'lerin sonlarından itibaren yaygın olarak kullanılan, Kentsel tasarım halen tartışılan bir olgudur ve görüş birliğine varılan tek bir tanımı yoktur.  Kentsel tasarımın tanımından sonra literatürde sıklıkla tartışılan ikinci önemli konu "kent tasarımcısının kimliği"dir. Kim ya da kimlerin kent tasarımcısı olabileceği, kent tasarımcısının nitelikleri ve nasıl bir eğitim alacağı ise kimlik sorgusunun beraberinde gelişmektedir. Kent tasarımcısı, en basit ve yaygın tanımıyla; *Kentsel çevreyi şekillendiren herkesdir.*  Kent tasarımcısının tanımı, görev ve sorumlulukları kimi zaman mesleki kimlikler ile örtüşmekte, kimi zaman  yeni bir kimlikte özgünleşmektedir.  Kent tasarımcısının kimliğini sorgulayan çalışmaların hemen hemen tamamındaki temel tartışma konusu mimar mı? plancı mı? karşıtlığına temellenmektedir.  Oysa yapılan araştırmalarda kent tasarımcısı kimliği için sadece meslekler arası karşılaştırmanın yeterli olmadığı görülmektedir.  Kentsel tasarım kavramı ve Kent tasarımcısı kimliği için yapılan tanımlamalar değişen tarihsel dönemler ve kültürlere göre farklılaşmaktadır. Kentsel tasarım, farklı kültürler için toplumsal düzeyde problemlere yanıt ararken, sosyal refah düzeyine erişen gelişmiş toplumlardaki fiziksel ve mekansal kalite ihtiyaçlarına yanıt vermeyi de amaçlamıştır.  Gelişmiş ülkelerde bilinçli olarak sahiplenilen bu yeni disiplin gelişmekte olan ülkelerde henüz yeterince anlaşılamamıştır. Gelişmekte olan ülkeler için, kent tasarımcısına fiziksel ve görsel kalite yanında sosyal  yaşamı anlama gibi farklı ve önemli sorumlulukları yüklemiştir. Tanımlanan bu genel perspektif içinde kent tasarımcısının değişen ve gelişen kimliğinin tekrar değerlendirilmesine; geleceğin kent tasarımcısı kimliğinde yeni ölçütlere ve günümüz için güncellenen açık bir tanıma gereksinim olduğu açıktır.

*Bu gereksinimden yola çıkan bu çalışmanın amacı;*  kent tasarımcısı kimliği için yapılan tüm tartışmaları özgün bir içerikte değerlendirmektir.  Başka bir değişle günümüze gelene kadar kent tasarımcısı kimliği için verilen yanıtları incelemek ve ağırlıklı tanım ölçütlerini bulmaktır. Kent tasarımcısı kimliğindeki değişen ve belirginleşen ölçütleri yeni bin yıl için ortaya koymaktır. Tanımlanan amaca erişmek için araştırma üç aşamalı olarak kurgulanmıştır. Her aşama aşağıdaki bir soruya yanıtlamayı hedeflemiştir.

**Soru 1.** Kent tasarımcısı kimdir?
**Soru 2.** Kim yada kimler kent tasarımcısı olabilir?
**Soru 3.** Kent tasarımcısının neleri bilmesi gereklidir? / Kent tasarımcısı nasıl bir eğitim almalıdır?

*"kent tasarımcısı kimdir"* sorusu,  kent tasarımcısının sorumluluk sınırları ve mesleki yetki kapasitesi içinde yanıtlanmıştır. Genellikle mimar, plancı ikilemi içinde tanım bulmaya çalışan ve sorumluluk sınırları bu ölçekler arasında değerlendirilen, kent tasarımcısı kimliği için çok sayıda tanımlama yapılmıştır.  Son 50 yılı değerlendiren makalede bu tanımlar üzerinde etkin olduğu görülen dört belirleyici saptanmıştır. Bu etkenler kent tasarımcısının özgün kimliği için gelişen ölçütleri ortaya koymuştur.

- Kentsel tasarımın kavramsal gelişimi,
- Değişen, gelişen kuram ve eğilimler,
- Disiplinlerarası ilişkiler,
- Ülkesel ve bölgesel koşulların gelişmişlik düzeyi.

