OBSERVATIONAL SKETCHING AS TOOL FOR EXPERIENCING PLACE: A
COMPARATIVE STUDY OF FREE-HAND SKETCHING AND
PHOTOGRAPHY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

ESRA GÜREL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
CITY PLANNING IN CITY AND REGIONAL PLANNING

September 2022

Approval of the thesis:

OBSERVATIONAL SKETCHING AS TOOL FOR EXPERIENCING PLACE: A COMPARATIVE STUDY OF FREE-HAND SKETCHING AND PHOTOGRAPHY

submitted by **ESRA GÜREL** in partial fulfillment of the requirements for the degree of **Master of Science** in **Urban Design in City in Regional Planning, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences**   _____

Prof. Dr. Serap Kayasü
Head of the Department, **City and Regional Planning**   _____

Assoc. Prof. Dr. Yücel Can Severcan
Supervisor, **City and Regional Planning, METU**   _____

Dr. Nedim Kemer
Co-Supervisor   _____

Examining Committee Members:

Assoc. Prof. Dr. Olgu Çalışkan
City and Regional Planning, METU   _____

Assoc. Prof. Dr. Yücel Can Severcan
City and Regional Planning, METU   _____

Assist. Prof. Dr. Zeynep Eraydın
City and Regional Planning, TED University   _____

Date: 02.09.2022

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Last name: Esra Gürel

Signature:

ABSTRACT

OBSERVATIONAL SKETCHING AS TOOL FOR EXPERIENCING PLACE: A COMPARATIVE STUDY OF FREE-HAND SKETCHING AND PHOTOGRAPHY

Gürel, Esra
Master of Science, Urban Design in City and Regional Planning
Supervisor: Assoc. Prof. Dr. Yücel Can Severcan
Co-Supervisor: Dr. Nedim Kemer

September 2022, 159 pages

Visuals and visualization techniques are essential in urban design. They are used for expressing the things that are seen or conveying thoughts. They are also an essential part of understanding and experiencing space in design disciplines. This study aims to use observational sketching and photographs as two tools for experiencing places, evaluate them as an on-site data collection method, and compare the advantages and disadvantages of these methods based on their effect on perception, contribution to the diversity of representation and quick documentation of the urban environments. To this end, the researcher asked two questions: (1) *What advantages and disadvantages do designers see in using observational sketching and digital photography while experiencing places? (2) Do the professional background of designers and their past drawing or photography training make any difference in the way they assess these two techniques?* In order to respond these questions, the author conducted a field study in the Ankara Castle region with a number of designers and then asked them to participate in interview research. Key findings show that on-site

drawing is a suitable method for experiencing the place, and it has different advantages and disadvantages when compared to the photographing method in different cases. It is possible to conclude that using these two methods together can be the most effective method in the field experience and on-site data collection method due to the fieldwork and interviews. The findings were discussed in detail in the study. It should be emphasized that it is essential to see these results as a method of experiencing the place, especially for students and junior urban designers.

ÖZ

KENTSEL TASARIMDA MEKANI DENEYİMLEME ARACI OLARAK İZLENİM ESKİZİ: ESKİZ VE FOTOĞRAFLAMA TEKNİKLERİNİN KARŞILAŞTIRILMASI

Gürel, Esra
Yüksek Lisans, Kensel Tasarım, Şehir Bölge Planlama
Tez Yöneticisi: Doç. Dr. Yücel Can Severcan
Ortak Tez Yöneticisi: Dr. Nedim Kemer

Eylül 2022, 159 sayfa

Kentsel tasarım sürecinde, bir çok alanda da olduğu gibi görseller ve görselleştirme teknikleri önemli bir yere sahiptir. Var olanın ifade edilmesi ya da düşüncelerin somutlaştırılarak aktarılması gibi fonksiyonlara sahip olan görseller, tasarım disiplinlerinde mekanı anlama ve mekan deneyiminin de önemli bir parçasıdır. Bu çalışmanın amacı, izlenim eskizlerinin, mekan deneyiminde bir araç olarak kullanılması ve bir araştırmanın parçası olarak yerinde veri toplama methodu olarak değerendirilmesi, aynı şekilde bir görselleştirme yöntemi olarak fotoğraflama tekniğiyle karşılaştırılması, sonucunda farklı methodların mekan deneyimi methodları olarak avantaj ve dezavantajlarının karşılaştırılmasıdır. Bu amaçla bu çalışmada belirlenen araştırma soruları şunlardır: *(1) Tasarımcılar, mekânı deneyimlerken gözlemsel eskiz ve dijital fotoğrafçılığı kullanmanın avantaj ve dezavantajlarını nasıl değerlendiriyorlar?*

Alt Araştırma Sorusu; (1) *Tasarımcıların mesleki geçmişi ve geçmiş çizim ve fotoğrafçılık eğitimi, gözlemleri ifade biçiminde farklılık yaratır mı? Dijital fotoğrafçılıkla karşılaştırıldığında gözlemsel eskiz tekniğinin avantajları ve*

dezavantajları nelerdir? Bu çalışma kapsamında Ankara Kalesi bölgesinde yapılan bir saha çalışması sonrasında katılımcılarla görüşmeler yapılarak elde edilen bulgular yukarıda verilen araştırma soruları kapsamında detaylı olarak tartışılmıştır. Sonuç olarak, elde edilen bulgular yerinde çizimin mekânı deneyimlemek için uygun bir yöntem olduğunu ve dijital fotoğrafçılık yöntemine göre farklı avantaj ve dezavantajları olduğunu desteklemiştir. Bu iki yöntemin birlikte kullanılmasının mekân deneyimi ve yerinde veri toplama yönteminde en etkili yöntem olabileceği, yapılan saha çalışması ve görüşmeler sonucunda çıkarılabilir. Bu çalışmanın, özellikle öğrenciler ve genç kentsel tasarımcılar için, gözlemsel eskiz ve dijital fotoğraflama yönteminin mekânı deneyimleme metodu olarak kullanılması konusunda farkındalığı artırması ve ilham vermesi amaçlanmıştır.

Anahtar Kelimeler: İzlenim Eskizi, Fotoğraf, Mekân Deneyimi, Dokümantasyon, Algı

To my beloved family

and all Urban Sketchers around the world

ACKNOWLEDGMENTS

TABLE OF CONTENTS

xiii

LIST OF TABLES

LIST OF FIGURES

FIGURES

CHAPTER 1

INTRODUCTION

"Learning to draw is a matter of learning to see—to see correctly—and that means a good deal more than merely looking with the eye. The sort of 'seeing' I mean is an observation that utilizes as many of the five senses as can reach through the eye at one time."

Kimon Nicolaïdes

The Natural Way to Draw

1.1   Problem Context

Line and drawing are as old as human beings. As İnceoğlu (1995) mentioned, humans used the line even before verbal language to express their wishes and thoughts, such as their need for shelter or food. Drawing is not only a behavior but also a tool for communication (Ostrofsky, 2020). People in pre-historic times used drawing as a communication tool. They painted on the walls of caves to express their thoughts and feelings by visualizing without aesthetic concerns.

Throughout history, drawing has changed by development and functions as a narrative tool in different forms. The line has changed as a creative narrative tool in art and a narrative tool (with symbols) in science. While the line is an innovative expression tool in art, it functions as a means of expression with characters in science and technique. Therefore, the line is a productive field of action based on creativity and embodies abstract thoughts (Dokgöz, 2014). The history of architectural

expression and visualization techniques (which are needed before the act of design) is as old as the history of architecture (and related fields). The pre-modern design process has survived by developing techniques such as drawings and models to represent the concept and design thought. Here, the product created by the designer using creative expression techniques is a simulation of the natural form (Birer & Kaya, 2019).

In the Italian Renaissance, according to Vasari (as Deniz Dokgöz, 2014, mentioned), drawing was seen as the father of three art fields which are architecture, sculpture, and painting. In design-based fields (like architecture, urban design, interior architecture and landscape architecture) sketching is commonly used to express ideas embodied by lines. Cognitive mapping, schemes, graphs and design sketches are other forms of visualizing ideas in design-based fields. John Berger mentions three functions of drawing as;

- *Drawings examining and questioning the visible*,
- *Drawings that embody and convey thoughts*, and
- *Drawings made from memory*.

Visualization, *analysis* and *determination* are the three functions of sketching as explained by İnceoğlu (İnceoğlu, 2012). In addition, main idea research sketches, design sketches, chart analysis and observational sketches are the four sorts of sketching (İnceoğlu, 1995). Sketching is a line action that comes to the fore to comprehend the search without being dependent on the final product. In design education, drawing is used both as a 'study tool' and 'searching' (Balamir, 2012). In arts, artists constantly redefine themselves and develop a personal perspective through sketching (Sullivan, 2014).

All these information support the use of line and visuals in different ways and for different purposes in different fields.

Despite the potential of drawing as a research method, drawing as a data collection method or as a part of research is not a common view. In social sciences, drawing is usually seen as a data collection method, especially when researchers want to work with children or young adults. People experience drawing throughout their lifespan. Children usually start drawing around two years old, and some motivated adults can continue to practice drawing at older ages (Ostrofsky, 2020). The fact that adults are far from drawing compared to children may have caused it not to be used as a common method for engaging adults in research studies.

In design-related areas, usage of hand drawing is more common. Researching, understanding and interpreting places and its features are essential in the urban design process. Together with the digitalizing world, it is seen that the materials and computer programs accompanying the design processes are changing. Some changes will inevitably occur in the education process and the necessity of keeping up with the technological developments. Hand drawing and thinking by hand have always been fundamental in design disciplines. Although the process has been digitized and very close-to-reality visualizations have been made possible with the help of very advanced computer programs, the first steps of the design continue to start with the first lines using pencil and paper. Drawing remains a part of the urban design processes.

In today's digitalizing world, where the new generation attaches great importance to computer skills, it has been observed in higher education that an increased importance has been given to the use of digital tools. For example, in design education, the importance of a curriculum integrated with technological developments is seen. Digital photography has been an increasingly used by students to communicate their ideas since the photographs can be rapidly collected in the fiend and edited easily after the data collection process. The author argues that the continuation of the education process in a digital environment may cause various problems for students, such as loss perception of scale. For this reason, it can be considered necessary not to ignore analog methods in design education and not to

neglect the lessons aimed at improving hand drawing skills. It has been observed that the courses opened to improve hand drawing skills in schools providing urban design, architecture, landscape architecture, environmental design, and city and regional planning education have been turned into elective courses from being compulsory worldwide. This thesis aims to address this problem in urban design, arguing that the of lack of usage of analogue sketching during urban planning and design education may have a number of negative outcomes for urban planners and designers.

In order to create "good places", the author believes that it is vital for urban designers and academicians to understand the advantages and disadvantages of using different methods for on-site documentation and analysis. The motivation of this thesis stems from the author's experiences as a junior urban designer who has a Bachelor's degree in City and Regional Planning and an active member of a local group called Urban Sketchers Ankara – a group which is heavily engaged with observational sketches/drawings. Urban Sketching is sketching on location from direct observation, not photos or memory. The author has been practicing sketching for many years, which enabled her to see the advantages of this method as a junior urban designer and a graduate of the Department of City and Regional Planning, and the potentials and limitations of the curricula of her undergraduate and graduate education. In this thesis, as a researcher, the author aims to explore the advantages and disadvantages of observational sketching as opposed to photography.

1.2   Aims and Research Question

This study aims to understand the role, potential, and meaning of analog observational sketching (from herein observational sketching) and digital photography as a tool to experience and understand the place.

In today's digitalized world, when sketching or drawing, various materials can be used such as paper, pencil, paint and tablet. It has been possible to produce mixed

products. It is possible to draw with a paper and pen-like experience with digital pens and tablets that give the feeling of an actual pen. Observational sketches, which will be mentioned a lot in this thesis, are outside of these uses, and it means analog methods that include materials such as paper, pencil, and paint made with traditional methods are mentioned.

Firstly, it outlined the importance of visualization techniques in design-based fields and explained what observational sketching is in the case of visualization and the meaning of design-based fields as a tool to understand a place and compare photography in the case of the method for profound observation during the urban design process. Furthermore, the main aim is to assess the research question in line with this information. The research questions are;

(1)   What advantages and disadvantages do designers see in using observational sketching and digital photography while experiencing places? More specifically, which of these techniques are considered better and worse by designers regarding their ability to increase the perception of the user, diversity of representation, and to document the physical features of places quickly?

Sub-RQ:

(1)   Do the professional background of designers and their past drawing or photography training make any difference in the way they assess the advantages and disadvantages of observational sketching technique in comparison to digital photography?

In this thesis, the term designer refers to architects, landscape architects, planners, urban designers or people from the related fields.

1.3   Assumptions of the Study

In design-based fields like architecture, landscape architecture, interior architecture, urban planning and urban design, sketching is commonly used to express ideas embodied by lines. Cognitive mapping, schemes, graphs, and design sketches are the other forms of visualizing ideas in such fields. The urban design process includes analysis, design/creative process, presentation and testing (Zeisel, 2006). Firstly, it requires a site analysis, which is followed by the design process. During these processes, visuals and visualization techniques are essential to understand a place, express ideas, and show design details at the end of the process. Even drawing has some advantages for experiencing the place; in field trips, arguably, drawing-based methods are not used enough. This research mainly focuses on the analysis stage of urban design. In the analysis stage, researchers/designers need to understand the place in different aspects like physical characteristics, social environment, and relations and make SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis.

During these analyses, designers must make documentation using photography, film-making/videos, and note-taking. Arguably, especially because of the advancements in technology and the reflections of these trends on the education system, researchers/ graduate students in design-based programs (including urban design) mostly prefer photography in the case of documentation. It is a quick and easy way to collect data, but in the case of awareness and memory of the details of the places, observational sketching may give better results. This means that as a designer to produce solutions for a place of decision-taking or designing the site, the designer needs to make a comprehensive analysis and profound observation. Observational sketching, in some cases, may lead to making profound observations during the field trips.

It is assumed that some possible advantages of drawing to experience a place are;

• Drawing needs profound observation, so it helps to observe the place better.

•   Drawing is cheap and affordable for everyone. Pencil and paper are enough to make analogue sketches/drawings during the site analysis. Using different mediums while sketching can also add some new perspectives and diversity. The medium the researcher/designer uses can affect the data variety of data.

•   Drawings are open to interpretation.

•   Drawings are not an instant action. It takes some time; more time than taking a photo. It is a process starting with a profound observation and ends with a product.

•   Drawings can include more information than photos. The designer observes with five senses, so they add some notes, little information, etc.

A possible cause of not using drawing as much as photography in urban design-based field trips is that urban design is a branch of spatial planning rather than architecture. Spatial planning education does not have enough courses about hand drawing or sketching. Spatial planning has branches like politics, urban sociology, economics, GIS modeling, etc. So, faster and instant tools are more prevalent in the urban design field trips.

In this research, the researcher focuses on the potential of observational sketching as a data collection and research tool. Since December 2018, as a part of the Urban Sketchers Ankara, a group organizing 'in situ' artist meetings making direct observation drawings during these meetings and sharing via social platforms/internet around the city with local sketchers, the researcher realized that urban sketching needs profound observation. Every participant in these sketch meetings produces an approach to the same subject from different perspectives, characteristic of the uniqueness that sketching brings to mind. Everyone interprets the subject according to their viewpoint, highlighting or eliminating the composition. In addition, the researcher realized that once she moved away from the drawing context, even after weeks of departure, she remembered the details of the places she had drawn. This situation triggered questions about the possibility of sketching to increase perception. Drawings made by different people can create diversity in the documentation due to

7

various parameters such as time, medium, age of designer, professional background of researcher, etc. While using different mediums increases diversity, time restrictions decrease the detail of the drawings and documentation. Drawing on location, urban sketching is a cheap, accessible tool for everyone with a basic pencil and paper. It has many potentials for collecting data on field trips and site analysis in urban design compared the photography or similar mechanical tools. Making sketches has some potential as uniqueness, being quick and simple, cheap, gives much information, and accessible for everyone. 'Freehand sketching (in the context of this thesis, freehand analogue sketching) can change a planner/urban designer's perception' is one of the assumptions of this study. It needs observation of light and shadow, texture, composition, and so on. The meaning of perception in this study can be explained as remembering details, intense observation and interpretation. Drawing on location needs profound observation, Lynne Chapman called "*concentrated seeing*" it is a process that takes time, while photography is instant action. As a result, the experience of urban sketching increases the perception of place, which is the assumption for this research.

In addition, all the drawings produced by different people are unique. It is a characteristic of sketching. People make sketches according to their background, profession, and drawing experience. For example, in the same place, an architect draws the buildings, and another person focuses on the botanical characteristics of the area. Also, a medium used for sketching can create a difference in the detail level of sketching. Along the sketching process, people add some extra information by words according to their observations. All of these characteristics of sketching gives people flexibility and freedom. As a result, sketches that produced create diversity in the production.

1.4 Gaps in the Literature and Contribution of This Study to Existing Knowledge

Many studies have focused on the importance of visual methods as research tools, especially in sociology and anthropology fields (Azevedo & Ramos, 2016; Harper, 2012; Banks 2001). Most of these studies question the art-based methods like photography and filmmaking (Anngard, 2013; Hinthorne, 2014; Winton, 2016). In addition, these studies generally targeted children and young people to understand their voices. Sketching and drawing are most commonly carried out with children rather than adults. (Heath, Chapman & The Morgan Centre Sketchers, 2018).

In addition, drawing-based or art-based methods are using as memory work, visualization, project techniques, schemes, and cognitive mapping in researches. (Literat 2013). In addition, Urban Sketchers is very popular and widespread around world and in the global community, but there is limited academic research about it.

This thesis aims to examine observational analogue sketching as a research method in the urban design field in light of the literature on methods of experiencing public places.

1.5 Structure of the Thesis

This thesis includes five chapters. Chapter 1, as an introduction, focuses on the main research questions, the source of these questions, and the problem definition, which determines the content and scope of this study's literature review and research method. Chapter 2 focuses on and discusses the urban design stages, visuals, and different visualization techniques (which are analog and mechanical tools) and their relation to urban design as perception and on-site documentation techniques within the framework determined by the research questions of this study and mainly focuses observational sketching and photography techniques in the context of visualization in urban design in a manner of perception, contribution to the diversity of representation and on-site documentation. Chapter 3 focuses on this study's research

method and design, which is a case study held in Ankara Castle district with participants and its details. In Chapter 4, the case study's findings are discussed in light of the literature review and research questions. Finally, in Chapter 5, the outcomes of this study are discussed deeply, and relations to urban design are discussed.

CHAPTER 2

LITERATURE REVIEW

This chapter aims to develop a conceptual model that may help the author in shaping the research methodology and interpreting the results of this study. It starts with a discussion of the stages of urban design and the role of visualization in urban design process. Next, it introduces three techniques of visualization: analogue, digital and hybrid visualization techniques. In this part, referring to the question posed in the thesis, the emphasis will be on haptic sketching techniques and photography as two distinct tools of visualization. Thereafter, the chapter explains the link between four concepts that are interrelated: visualization, place experience, place perception and place cognition. It discusses the factors that may affect an individual's perception, cognition and place experiences, and thus his/her visual skills. This chapter also discusses the role of sketching and photography in experiencing places. Finally, it provides a brief history of observational sketching and urban sketchers movement. The chapter concludes with a concluding remark aiming to link the information provided in this section to what will be presented in the following chapters.

2.1 The Stages of an Urban Design Process and the Role of Visualization in this Process

The spatial design process consists of different stages. During the process, the need to understand, analyze and synthesize the place arises.

According to Zeisel (2006), three separate activities—*imaging, presenting, and testing*—are connected by the complicated action known as 'designing.'

Designers engaged in real Project work don't just sit and draw. it's a multifaceted activity. Imaging, presenting, and testing are three analytically separate elementary actions that are included in the complex activity of design.

Imaging: It is the process of creating an image where there didn't seem to be one previously. Imaging refers to creating a broad, mental image of a region of the world. Images are frequently visual, and they offer a greater context within which individual aspects of an issue might be solved. Images are not simply what people internally picture. They stand for irrational knowledge that is used to build and arrange concepts in disciplines like vision. While studying imaging in design, we are limited to observing its exterior manifestations even if the neuroscientists now allow us to better comprehend the internal matter of imaging: (1) How designers convey their ideas to themselves and to others, and (2) How human observed behavior change as they form mental visions of situations (Zeisel, 2006).

Presenting: Some of the many methods designers externalize and share their images include sketching, creating plans, constructing models, and shooting photographs. It takes talent to communicate a concept effectively as well as to select the method of presentation that is most appropriate for the stage of the design process at hand.

The purpose of presentation by designers is to make ideas visible so that they, as well as others, can use and improve them (Zeisel, 2006).

Testing: It comes in many different forms, including analyses, denials, criticisms, assessments, comparisons, reflections, reviews, and confrontations. Designers take a step back after expressing a concept in any form and evaluate it critically. Design testing involves comparing preliminary presentations to a variety of information, including implicit images held by designers and clients, explicit knowledge about constraints or objectives, degrees of internal consistency, and performance criteria, including those related to economics, technology, sociology, and the human nervous system (Zeisel,2006).

The ability of designers to simultaneously look backward and forward is an intriguing aspect of design testing. Backward, to assess how good a test product is, and forward, to improve the image being formed and alter the following presentation.
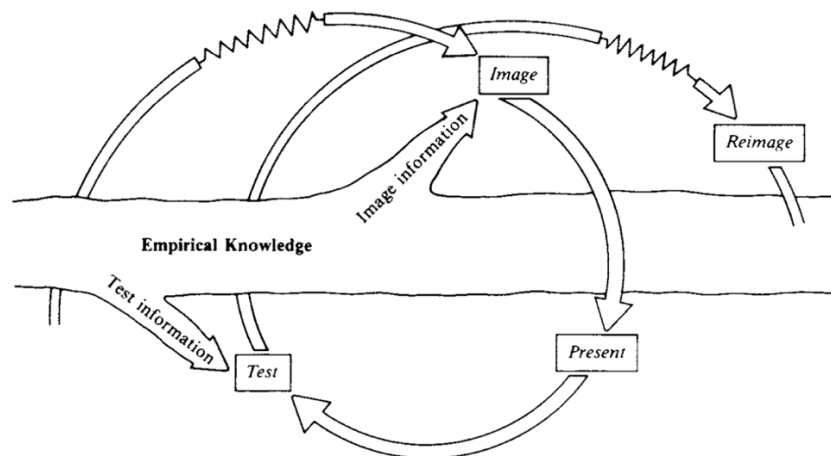
Figure 2.1 The Role of Image Formation And Presentation In Design Process (Source: Zeisel, 2006).