Kent tasarımcısı kimliği, kentsel tasarım kavramının ilk ortaya çıktığı 1950 yılından beri diğer tasarım disiplinleri tarafından sahiplenilmiştir. Kuramsal ve uygulama çalışmalarında çoğunlukla mimarların hakimiyeti gözlenmektedir. Plancılar ve peyzaj mimarları estetik ve yaratıcı ölçütlerde yetersiz görülmüşlerdir. Oysa kentsel tasarımının değişen dünya koşulları, tarihi olaylar ve eğilimler karşısında gelişen tanımı incelendiğinde kent tasarımcısı olmak için estetik kaygıların yerine sistem, planlama ve süreç kavramlarına öncelik verilmiştir. Artık kentsel tasarım sadece yapılaşmış çevreyi değil, doğal, beşeri ve kültürel çevreyi de sınırları içine almıştır. Dolayısıyla kent tasarımcısının vizyonu değişmiştir**.**

Kent tasarımcısı artık sadece kentsel mekanın fiziksel tasarımından değil, kullanıcısının sosyal, psikolojik davranış biçimlerinden de sorumludur. Bu sorumluk, içinde bulunduğu ülke koşullarında farklılaşmakta ve ülkenin gelişmişlik düzeyine paralel olarak artmaktadır. Kent tasarımcısının kentsel mekan kullanıcılarının öğrenme ve bilgilenme sürecine katkısı, gelişmekte olan bir ülke için sosyal yaşama katılım ve kentli olma bilincindeki etkisiyle öne çıkmaktadır.

Bu geniş perspektif içinde sorumluluk sınırları değişen ve gelişen kent tasarımcısının kimliği için şu iki soru ard arda sorulmuştur;

### *Kim yada kimler kent tasarımcısı olabilir?*
Kent tasarımcısının niteliklerini sorgulayan tüm araştırmalardaki ortak yanıt disiplinler arası geniş **bir bilgi ve beceriye sahip olma** gereğidir. Tibbalds (1988) hangi meslekten olursa olsun, kent tasarımcılarının "**vizyon- farklı bakış açısı**", "**hayal gücü**" ve "**yetenek**" e ihtiyacı olduğu görüşündedir**.** Greed'e (1998) göre; Kent tasarımcıları tüm disiplinlerden "mimar, şehir plancısı, mühendis, peyzaj mimarı veya bir kent yöneticisi olabilir, ancak bu kişilerin temel olarak üç önemli niteliğe sahip olması gereklidir; **Akıl, Bilgi ve Uygulama Kabiliyeti.** Tibbalds ve Greed 'in bilgi ve beceri olarak özetledikleri nitelikler, 1990'ların ikinci yarısından itibaren mesleki eğitim sürecinin bileşenleri; **bilgi, beceri ve değer** kavramları ile tanımlanmaktadır.
Birçok araştırmacı ve kentsel tasarım konusunda çalışmalar yapan gruplar tarafından (UDG, CABE, UDAL, UDJC) Kent tasarımcısı olabilecek kişiler üç grupta tanımlanmaktadır. Birinci grupta yer alanlar *Kentsel Tasarımla doğrudan ilgili* dir. Çoğunlukla mimarlık, planlama ve peyzaj mimarlığı bilgi ve deneyimine sahip ve kentsel tasarım konusunda özel bir eğitim alarak uzmanlaşan kişilerdir. İkinci gruptakiler *tasarım yeteneği ve otoritesi olanlar*dır. Plancılar, araştırmacılar, mühendisler, mimarlar ve diğer tasarımcılardır. Son grupta tanımlananlar ise *kentsel tasarım sürecine destek verenler*dir. Kentsel tasarım sürecinde tanımlanan sosyal, ekonomik hedeflere ulaşmada, standartların belirlenmesinde, projenin yönetilmesinde kesin katkısı beklenen meslek gruplarıdır. Bu bağlamda, *kent tasarımcısının nasıl eğitilmesi gerektiği ve hangi eğitim bileşenlerinde detaylanacağı* yanıtı araştırılan bir diğer soru olarak ele alınmıştır.

Avrupa ve Amerika'da bu konuda kariyer eğitimi veren tüm kurslar *amaçlarına, öğrenim girdilerine, yapısına ve içeriğine* göre farklılaşmaktadır. Bu kursların genel amacı, farklı türdeki *kentsel tasarım eylemlerini anlamak, farklı mesleklerin katkılarını ve rollerini tanımlamak, kentsel tasarımda onların yerini değerlendirmek* olarak özetlenebilir. Çalışma konularının çeşitliliğinde ise ülkelerin içinde bulunduğu gelişim ve dönüşüm süreçlerinin önemli bir etkisi vardır.