According to Schenk (1991) urban design process has 3 main stages as *analysis, creative process and production.* The necessities of each of these stages are different from each other. In following parts, the details of the *preparation and analysis phase*, *the design and creative phase*, and *the production and presentation phases* of urban design are briefly mentioned.

(a) Preparation (Analysis, Research)

The preparation stage in the design process includes research, analysis and synthesis processes; the field requires some analysis, observation, research, and synthesis in urban design. Place-based design fields like urban design, architecture, landscape architecture field trips, on-site experiences, and observations are required. Designers need to conduct research and observations to collect data from the field and do analysis. Trying to draw a clear line between both surveys and analyses is difficult. In this stage, observational sketching and photography or any other data collection method have a crucial role in the design process as a visual material or for designers to understand the place better physically and socially. Even the creation of a simple sketch assumes that a specific point of view is relevant to the issue being researched. Additionally, it assumes that the drawing's highlighted features in that view also have some relevance to the work at hand (Moughtin, Cuesta, Sarris, & Signoretta, 1999).

(a) Creative Process (Design Process)

At this stage, the analyzes and syntheses of the design to be produced are studied on the designs in the context of the concept put forward by considering the experiences. A process continues so the preliminary preparations come together to form a meaningful whole. In this process, the usage of technological devices is widespread these days in the design process and visualization, but most designers start designing with lines with pencil and paper. In general, every great work of art begins with a concept. Putting thoughts into a sketched form gives them life and allows the designer to explore the vast space of possibilities (Sullivan, 2014). A designer may create hundreds of conceptual sketches before settling on the best form for the notion. These forms become thumbnail sketches, which are then turned into conceptual design drawings. After that, the final concept will be created as a very detailed artistic drawing (Sullivan, 2014).

(b) Production Process (Production and Presentation)

The analysis and creative process are followed by the production and presentation process. At this stage, after the final decisions about the concept and details of the design are made, it is essential to present the imagined design in detail. At this stage, it is possible to represent the design realistic and detailed visuals with the opportunities offered by technological developments.

Using Visuals and Visualization Techniques in Design Stages.

Importance of visualization for all stages cannot be underestimated but its function, and method differentiates in every step along the process. Drawing abilities are helpful while creating instruction during design stage. First, drawing itself can contribute to a designer's creative process. Second, while collaborating to explore options, drawings can convey ideas. Thirdly, illustrations can be used to help consumers understand the instructions (Cowan, 2002).

In preparation and analysis stage; while analysis and synthesis are generally used during the preparation phase of the design, isometric, axonometric drawings, presentations and models are used at the stage where the design is embodied. Visualization techniques such as three-dimensional modeling and animation occur at the process's end (Birer & Kaya, 2019). A set of tools is essential for the concretization of architectural creation by transforming the architectural expression into an active device that shapes, rather than a passive means of putting, which consists of the architect's use (Birer & Kaya, 2019).

In creative and design stage; For architects or designers, inspiration may come by experiencing the city while walking on the crowded streets or just sitting in the corner at the cafe. Sketching process needs to slow down while making observations, not only sketching the architectural features or buildings but also experiences, senses or interests (Abrams, 2014). A sketchbook is an essential tool in the designer's area; many people who work in the creative fields keep one. It helps them constantly explore concepts, sketch designs and take notes (Sullivan, 2014). Drawing is an

essential element of the creative process, from the conception of an idea through its final sketched form. Drawing is a creative tool that allows the flow of thoughts to take shape quickly.

In production and presentation stage; As in other stages, visualization has a significant place at this stage. Visuals are needed to explain the design in detail to other people. Drawing techniques rather than photography can be used at this stage to visualize the thought. At this stage, what is meant by drawing techniques, techniques that visualize what is imagined, diagrams, concept diagrams, and 3D models and simulations that are created with computer programs that explain the imagined rather than observation sketches that interpret what is meant by interpretation gain importance at this stage, the importance of digital visualization tools that are frequently used today should not be underestimated. On the contrary, its importance should be emphasized.

2.1.1   Importance of Visualization in Urban Design

Architecture and urban design feed to drawing and are also fed by it. Graphic representation techniques and using visuals and visualizations can describe the present or imagined place. Drawings can explain and universally clarify the idealized places (Antunes, 2019).

In urban planning and design, public participation is essential. The ordinary public are not always equipped to use analogue visual tools in order to create the desired input (Al-Kodmany, 2010). According to Al-Kodmany's work (2010), combining traditional and computer-based technologies can be the bridge between professionals and non-professionals or neighborhood residents. Using computer-based technologies like geographical information systems (GIS) and the artist who transferred the resident's ideas into quick sketches may bring people together; the professionals/ planners, designers, and non-professionals create a participatory and effective method to share their ideas (Al-Kodmany, 2010). Visualization ensures

16

focus and residents' participation in the planning process increases awareness and provides a better communication between different actors (Al-Kodmany, 2010). Using traditional and/or computer-based technologies for communicating ideas helps create a common language between designers and non-designers.

2.1.1.1 Visualization Techniques as a Research Tool in Urban Design

Helen Kara at the National Centre of Research Methods (NCRM) categorized creative research methods into three groups: (1) *art-based research methods*, (2) *research methods using technology* and (3) *mixed methods* (please see https://www.youtube.com/watch?v=YpnexrLZBT4). In this section, the focus will be on what Kara called 'art-based methods.'

Art based research entails applying the principles of the creative fields to social research projects. Art based research puts an emphasis on aesthetic comprehension, evocation and provocation. These methods give us access to the distinctive skills of the arts as a form of knowing. These practice-based techniques are generative in nature and may use the artistic practice as the subject of the investigation. The most frequent uses of these strategies are to investigate, describe, inspire, provoke or unsettle (Leavy, 2017).

When visuals are used in art-based research, they can express the relationship between visual elements in a way that words or language cannot. In addition, visuals can construct metaphorical depictions of identity and ideas, enabling innovative thought and abstraction levels. In addition, language-based methods (like focus group meetings, interviews) can disclose more delicate signals and complex truths than visual modes of representations (Literat, 2013). Language-based research methods predominate in communicative research (fields such as public relations, business, marketing, education so on). However, freehand drawing/sketching, video, and photography have possibilities.

Visual methods, under art-based category may have some advantages. These can be;

- Visual methods do not rely on linguistic proficiency, it is suitable to work with internationally,
- They are more suitable for working with children and young people.

In addition, it can be used to overcome the linguistic barrier. The written expressions can also create analogies. It requires a level of experience and comfort in using language that children, especially at a young age, may not have (Gauntlett, 2007).

In addition, local people who are not designers in design disciplines such as planning and architecture can be included in the design processes with the principle of participation. At this point, visualization methods can act as a bridge between designers and non-designers. According to Literat (2013), drawings can describe the interaction between visual elements in a way that would be impossible to express through writing or speech in terms of spatial depiction. Drawing-based techniques are more frequently used in memory work, visualization, projective methods, and cognitive mapping. (Literat 2013).

Language-based research approaches are more prevalent in communication, but freehand drawing/ sketching, digital methods such as photography and videography/filmmaking offer significant data-gathering possibilities. Because there is no reliance on linguistic abilities, visualization methods are more appropriate and popular when working with young people and youngsters (Literat, 2013).

According to Literat (2013), in social science, the main benefit of drawing-based participatory research methods is their inclusivity and interactivity. For example, working with young people and children requires researchers to be sensitive to their needs. When compared to other methods, drawing is a non-mechanical and non-technology-based tool. It allows children equality and comfortability when sharing their ideas with their peers and adults. Participatory drawing is an engaging and fun activity, so it provides to take child participants' attention and help them better engaged in expressing their voices (Literat, 2013). It can also help to overcome the language barrier (Literat, 2013).

As mentioned by Kara, art-based research methods are useful while working with young people and children, people who speak different languages, have difficulties in speaking or communicating, have different abilities, and while working on sensitive subjects (see (https://www.youtube.com/watch?v=YpnexrLZBT4)).

2.1.1.2 Visualization Techniques for On-site Documentation and Sensing the Site

Image usage in social sciences as a research method is not a new concept. Mechanical tools such as photography, videography/ film-making, and non-mechanical tools like sketching and collages are used in art-based research as a methodological set of tools (Literat, 2013) (see Table 2.1).

Tablo 2.1 Categorization of Mechanical and Non-Mechanical Tools for Visualization

Mechanical Tools	Non-Mechanical Tools
Photography	Haptic Sketching
Video/Filmmaking	Analog collage

All of these tools generate some type of image. Images are inherently non-linear. They allow for a more comprehensive depiction of concepts, emotions and information without prioritizing specific parts along a temporal line (Literat, 2013).

Art-based methods for documenting the site enable diverse and unique ways of looking at the city, allowing for unexpected and playful encounters with aesthetic practices (Arnold, 2018). Visualization and expression techniques are essential in design-based fields like visual arts, architecture and urban design. Within years, architectural education provides students with many new tools and strategies for defining and experiencing a place. Through technological developments, realistic approaches to addressing the vital and sensory dimension of space are moving

towards virtual reality (Birer & Kaya, 2019) As mentioned before, using visual methods in social sciences is not new. In pre-digital days, Causey (1957) expressed as ethnographers were using analog cameras, and the cameras needed some time before the visuals/ photos were developed, so in that days using sketching and drawing techniques can be the instant method to capture the environment especially in fieldworks. Furthermore, adding notes to the on-site sketches created a balance between the visual and textual data. Some information can be described in words, others can be described with photographs; however, according to Causey (1957), the best method for talking about one's experiences is drawing. Drawing is more generative than digital tools like photography since it requires creating an entire world from scratch rather than just picking and choosing what to capture on camera or in a movie.

2.2   Some Techniques of Visualization

This section introduces several visualization techniques that are commonly used in urban design. The first of these techniques is analogue visualization techniques. Here, the author discussed different types of haptic sketching (as opposed to digital sketching) including observational sketching. Next, the author introduced several types of digital visualization techniques.

2.2.1   Analogue Visualization Techniques

In the previous sections, the stages of the urban design process and the visualization techniques that differ according to the designers' needs and the importance of these techniques throughout the urban design process are mentioned.

With the development of technology, many technology-based visualizations, in addition to different techniques such as computer-aided drawing, modeling, simulation, and analog visualization techniques, have an important role in the design

process. Among these visualization techniques, in the following sections, sketches, their types and collages are explained in detail.

2.2.1.1 Haptic Sketching and Its Types

Oxford dictionary defines sketch's meaning as '*draft*' A sketch is a fast freehand drawing that isn't usually meant to be a finished piece of work. According to Balamir (2012), sketching is featured as an '*edute tool*' or '*searcher*'. The hand, observations, and interpretations generate drawings (Brew, 2015). Sketching generally means informal and quick drawings with pen, pencil, paper, graphic tablet, or another device (Rio, 2018). According to Rio (2018), sketching is an essential skill for urban planners and urban designers (Rio, 2018). Brew (2015) observed the sketching process and explored how eye and hand move synchronized and move together. According to Brew (2015), drawing can be described as two-way communication between hand and eye in which the eye picks up skills from the hand and develops a slower, more "hand-like" manner of looking. Sketching or drawing teaches people how to pay attention to the details and how to represent such details (Brew, 2015).

Drawing is a complex action that incorporates many different factors, including subject and object, observation and depiction, eye and brain, and, perhaps most obviously yet sometimes overlooked in critical analysis—hand and body (Brew, 2015). Contrary to the computer-based visualization techniques such as modelling or simulations, sketching has a rich quality that triggers creativity (Guidera, 2004).

According to Rio (2017), sketching as an informal and quick way of drawing, is crucial in the process of '*creating good place*s' for three reasons. The first one is for *analytical thinking* to describe *social, cultural,* and *physical.* It helps thinking graphically to generate ideas and is a fundamental skill that allows communication professionally (Rio, 2017). Because of these reasons, sketching is a popular tool between design-based fields in different purposes. Ching (2010) states that a designer can explore and clarify a concept by sketching it on paper, just as we can construct

and organize a thought by putting it into words. Making our thoughts tangible and apparent allows us to take action on them.

According to Doğan (2009), the role of sketching as a mental tool is discovering and researching, testing, recording, transmitting, describing, and redefining. In the first stages of design process, sketching is used more often by designers, which can be described as a process in which they create and develop new design ideas, compared to the later stages (Doğan, 2009).

There are several types of haptic sketching. These types differ based on the aim of the sketches: whether they are expressive or creative. Haptic sketches can be schematic, expressive, memory or imagination-based works, abstraction, and more (Ostrofsky, 2020). In the following part, firstly, different types of sketching will be defined. Thereafter, the focus will be on observational sketching and urban sketchers movement.

The literature defines different types of sketches and categorizations. The functions and usage areas of sketches defines the types and categorizations. Following İnceoğlu (1995), sketching can be examined under four titles according to their functions. These are *(a). Main Idea Research, (b) Design Sketches, (c) Graphical Analysis, (d) Observational Sketches* (İnceoğlu,1995). Uraz (1993) divided it into two main categories: *investigate and explanatory visuals*. Ching (2010) divided into three main topics according to the purpose of drawings*: symbolization, visualization, and communication.* Goldschmith (1992) divided into two main categories: idea *sketches* and observational sketches and defined as producing a new visual and describing the existing subject shortly.

The following part introduces the details of idea sketches and observational sketches.

Design sketches/ Idea sketches

Design sketches/idea sketches, which are for design purposes, contain a working systematic in a self-directed creation act. They are almost entirely closed to the outside, are not expected to conform to a common language, style or sign system, and are produced intuitively. However, they can gain continuity with their systematic quality, are not repeated throughout the process, and are researching but are not expected to comply with the sign system. It is a set of images that do not explain and do not have a technical aspect (Dokgöz, 2014).

Designers have referred to sketches created in this circumstance as idea sketches or design sketches. Idea sketches, as opposed to presentation sketches, are created early in the design process. They serve as a visual interaction and are primarily intended for individual use (for an example of a design/idea sketch, see Figure 2.1.
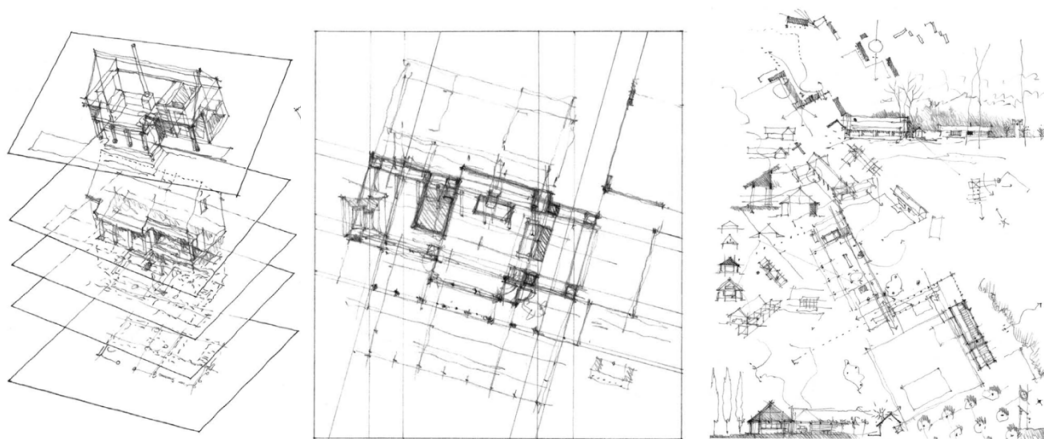
Figure 2.1 Examples of Design/Idea Skething (Source: Ching, 2010, 290)

Observational Sketching

Reportage Drawing/ Observational Sketching/ Urban Sketching is a drawing of sketching people, places on location / "in situ" from direct observation as a contemporary practice (see Figure 2.3) (Netter, 2020). It is an on-location "in situ" re-generate act of seeing and re-performing sketching by the gesture (Netter, 2020).

According to (Abrams, 2014), Observational sketching is a complex and creative behavior combining different techniques. Sketching skills can develop by practicing and experience.
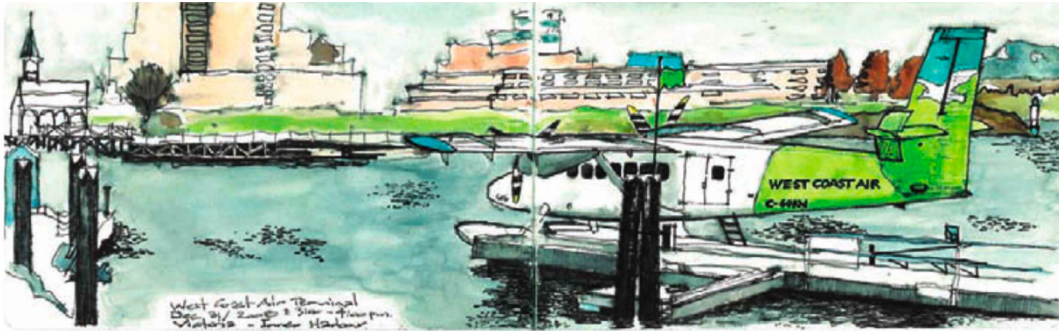
Figure 2.2 Sketch by Matthew Cencich (Source: Companario, 2011, 39)

Figure 2.3 Sketch by Matt Jones (Source: Companario, 2011, 42)

Figure 2.4 An example for an observational sketch (Source: Author)

The sketching process includes three stages:

 (a) slowing down,

 (b) observing the subject

 *(c) deconstruction the subject. (*Abrams, 2014)

Ostrofsky (2020) mentions that observational drawing differentiates from other types of drawings. Drawing is a unique ability that requires the eye to react in uncommon ways, posing various difficulties to perception and action (Brew, 2015). Gary Embury (as cited by Netter, 2020) says that reportage drawing can be seen as objective because; people draw directly what they see from observation, but because of nature of drawing, subjectivity of the reportage drawing is inevitable. In drawings unlike photos, there is an interpretation, elimination from subject or taking attention to some parts. The struggle to capture fluid reality in-situ and the features of that experience, allowing a vivid memory of the whole circumstances of its formation, is the fundamental goal of artists (Netter, 2020). Sketching is a broad process of understanding an object, human, place or reality. The improvisation of drawing or sketching is all about eliminating the unnecessary and conserving only the essential (Antunes, 2019). Observational sketching is admitted to the combination of

cognitive and perceptual processes. Cohen and Bennet (1997) defined four fundamental processes for generating observational drawing. These are:

(a) perceptually coding the model

(b) Deciding which aspects of the model to highlight or ignore in the drawing

(c) Eye-hand coordination

(d) Assessment of quality of drawing and the model and making corrections

Markus (2007) mentioned that education of art is not only learning how to draw, but in art education, students also learn how to see understand surroundings clearly. According to Markus (2007) seeing is a way of drawing. Seeing is more than just a metaphor for understanding; it is a way of drawing us into the world around us (Markus, 2007).

Art is a vital part and contributor to social life, and students have the possibility of learning about life through art. According to Netter (2020), experience is the most important part of the reportage illustration. It is an act to re-generate seeing in the drawing. The reportage artist is fundamentally in the moment, experiencing the subject, responding through the sketch, recording the entire drawing, and seeing the experience (Netter, 2020).

Antunes (2019) describes the sketching process as being there and feeling and then thinking and producing and suggesting to begin by observing and making a mental list of the essential physical sides to describe in the scene. Observational drawing is a practice that generates a noticeable description of a specific object, place or scene, which is from direct observation and perceived directly by the individual (Ostrofsky, 2020).

Brew (2015) revealed that perception as a type of consciousness originating from active participation with the world has changed away from perception as something that happens exclusively in the brain, an evaluation of sensory input, by the end of

the research. Observational drawing, in this view, is a perceptual tool and an attitude used to broaden and deepen participation (Brew, 2015).

One of the main questions of this thesis is whether observational sketching increase perception. In other words, is sketching increase the level of remembering the details? Brew describes those observational drawings are more than expression and reflection of perceptual processes. They include perception hand and eye both contribute to it (Brew, 2015).

Benefits of Haptic Sketching

As an answer to why people draw, Sullivan (2014) explained that people draw because it is a practice of looking and thinking more clearly. It is a complementary part of creative processes and an advanced tool to design (Sullivan, 2014). The ability to draw enables a concept to develop. It exists at the intersection of flexibility and structure: the freedom of ideas vs. the physical structure that controls our spatial representations. It can produce realistic visuals (Sullivan, 2014). Drawing can also be a meditation. It can take people into other worlds, creating a transcendent experience (Sullivan, 2014).

Sketches are exploratory processes based on methodologies derived from the contents depicted but individually and culturally understood practices more than three dimensionalities on two-dimensionality surfaces. It matters personal understanding and clarification (Antunes, 2019).

Rio (2018) explains that sketching is still a fundamental tool for urban planners and designers for three main reasons. The first one is sketching the environment to help observe and remember the surroundings analytically in case of aesthetic, compositionally, and dynamism and describe its physical, social, and cultural components. Sketching help designer thinks and develop ideas. It creates a relationship between the hands and the brain. The last reason is that sketching allows people to communicate with other people from different professions or the public.

Keeping a sketchbook is a habit generally most urban sketcher participants follow. This habit helps to keep going writing thoughts, making observations drawing schemes and diagrams about their surroundings regularly, and this practice improves their graphics thinking skills (Rio, 2018). Recording the surroundings in a sketchbook helps people remember them; it also has meaning in developing a design. Compared to taking photographs, it is a comprehensive and participatory commentary (Rio, 2018). It is an effective way to discover, experience, take notes, and be an efficient flaneur (Rio, 2018). Generally, keeping a sketchbook is an old tradition in design and architectural disciplines but not in urban planning education programs (Rio, 2018). When it came to photography, in the field one can take many photos and collect data to use later.

Limitations of Haptic Sketching

Most adults think that generating high-quality drawings is not easy. Intensive education is required to create high-quality drawings (Ostrofsky, 2020). The drawing process needs cognitive, attentional, taking decisions, and some memory to generate a product (Ostrofsky, 2020). Because of this reason, people who are not familiar with drawing practice may be hesitant to tell stories by drawing, but the important point in here is that drawing tells a story or contains information rather than aesthetics.

2.2.2 Digital Visualization Techniques

In the digitalizing world, with the developments in technology and as these developments gain importance by the society, the use of new tools and computer programs in visualization techniques has increased. Digital visualization techniques such as digital drawing, photography, and video/filmmaking are not new techniques, but they have developed more and become more portable and accessible, and usable by many people, thanks to mobile phones, compact cameras, and tablets. In the following part, digital sketching, photography, and video techniques are explained in detail.

Tablo 2.2 Categorization of Digital Visualization Techniques

Digital Visualization Techniques
Digital Sketching
Photography
Video/Filmmaking

Digital Sketching

Digital sketching refers to sketching using digital tools as mediums, similar to traditional sketches and digital sketches using tools pen and paper.