Tanımlanan ve uygulanan tüm programlarda esas alınan üç temel eğitim bileşeni "bilgi", "beceri" ve "değer" dir. **Bilgi,** altyapıyı oluşturur. T*asarımcı karar vermeden önce bilgilenmelidir* (P. Levin, 1966 ve 1984). Kavramsal bilgilenme, sürece yönelik bilgilenme, kentsel tasarım uygulamalarını anlama ve analiz edebilme, yapılaşmış çevre elemanlarının karşılıklı ilişkilerini çözebilme konularında bilgilenme önerilmektedir. Kentsel tasarım eğitiminde önemli görülen ikinci önemli bileşen **"beceri"**dir. Yaratıcılık ve yeniliklere açıklık, Grafik becerisi, Disiplinler arası çalışma

becerisi, Sunuş temel beceriler olarak verilmektedir. Eğitim bileşenlerinden sonuncusu olan "**değer bileşeni**" farklılaştıran nitelikleri tanımlamaktadır. Bu tanımlama, kültürel farklılıklara göre kentsel tasarım ile ilişkili değerlerin farkına varılabilirliğini geliştirmek, Ekolojik anlamda sürdürülebilirliği sağlayacak yöntemleri ve kullanıcılarının yaşam koşullarını zenginleştiren kentsel tasarım uygulamalarını geliştirmek, araştırma odaklı değerleri geliştirmek, Kamu yararını gözetmek, Mesleki etik ve kurallara uyum olarak detaylandırılmaktadır.

**Kent tasarımcısının tanımı için temel çıkarımlar**

Bu makale, kent tasarımcısı kimliğini geçen yüzyıldan bugüne kendi özgün kurgusunda değerlendirmiş ve geleceğin tanımına yön vermeyi hedeflemiştir. Bu aşamada makalenin başlangıç noktasındaki tanımı tekrar değerlendirirsek;

**"Kent tasarımcısı, artık kentsel çevreyi şekillendiren herkes olmamalıdır."** Bu yargının anlamı şudur. Kent tasarımcısı öncelikle sahip olduğu mesleki yetki kapasitesinin farkında olmalı ve sorumluluk sınırlarını iyi bilmelidir. Çünkü çok disiplinlilik içinde bir ekip çalışması kentsel tasarım için ana ilkedir.

Kentsel tasarım, bir uzmanlık eğitimi olmalıdır. Eğitimin verileceği hedef kitlenin (mimar, plancı, peyzaj mimarı vd.) altyapısına uygun bir program geliştirilmelidir. Çünkü kent tasarımcısı için tanımlanan bilgi, beceri ve değerlerin varlığı meslek gruplarına göre farklılaşmaktadır. Buna göre (Tablo 1); Kent tasarımcısı için tanımlanan bilgi ve beceri düzeyine en yakın meslek grupları mimar ve plancılardır. Ancak mimarlar plancılara göre daha becerilidir. Peyzaj mimarları bilgi ve beceri olarak yetersiz görülmektedir. Mühendisler, sosyal bilimciler, doğa bilimcileri ise kentsel tasarım konusunda bilgi ve beceride yetkin değillerdir. Ancak ekipte yer almalıdırlar. Sonuç olarak hiçbir disiplin kent tasarımcısı kimliği için tam bir yetkinliğe sahip değildir.

Bu değerlendirmenin ışığında gelinen sonuç şudur;
Kent tasarımcısı temel tasarım disiplinlerinden herhangi biri konusunda yetkin, kentsel tasarım konusunda tanımlanan bilgi, beceri ve değer bileşenleri bütününde özel / özgün bir eğitim alarak uzmanlaşan kişidir. Diğer bir değişle, Kent tasarımcısı mutlak olarak özgün bir eğitim sürecinin ürünü olmalıdır.

Kent tasarımcısı için hazırlanacak eğitim programının öncelikli amacı, tanımlanan tüm meslek gruplarının süreçteki rolünü benimsetmek, verilecek bilgi ve beceriyle ekipte nasıl bir sorumluluk alacağını öğretmek olmalıdır. Bu sorumluluk sadece fiziksel çevre için değil, sosyal, beşeri, ekonomik hatta pedogojik değerler açısından da önem taşımaktadır. Yanı sıra, Kent tasarımcısı mimarın estetik yaklaşımı ile plancının sistem yaklaşımı, mimarın yaratıcılığıyla, plancının kentsel disiplin ve sorumluluğunun ortak sentezini yapabilmelidir.

Kent tasarımcısı, dünyanın neresinde olursa olsun, ister gelişmekte olan ister gelişmiş ülkelerde, hızlı büyüme sürecindeki problemlerle mücadele edebilmelidir.
Meslek kimliklerinin temelini oluşturan, estetik, yaratıcı, ifadelendirici becerilerin yanısıra katılımcıları biraraya getirebilme becerisine de sahip olmalıdır. Kentsel tasarım sürecindeki katılımcılar arasındaki dengeyi sağlayabilmelidir. Korumacı, yenilikçi, geliştirici niteliklerini mesleki etik kuralları içinde tanımlayabilmelidir.