Digital sketching provides different options such as pen thickness, toning, coloring, and erasing, together with the graphic programs in which the pen is used effectively in a two-dimensional computer environment. At this point, the most crucial detail that makes digital sketches different from the traditional ones is that while in traditional sketches deleting process is not applied, in digital sketching deleting is always an option (Dokgöz, 2014).

Photography

In social research, participatory photography (a method where participants are asked to photograph their places and either during this process or thereafter are asked to discuss their opinions/ideas/etc. about these places) is trendy and natural in many ways (Winton, 2016). To understand young people's worlds, in children's environments literature, it was stated that empowering tools should be provided, and that participatory photography can be considered as one of these empowering tools. In academic research, photography is also used for creativity and documentation. Participatory photography has the potential to create new narratives and ways of exchanging lived experiences because it enables people to describe the spaces of their lives without demanding them to speak or draw (Winton, 2016). Thus, compared to sketching, which might be found difficult by some people to accurately express their ideas, asking people to take photographs of their problems,

environments, suggestions, etc. and then asking them to talk about these photographs can enhance the validity of the findings.

Photography requires intentional thinking and fundamental compositional abilities to create an effective result. In urban planning and design, photography has remarkable assets in the case of visualization and visual communication. It sustains the researcher to reflect, wonder, be inspired, and be creative. For these reasons, photography's role and importance should not be underestimated. A photograph can explore the relationship between identity and place in addition to delivering a visually attractive image to the public and decision-makers. In addition, it is essential for planners and designers to identify various aspects of the city, both positive and negative. Documenting these details is important for recording the history and visually representing, for example, how a region has changed through time (Heater & Harrington). People know how to relate to photographs; it is a well-established and typically agreeable social norm. However, various people will interpret the same photos differently. The snapshot defines the boundaries of a scene but does not identify the scene's essential aspects. To make sure the researcher is comprehending the images properly, the respondent may take the role of describing them (Patton, 2000). Space may be captured and an embodied, sensory experience is also made possible via photography. The physical, tangible, and ephemeral can be experienced and interacted with while walking, but photographing allows us to "*pre-serve*" it and it is a creative way of looking at the city (Arnold, 2018)

Video/ Filmmaking

Research fields such psychology, conversation analysis, anthropology, education studies, and child studies are increasingly using visual approaches. Given this, it is critical to remember that video-based approaches produce unique frames of reference for viewing and comprehending the world. While a video camera has many advantages, it also has some drawbacks. The first problem is that a camera lens's construction prevents it from capturing all the details of a sequence of events. Then, some processes might not be evident in the recorded material; however, this element

might be somewhat supplemented by using a camera with a display. Taking written field notes together with filmmaking require researchers to spend significant amount of time in the field. Deciding on what to record, ignoring what not to record while being isolated from the ongoing tasks that may distract the researcher is not always possible.

2.2.3 Hybrid Visualization Techniques

Collages

The term "collage" is derived from the French for "a glued creation," according to definitions in the fine arts. Since those early days, collage has been developed by a wide range of artists who work in two and three-dimensional outputs as well as time-based media, including film, video, and computer processes, with varying degrees of racial commentary. Practices like collage, which require a geometrically growing multiple reading of each piece in a composition made up of elements from several worlds, draw attention to the inherent heterogeneity (Vaughan, 2005). Collage is a visualization/expression technique that takes place not only in art but also in architecture education; its feature of bringing together different elements to create a work and not being strange to the resulting disconnection of texture is based on the hypothesis that the collage technique can activate the senses that are needed to experience the place (Birer & Kaya, 2019). In the process of architectural design, the collage technique awakens the senses of sight, touch, taste, smell and hearing.

2.3 Experiencing Place by Visualization

The place is a multidimensional formation beyond physical existence. Human is the reason for the existence of the place, enters into mental, perceptual, and bodily communication with the place. The act of sensing occurs in the interaction process of the person who perceives and experiences the place through the senses. Also, it

has been argued that applying these methods strengthens the perception of space during the architectural design process (Birer & Kaya, 2019).

In the following sections, referring to the research questions of this thesis, two methods are discussed: (a) observational sketching (see section 2.3.3) and (b) photography as a tool for experiencing a place (see section 2.3.4). These discussions are framed in the context of their usage as a tool for experiencing the place. Based on the research questions posed in this thesis, the author will also briefly explain the link between visualization, place experience, place perception and place cognition in the following sections.

2.3.1   The Link Between Visualization, Place Experience, Place Perception and Place Cognition

The Perception and Cognition of Place

Human beings perceive their environment by selecting, depending on the capacity of sense organs. Senses collect data, and when it is organized and reaches the brain, it will be a meaningful form of data (Gezer, 2012). Humans perceive space through senses and comment on it based on past experiences and knowledge (Aslan, Aslan, & Atik, 2015).
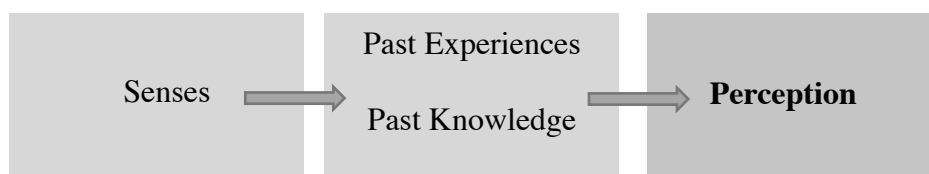
Figure 2.5 Perception Process

Perception has two fundamental features;

(a) Perception is a phenomenon that varies from person to person

(b) Movement has an essential effect on perception (Aslan, Aslan, & Atik, 2015).

Perception is the experience that each of us creates in our minds, and understanding of place is a perceptual experience. Spatial experience acquisition takes place primarily through the senses and perceptions (Asar, 2013). We understand the objective world through our senses and try to make sense of it. What we perceive is not a record of the objective world because perception is an experience built up in the minds of each of us. Experience, on the other hand, includes cultural, economic, and social data of the society of which an individual is a part, as well as his/her knowledge (Asar, 2013). Seeing remains the most crucial sense for obtaining information about our surroundings. We may trace the edges of objects, scan surfaces, feel textures, and explore space as part of the seeing process. Drawing in immediate response to sensory events has a tactile, kinesthetic character that sharpens our awareness of the present. Drawing widens our visual recollections of the past, and stimulates the imagination in future creation (Ching, 2010).

We cannot always pay attention to everything in the place we are in; while focusing on some things, we ignore others. Nevertheless, when we do not pay attention, it is stored somewhere in the memory, even if we are unaware. As a result, we act 'selectively.' The first step of this behavior is the perception process. Perception is seeing what is being looked at and internalizing it. What we are trying to perceive relates to our memories and cultural history by spreading like a web. Furthermore, this form of attachment is 'experiencing' itself. (Asar, 2013)

Cullen's expression as a term *serial vision* (1964) aims to use the features of the urban environment to create a sensation of movement along a path and search relationship between place and movement. This notion can be described broadly as a comprehensive method for understanding one's sensation of mobility within an urban environment and perception of motions within its structural components.
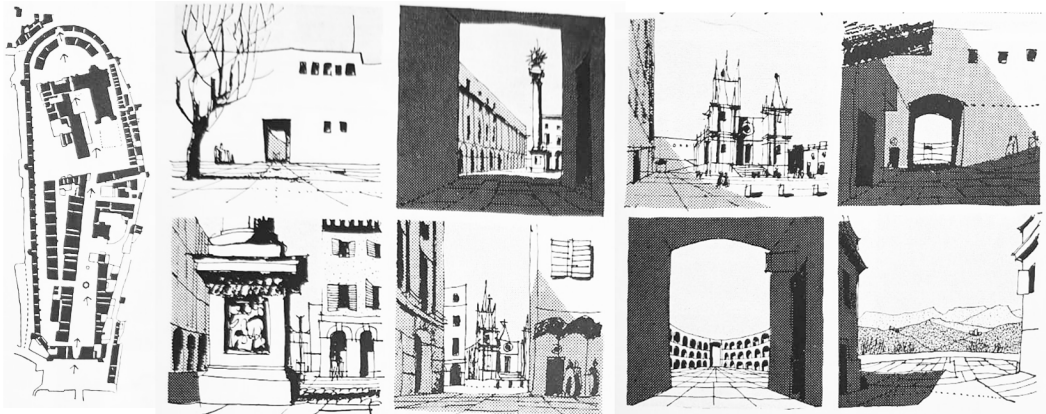
Figure 2.6 Serial Vision by Gordon Cullen (Source: Cullen, 1964)

Drawing and Perception

According to Abrams (2014), thanks to sketching, people can realize something new about familiar places they did not realize at first sight. Furthermore, sketching is based on personal experiences and observations. By making sketches, urban planners, designers, or architects can learn from the architectural environments that remained from classical or modern times, good or bad designs. For planners, designers, architects, or students, cities and built environments can be a learning resource. Sketching, on location not only helps the researcher to record his/her surrounding, but it may also be seen as an educative process for him/her especially if they are affiliated with design-based fields (Abrams, 2014). Keeping a sketchbook can be seen as a graphical journal full of observations and ideas (Abrams, 2014). During education in design-based fields, keeping sketchbooks are suggested to students by the instructors to record their processes, observations, and information from their fields (Abrams, 2014). The aim of this behavior is doing practice through education (Abrams, 2014). Advantages of keeping sketchbooks for students, sketchbooks are affordable for every student compared to technological devices and easy to carry (Abrams, 2014). Furthermore, it triggers creativity and develops eye-hand coordination (Abrams, 2014).

During the design process, technological, computer-based visualization techniques generate two or three-dimensional visuals to express the design thoughts or on-site analysis for the final product or beginning of the design process on the analysis stage. However, making freehand drawings or on-site sketches can still remain an important tool. Observation, building personal experiences in the site, and walking through the place by using all senses is an act of orienting, perceiving, and remembering utilized to cognitively determine or establish a position in minds (Alomar, 2016).

One of the main research questions of this thesis was whether sketching increase one's perception. In her Ph.D. thesis, Brew (2015) asked a similar question and found that looking something slowly and focusing on details contribute to the perceptional processes. In order to access the practitioner's latent knowledge, gestural drawing theory frequently focuses on quick motions that capture elusive aspects of persons and objects (Brew, 2015).

Place Perception

In a broad sense, place handled by various approaches can be defined as the space that separates the human from the environment to a certain extent and is suitable for continuing his actions in it. Its borders can be perceived by the observer. Place is the subject of architecture, landscape architecture, and interior architecture professions. It is also the only inevitable quality of an architectural product, as well as the fundamental condition that enables an architectural product to exist. It will be impossible to discuss the existence of an architectural work without mentioning the existence of place (Aslan, Aslan, & Atik, 2015).

Place perception is basically about the person gaining short or long-term experience in or around the place and remembering the place accordingly. This experience changes and develops depending on the concept of motion and time. It is also related to analyzing spatial relations of one's position in space (Aslan, Aslan, & Atik, 2015). While the perception of place is handled, although the perception originating from the sense of sight is emphasized at first and other forms of sensation are neglected,

the perception is affected by all the senses at different rates (Aslan, Aslan, & Atik, 2015). Place is a perceptual experience. It can be perceived in countless different ways. Although every experience is different, there is one thing in common, which is 'relational existence.' Experience is constantly evolving. Because the interaction of living beings and environmental conditions exists in the process of 'experience' (Asar, 2013).

Tablo 2.3 Process of Perception (Source: Weiten, 2007)

Recognizing stimulus	**Top-down process**
Combining subjective attributes with complex shapes	Determination of the perceptual hypothesis as a whole about stimulus
Determining the subjective qualities of stimulus	Selecting and examining attributes for checking the hypothesis
Bottom-up process	Recognizing stimulus

Visual Perception

Visual perception is not a passive recording of the stimulating material; on the contrary, there is an active activity of the mind. The sense of sight is selective. Perceiving shapes is based on applying categories of shapes called visual concepts because of their simplicity and generality. The generally accepted view in perception psychology is that the mind aims and realizes abstraction in the first sense. The perceived size of an object is related to distance; as the distance changes, so do the perceived size. To perceive an object as immutable is to abstract at the highest generality level. Contextual changes observed in perception exist in the physical world or are unimportant. However, in cases where it is crucial to distinguish the difference in size, a painter tends to refine the perception by abandoning this generality (Arnheim, 1997).

Arnheim explains (1977) that the average result in the experimental findings with a large number of observations shows a high level of stability. He found that different

results emerged when people were asked to change their attitude towards what they saw. It is one's perception of the context's contribution as the object's quality. They see as recorded by a photographic camera because they are staring at the target in a restrictive way, ignoring the context and trying to understand the spatial effect. Realistic painting is an example of this. The painter must learn to apply the size and shape of the object to the two-dimensional plane.

While perception is the interpretation of feelings through the senses, visual perception is the ability to comprehend the visual. How to perceive is related to an individual's past experiences and general knowledge (Birer & Kaya, 2019). The senses collect the initial data on perception, and these abilities may vary depending on an individual's physiological capabilities. He/she perceives with the help of his/her five senses, hearing, tasting, smelling, touching, and feeling; he/she understands his/her environment by connecting the information that each sense gathers (Gezer, 2012). Because of the importance of sight and hearing, organs related with these senses are called primary sense organs. In contrast, other senses remain secondary because they are used less frequently than seeing and hearing organs (Birer & Kaya, 2019). The eye is the first organ to be stimulated during visual perception. The brain's visual center receives the light reflected out from things through the sense of sight, accumulates it there at the level of awareness, and develops the visual perception along with the perception of color. Color appearance with visible light (380 nm–760 nm) is affected by physical factors such as the proximity of surfaces to the eye, viewing angles from which they are viewed, and the characteristics of the materials (Gezer, 2012).

2.3.2   Factors Affecting Perception, Cognition and Skills of Visualization

Professional background of observer; People from design-based and place related disciplines (like urban planning, urban design, architecture and landscape architecture) may experience places differently.

Movement in the place; to perceive place better, movement in the place is very important, by this means the mind accumulates images, the spatial relationship network begins to be established. (Standing, walking, looking from away, looking closely)

Familiarity with the place; Discussing whether familiarity with the place affects understanding or perceiving the place, whether being in a place before cause a different perception, perhaps better definition, and interpretation, or, on the contrary, not being selective in the senses with the comfort of knowing the place?

Familiarity with the method used; Previous chapters mentioned that adults, who are not familiar with drawing techniques, are hesitant to express their ideas by drawing. It can be observed that this criterion does not exist for children and young people. The aim here is to be familiar with drawing and photographing techniques and to discuss the effect of drawings and photographs taken without any aesthetic concerns.

2.3.3   Observational Sketching as A Tool for Experiencing a Place

Space and place are two concepts that are discussed concerning reportage drawing/observational sketching, how the act embodies places with meaning through careful observation and documenting, and how our interactions with spaces and places are always colored with social, political, and intensely personal emotions. Netter's (2020) discourse emphasizes the act's subjectivities. It does not claim that these subjectivities lead us away from the experience or even space and place.

They have the opposite effect, bringing us closer to personal vision and experience, enhancing those encounters due to their uniqueness (Netter, 2020).

According to Anthropologist Hendrickson, as mentioned by Azevedo and Ramor (2016) drawing reveals a new understanding of the "field" as new forms of social engagement and interaction (Azevedo & Ramor, 2016).

In ethnographical or anthropological fields, drawing as a data collection method increasingly disappeared from research when compared to the usage of other visualization techniques such as photography and filmmaking. In this context, it should be noted that different from the purpose of using photography or filmmaking, anthropologists do not perceive drawing as an artistic work or finished product. Instead, they see drawing primarily as a process, even if it can be a researcher's outcome as part of an exhibition or publication (Azevedo & Ramor, 2016).

It is considered highly vital to sketch places, towns, public spaces and buildings to understand them better. Specific criteria are used to observe spatial conceptions, including morphological, symbolic, environmental, emotional or other concerns (Antunes, 2019). So, drawing places provide another different level of understanding. It shows the process of interpretive thinking's essence (Antunes, 2019).

In recent years, designers (e.g., landscape architects, architects, urban designers, or people from relevant disciplines) discovered the importance of making sketches and keeping a sketchbook as an on-site/ field analysis tool for designing the place (Alomar, 2016). They revealed the necessity of capturing the real world by making sketches and illustrations (Alomar, 2016). As Alomar (2016) suggested sketching creates an alternative way to understand, experience and document the city. Alomar (2016) discusses the role of sketch walks in observing, analyzing and conceptualizing the place.

Sketch Walks as Concepts to Experience Place

The sketch walks are a practice of exploration, discovering, and discussing the place by doing the drawings with direct observations, mapping practice, and sharing on social media. Exploring places by sketching with direct observations and walking

through the city to explore by sketching, especially for planners, architects or designers, is an important theme (Alomar, 2016).

Sketch walks can create integration and social interaction with the people and the public places and their physical, historical, and social aspects. Walking through the route is not jumping from one point to another, but it is a flow and movement from one space to another. The route walking includes a process of interaction with open spaces, important landmarks, cultural and historical events and people, and is affected by one's individual experiences (Alomar, 2016).

A field trip to the city links the walk's concepts to the space's physical reality. The sketch walks generally include two groups as participants: the organizer and the participants (Alomar, 2016).

Specific to sketch walks, location, movement and recording are three components that help sketches better understand and explore a place. The selection of location, wandering and determining movement, and the flexible way of documenting the places (Alomar, 2016).

The drawing needs a high level of recognition- a moment when your concentration is so intensely concentrated on your work that all other distractions fade away. (Sullivan, 2014). Sullivan says; "Stop gazing and begin to feel your surroundings; discover significance by connecting to your psyche." Drawing serves as a link between observation and thought (Sullivan, 2014). If people sketch in this way, people create their own interpretation of reality and become a member of a whole new world (Sullivan, 2014). When people sketch with complete focus, time appears to stop, and people can see right through reality. If people can connect with your subconscious, it will help the to become a better designer (Sullivan, 2014).

Observational Sketching as a Tool for Research and Urban Design

Sue Heath, Lynne Chapman & The Morgan Centre Sketchers (2018) explain urban sketching as a tool for research by referring to three themes.

These are; *(a). Sketchiness, (b) Concentrated Seeing;* It emphasizes how learning to perceive in new, deeply embodied ways that promote an intuitive manner of perceiving the world is necessary for observational sketching. *(c) Sketching as an interaction;* Sketching can be a bridge between researchers and non-researchers. They clarify that observational and urban sketching are different types of visual data that may be combined with other techniques (Sue Heath, Lynne Chapman & The Morgan Centre Sketchers, 2018). Urban planning and urban designs are essential tools and processes for understanding the three-dimensionality of places. Initializing the physical elements and principles and identifying the hierarchy of the elements, eliminating the components to draw, perceiving figure/ground, and synthesis all of them by the gestures (Antunes, 2019). Learning how to sketch may be the start of a long and creative journey (Sullivan, 2014). All drawings can convey thoughts. It takes the initiative to start drawing; the action of the sketch is directed by perception (Sullivan, 2014). Drawing, similar to dancing, is a sense-making process in which the observer and the thing or idea being viewed are closely intertwined in a tangible, material place/time interaction (Mäkelä &Nimkulrat, 2014). Sketching the landscape is not a re-creation of the scene. It is a narration of feelings, senses, and impressions of the sketchers and sense of the place (Sullivan, 2014). It allows individuals to visualize differently and flexibly (Sullivan, 2014). Then all of this can be part of creative process in urban design and research.

2.3.4 Photography As a Tool for Experiencing a Place

Urban photography, as a psychogeographical documentation method, is an aesthetic practice spontaneous approach to investigating and documenting the city's elements in many aspects. It is not only a method for exploration. It is also connected to artistic practices (Arnold, 2018). When used in urban research, aesthetic practices urge the researcher to have fun, look at the city in new ways, and perform or create art. Research becomes more than just a study of the city; it also becomes a study of the city's experience (Arnold, 2018). In psychogeographical documentation,

photography is a method used commonly by the walker (when ordinary people are given cameras to document their places, the method becomes participatory in nature and is called with a variety of names like participatory photography or photovoice or photo-elicitation). It depends on the walker's seeing and taking into situations images created by total surrender to an utterly unexpected attraction (Arnold, 2018).

Photography helps to catch the sense of place by capturing the texture, influence, etc. and visualization by photography allows the researcher to express what can be challenging in writing (Arnold, 2018). Photography provides to document spatial features but also a variation of the same artist's works and different artists (Arnold, 2018).

Benefits And Limitations of Photography

Photography is a popular visualization and data collection tool in many fields. In social research, photography, photo-elicitation and photo stories are popular methods to document the field. In addition, photography can be regarded as a documentation and archiving tool in urban planning and design (Heater & Harrington, 2012) In the literature, Anngard's (2013) study using photography as a documentation tool tries to understand how it affects children's actions in research. Using the camera invites them to engage in different characters and activities. Anngard (2013) observed that while using the camera, children started to discover places. As they derived, they started taking close-up photos (zooming in and out), which enabled them to see the details of places that can hardly be seen by ordinary people. Furthermore, as they took the photographs of places, children started to communicate with each other about their pictures (Anggard, 2013). This study also shows that visualization methods help to overcome linguistic barriers and it is available to work with children and young people. Photographs focusing on discussion while allowing for alternative interpretations. They work as boundary objects by providing stable artifacts that resonate in various ways depending on one's perspective. Photography may also show how different areas of a city are utilized. Surfaces and textures on which

different pieces of work may be found, as well as the pieces of art themselves, vary widely, and the piece of the same person may differ too (Arnold, 2018).

In addition, the physical experience can be viewed repeatedly and from different angles thanks to photographic documentation, which overcomes the limitations of visual recall and encourages analysis. The nearly effortless movement reduces cognitive pressure, promotes effective time management, and compensates for a lack of visual skills (Langley & Arieli, 2010)

Photography has various distinguishing characteristics. Photos show real people, places, and objects and the photographer's relationships with them because images are not limited by language; they allow people to express their experiences and perspectives quickly and directly. Furthermore, the fundamentals of taking photography are easy to learn (Rudkin & Davis, 2007).

According to a photo-elicitation study, Rudkin & Davis (2007) asked participants about the advantages and disadvantages of photography as a research method compared to writing; some participants mentioned some disadvantages of being out of focus and frame. Some mentioned they can't carry the camera always with them. However, if we think about the time this research was conducted, with the technological developments nowadays, almost all people have phones with cameras and have a chance to take photos limitless and always carry with them. In the study, some participants mentioned as disadvantage of taking photo, their photos do not include people in winter-time in places, but compared to other times of the year, it is not shown the reality (Rudkin & Davis, 2007).

Instant Photography

Hinthorne's (2014) study aimed to understand the potential of instant photography as a research method and documentation tool. According to this study, there are several advantages to using instant photography as a data collection method. Film

photography can help with methodical, accurate, multimodal documenting of the fast-paced study process in which meaning is created through a mixture of visual and verbal communication. For researchers, two reasons hinder/promote the usage of this method as a documentation tool: cost and time (Hinthorne, 2014). Compared to some other techniques like sketching, because of its cost, instant photography is less frequently used among researchers for documenting places.

2.4 A Brief History of Observational Sketching and Urban Sketchers Movement

During the 19th century, observational sketching (as stated before, also called reportage drawing) was trendy in the western world. People received news images through drawing because the photography equipment was not portable (Netter, 2020). In the 20th century, observational sketching continued to exist. It did not lose its importance alongside photography. It competed with the photography and video making. Observational sketches' popularity grew with the group of Urban Sketchers initiation around the world (Netter, 2020).
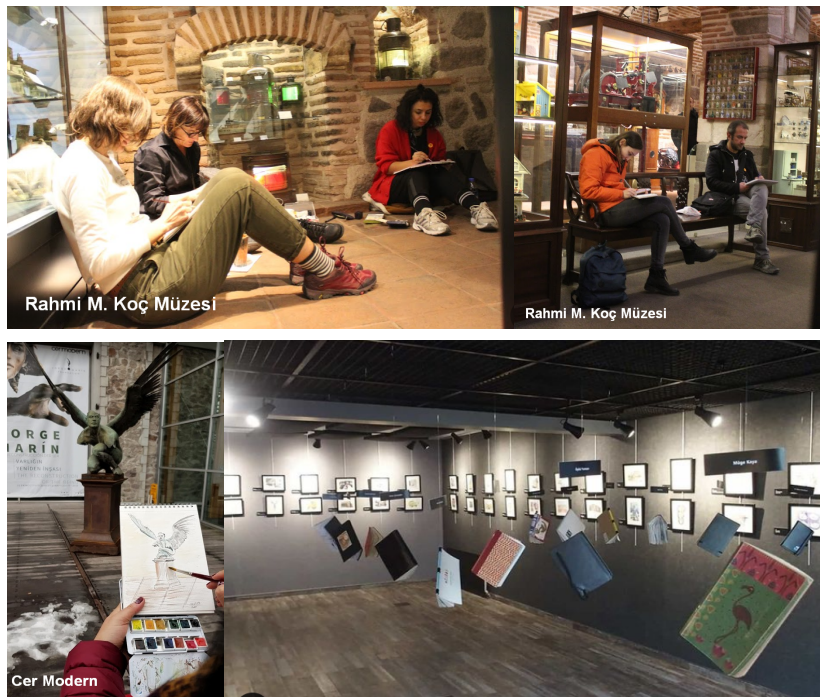
Figure 2.7 Urban Sketchers Events (Source: Urban Sketchers Ankara Archive)

Urban Sketching is "*sketching on location from direct observation, not from photos or memory.*" Urban Sketchers is a global, non-profit artist group with a motto, "*see the world, one drawing at a time.*" It started as an online blog in 2007 by journalist and illustrator Seattle-based Gabriel Companario for on-location sketchers and gained visibility and popularity started to organize yearly symposiums after 2010 and began to spread all over the world as chapters more than 300 cities in cities following the same manifest cover eight rules:

1.   "*We draw on location, indoors or out, capturing what we see from direct observation.*

2.   *Our drawings tell the story of our surroundings, the places we live and travel.*

3.   *Our drawings are a record of time and place.*

4.   *We are truthful about the scenes we witness.*

5.   *We use any media and cherish our styles.*

6.   *We support each other and draw together.*

7.   *We share our drawings online.*

8.   *We show the world, one drawing at a time.*"

(http://www.urbansketchers.org)

Artists organize sketching meetings in their cities, draw together around the city on location / "in situ," and share their works with the world via online platforms like internet blogs or Instagram. The main aim of this group is purely for fun and having a chance to spend time away from computers (Companario, 2011), and the beauty of these sketches, every artist draws as they like, simple and quick. It can be a rapid sketch, five-ten minutes sketches, or it takes more than an hour (Companario, 2011). This group, via online platforms, enthusiasts people worldwide by learning about local culture and connecting people by creating synergy. As a result, the urban sketcher community can be described as a whole experience rather than the result (Companario, 2011).

Heath et al. (2018) explains the aim of urban sketchers as all people "from novices to artists" join the meetings called *"sketch crawl"* is an event where a group of people draw together on location around the city and share their work via online platforms.

As Lynne Chapman stated, this group is a good example of how accidental interactions between people who are interested in one another's work and willing to spend time to discover potential synergies between various worlds can lead to collaborative effort.

Urban sketching can also be explained as visual storytelling. These sketches aim to document the natural world as you find it, telling a story about everyday life with direct observation. Drawing what you see like; buildings, people, events, rituals, what you eat, and many more (Companario, 2011). If you have a routine like urban sketching in your daily life, it is a journal that brings memories back to sounds, smells, and recollections, unlike what photos can do.

The researcher's experiences as an *"urban sketcher"* with a group of Urban Sketchers Ankara (USkAnkara) have triggered the idea of questioning observational sketching/ sketching in situ to collect data and analysis in Urban Design research. Making sketches in field trips in urban design processes; has emerged with the assumption that it can be a better analysis and observation tool by increasing awareness and concentration.

Figure 2.8 Sketchbook Project UskAnkara Collective Sketchbook

(Source: Urban Sketchers Ankara Archive)

2.5 Concluding Remarks

This chapter examined the importance of visuals in research and urban design and visualization techniques as a research method. A literature review was conducted about the different usage of visualization techniques in the fields related to design and place, such as urban design and architecture, and their importance in the design process. The importance of place experience in spatial design disciplines has been mentioned, and perception processes in place experience have been discussed. The literature review was given as a comparison of observation sketches and photography techniques, which are the main subject of this thesis, as a place experience and on-site data collection tool in place experience.

The chapter emphasized that a deep observation is required while drawing. The drawer also focuses on the relations between the attributes of public space. It is argued that these two critical functions can contribute to a better remembrance of what has been observed by a drawer when compared to using some other methods

for documenting places like photography. This chapter reviewed the existing literature to highlight the advantages (and disadvantages) of both of these data collection techniques: observational sketching and photography to understand the surrounding.

The literature review has revealed that; The importance of visuals and visualization techniques cannot be denied, especially in design-based areas. It is essential to use different techniques in different stages during the design process, from analog to computer-based techniques. Images can be used in the design field for different purposes, such as making observational analyses, concretizing ideas, and visualizing the created design. Using visuals not only in design-based fields but also in social sciences, as stated in many studies in the literature, has been given many places, especially in areas that work with children and young people. An essential function to be addressed in this thesis is to discuss the observations made through visualization techniques in the experience of place and the importance of these observations on other processes.

Furthermore, the details of the design are expressed by visualization. Along the process, different kinds of visualization techniques are used by the designers. This research is essential to assess the potential of observational sketching as a tool for better understanding the place. Moreover, as emphasized in the Introduction Chapter, in urban planning education, students, experts and academicians know little about the importance of hand drawing. In METU (Turkey), urban design is a branch of collaboration with architecture and urban planning. In urban planning education, there are different branches like the economy, policy, GIS, regional scale, city-scale, and urban design. Despite having many advantages of analogue visualization techniques, the author argues that hand drawing is not given enough place in the urban design discipline. Additionally, when the curriculum of the planning schools across the globe is examined, one can clearly see that there is little or no courses aiming to teach students the value of hand drawing. One possible reason of this is that planning education includes different areas. Urban Planning includes many sub-fields such as policy, urban economy, urban sociology, and geographical information

systems. Arguably, it is more practical for the students to use photography to document and experience places – a fact which might have played a role in shaping the curricula of the planning schools across the globe.

This thesis examines the advantages and disadvantages of observational sketches under three main functions (*perception, diversity of representation, and documentation*), compared to the photography method, through the experiences gained from UskAnkara group. The source of these functions will be assessed in the next chapters under the headings of perception, diversity of representation and method of on-site documentation respectively.

This chapter also revealed that a number of factors affect the perception of the users when experiencing places. The perception process first emerges from perceiving the place through the senses and interpreting it with past experiences and knowledge. Past knowledge and experiences are discussed in the next chapter of this thesis through professional experience and familiarity with the place. When considering methods as a form of expression, the familiarity of people with these methods is an important point. It has been taken into consideration that practicing different methods regularly or being trained on the methods can make a difference in the way of expression. The quality of documentation might be affected based on the year of sketching or photography experience of users. As will be discussed in the following chapter, the author considered these factors throughout the data collection and analysis process, including the site selection, sampling and data coding.

CHAPTER 3

METHOD

This chapter aims to determine a path to collect qualitative data and discuss and seek answers to the research questions in light of the literature reviewed.

The thesis asked the following major research question:

What advantages and disadvantages do designers see in using observational sketching and digital photography while experiencing places? More specifically, which of these techniques are considered better and worse by designers regarding their ability to increase the perception of the user, diversity of representation, and to document the physical features of places quickly?

The thesis also asked the following sub-RQ:

Do the professional background of designers and their past drawing or photography training make any difference in the way they assess the advantages and disadvantages of observational sketching technique in comparison to digital photography?

In order to seek answers to these questions, it was decided to conduct a field work in a pre-defined area, Ankara Castle, with 13 participants and then conduct a semi-structured interview with them. The research design, participants' profile, the area selected for the pilot study, and the details of the interview questions are explained in detail in the following sections of this chapter.

3.1 Research Design

This study aims to examine the observational sketching as a tool for experiencing a place, on-site documentation and data collection tool. The author aims to discuss the advantages and disadvantages of this technique in comparison with the photography method. In order to answer the research questions posed in the thesis, the researcher conducted a with-in subject experiment. In this experiment, the same group of individuals were exposed to two different environments where they were asked to use different visualization techniques for experiencing and documenting the attributes of the places. The study started with a field work phase, which involved the usage of two different visualization techniques.

After the field work, first a mental mapping and then 10–15-minute semi-structured interviews were held with each participant. A number of questions were asked to participants to evaluate the chosen visualization methods in the context of the *perception, representation,* and *on-site documentation*. The details of this process were explained below.

The study consists of two main parts: a fieldwork where the participants were asked to use different visualization techniques for documenting places, and semi-structured interviews with each participant.

Tablo 3.1 Structure of Case Study

Observation		
Field A: Kale Kapısı Street Method: Observational Sketching	**Mental Mapping** for Two Fields	**Semi-Structured Interview** (10-15 minutes)
Field B: Koyupazarı Street Method: Digital Photography		

The work carried out can be briefly summarized as follows;

Step 1

Two-stage fieldwork: For this study, two areas that are similar to each other are selected (the characteristics of the chosen areas are explained in the following sections of the thesis). A group of participants were asked to gather in the first chosen area, where they were first informed about the study. They were then asked to make observations and take notes in the given time frame so that they could record their observations. At the end of the given time, they came together again and went to the second chosen area. In this area, they were asked to make observations in the designated area and this time to record their observations by taking photographs and taking notes.

After this study was completed, they were expected to map the two areas by using the notes that they have taken.

Step 2

Semi-Structured Interview: After the completion of this study, online interviews lasting 10-15 minutes were conducted with each participant. Questions were asked to the participants in the context of space perception, diversity in expression, and on-site documentation. Details of the study, participant profile, and interview questions are given in the next section in detail.

3.2 Site Selection

The area chosen for the conduct of the fieldwork is **Ankara Castle.**

Figure 3.1 Illustration of Ankara Castle Gate (Source: Author)

The main reasons for choosing this area are; The multi-layeredness of the area, its historical texture, and dynamism, as well as the fact that it contains many different uses (such as museums, trade, art workshops, and housing) and contains user profiles with different characteristics (Being frequented by locals and tourists).

For the field observation study, in the first step of the study, two different streets were determined in the Ankara Castle area. These streets are *(1). Kale Kapısı Street, (2). Koyunpazarı Street.* (See table 3.2.)

The reason for choosing these two areas (Kale Kapısı Street and Koyunpazarı Street) is that the two streets are similar in some ways but also have different characters. Both streets are connected to the square at the castle's entrance, where museums and commercial activities are combined. At this point, the beginnings and ends of the two streets are defined, and a clear framework is intended to be drawn for the participants. Kale Kapısı street contains commercial and cultural activity venues, small squares, and commercial activities along the street, from the castle gate to the inner castle gate. Koyun Pazarı Street, on the other hand, mostly has commercial

activities, and small workshops and shops where traditional arts and crafts continue are located along the street. In addition, it is connected to intermediate places where art workshops such as Historical Pilavoğlu Han are concentrated.

In addition to the ongoing commercial activities on both streets, there are important museums in Ankara, such as the Anatolian Civilizations Museum, the Erimtan Archeology, and Art Museum, the Koç Museum, and the Ankara Castle is a frequent destination for those who want to visit the Ankara Castle region.

Tablo 3.2 Location of Selected Streets *(1). Kale Kapısı Street, (2). Koyunpazarı Street.*
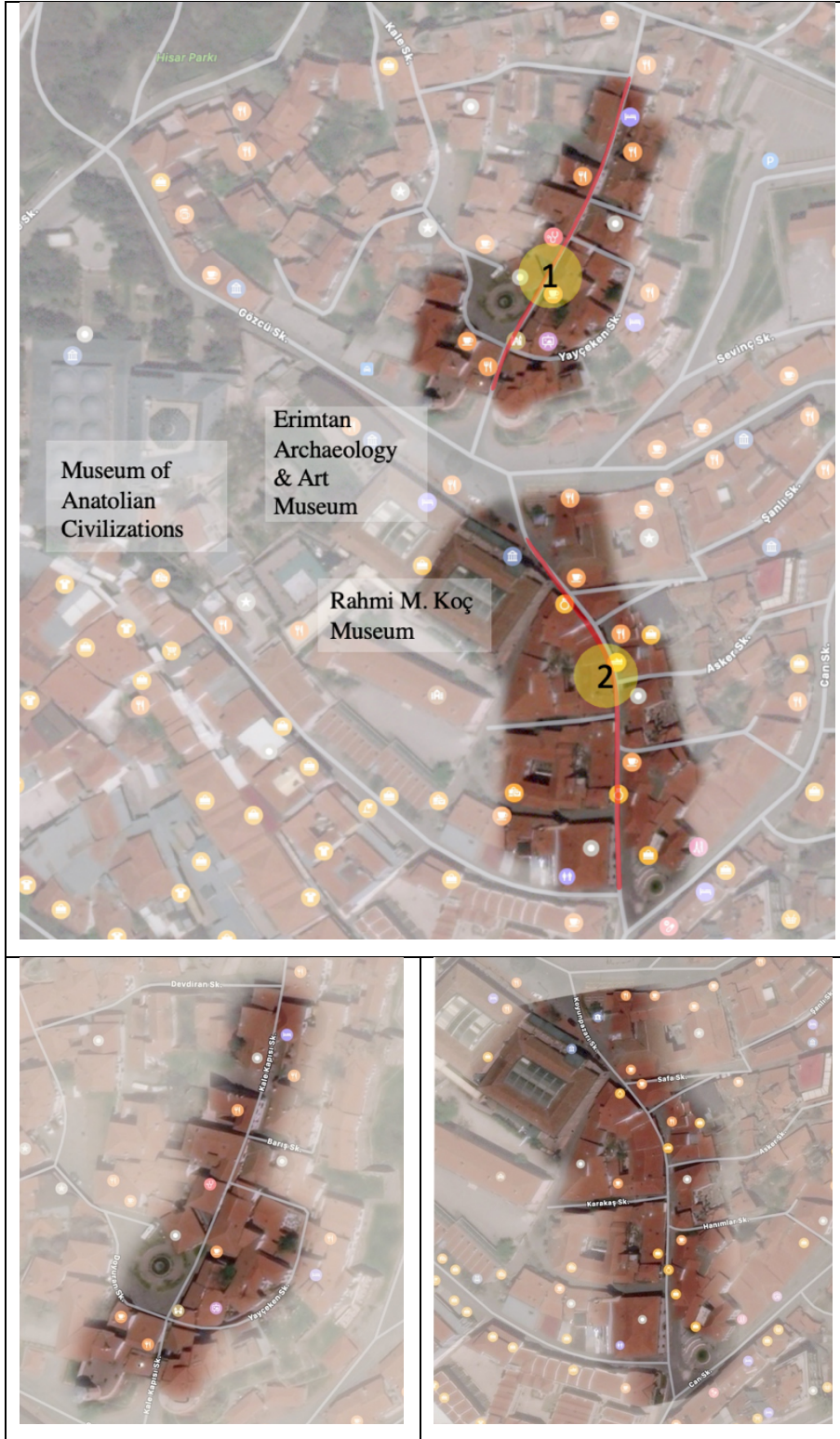
Tablo 3.3 Details of Kale Kapısı Street

Tablo 3.4 Details of Koyunpazarı Street

3.3 Participant Selection

When selecting the participants of the study, based on the research questions posed in this thesis, the author made sure that the participants had different professional backgrounds, ages, skills (sketching or photography). For convenience, the researcher contacted people via Urban Sketchers Ankara group. This group includes local people from Ankara who are interested in observational sketching. In the first step, approximately 13 people were invited to participate in the study. The researcher did not know the professional background of all the volunteered participants.

Thirteen people from different professions, 76.92 % of whom received education in architecture, city planning, interior architecture, and landscape architecture, participated in the fieldwork. Among 13 people only 3 had a non-design background; thus, when interpreting the results of this study, the author relied only on the responses provided by the people who had a degree in architecture, landscape architecture, planning or a related discipline.

The average age of the 10 participants is 27; 30% (please see Table 3.5). In the interviews, all of the participants stated that they had been to the castle district many times before for touristic purposes, especially for visiting museums, to take photos and draw, within the scope of the courses taken in undergraduate education. Only 2 participants, stated that they were in Kale Kapısı Street for the first time.

Tablo 3.55 Characteristics of the participants

Subject	Age	Design Discipline
1	24	**City Planner**
2	25	**City Planner**
3	27	**City Planner and** **Policy Analyst**
4	27	**City Planner**
5	24	**Architect**
6	38	**Architect**
7	28	**Architect**
8	26	**Interior Architect**
9	27	**Interior Architect**
10	26	**Landscape Architect**
Total	**Average** **Age:27**	**City Planner: %40** **Architect: % 30** **Interior Architect: %20** **Landscape Architect: %10**

Landscape Architect 10%
Interior Architect 20%
City Planner...
Architect 30%

■ City Planner ■ Architect ■ Interior Architect ■ Landscape Architect
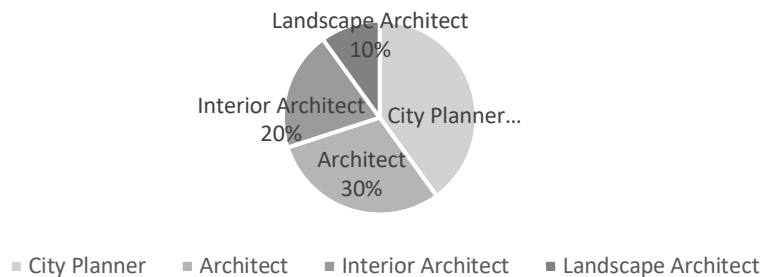
Familiarity to the methods

Observational Sketching: Participants have received undergraduate education in different design disciplines such as city planning, architecture, landscape architecture, and interior architecture. It is accepted that all participants are familiar with drawing and have basic drawing knowledge. However, based on the research questions posed in this study, the author decided not to include the response of the participant who was affiliated with another discipline. 2 of 10 participants stated that they have been drawing since childhood. The choice of materials used for drawing in the fieldwork was left to the participant, and the participants produced their sketches with different techniques such as watercolor, charcoal, and marker.

Photography: Out of 10 participants, 4 reported that they received training in photography, and 3 participants reported that they took photos in the city as a regular practice, individually or as a group. The tool they would use to take photos in the fieldwork was depend on the participants, and the participants participated in the study with their own cameras or phone cameras.

3.4   Data Collection

3.4.1   Stage 1: Observational Sketching and Photography

After meeting with the participants (n=13) in the Ankara Castle region, the participants were informed about the purpose of the study and were given particular instructions about the first data collection technique: observational sketching. They were asked to use this technique in Kale Kapısı Street. The details of this process are explained below.

Step 1: Kale Kapısı Street

Method: Observational Sketching

Given Time: 1 hour

"The aim is to determine the advantages and disadvantages of observational sketches and photography techniques by comparing them in terms of place experience and documentation method. In this context, our work today is as follows. Two areas were determined for this study. These areas are Kale Kapısı Street and Koyunpazarı Street.

As First stage, you are expected to make observations for 1 hour along the street that starts from the castle gate and continues until the inner castle gate, sketching and recording your observations. The content of the 10–15-minute interview to be held afterward is the experience and perception of place, expression techniques, and on-site documentation. With these issues in mind, you can take extra notes alongside the drawings. The content of the observations expected from you is depend on to the participant, and spatial observation, what you feel, and what you perceive can create the content of these observations."

In addition, the participants were informed that a mapping study would be conducted at the end of the study.

Figure 3.2 Case Study with Participants (Source: Author)

After 1 hour, a meeting point was determined at the end of the street, and after a short evaluation, it was passed to Koyunpazarı Street, which is the second place for the case study. During the given 1 hour, the participants drew and recorded their observations, and no guidance was given about the points they drew and the observations. While the participants were drawing with the sketching method, it rained for a short time due to weather conditions, and the effects of this condition could be observed in the products created and their observations.

In the second step, the same participants were asked to visit Koyunpazarı Street. This time, they were asked to document their experiences by using the photography method. The details of this process are explained below.

 Step 2: Koyunpazarı Street

Method: Photography

Given Time: 1 hour

At the end of 1 hour, the participants were asked to observe along the street, starting in front of the Rahmi Koç Museum. As in the other field, the participants were informed, and the same time (1 hour) was given to record their observations. It was stated that along this street, the participants would take photographs and record their observations and, as in the other area, they would be asked questions in the context of space perception, diversity in expression, and space documentation, and they could take extra notes considering these issues. As in the previous step, the content of the observations about the space was depended on the participant, stating what they perceived and felt. The physical and social characteristics of the place could be the subject of their observations. No direction was given along the street, and the participants came together at the designated meeting point at the end of the given time.

At the end of the study, the participants were asked to make mapping by looking at the notes, drawings, and photographs they took. The next day, the study was concluded by informing that semi-structured interviews would be held with all

participants separately, which would last for 10-15 minutes. The content and details of the interview are given in the next section.

3.3.2 Mental Mapping

After the field study, the participants were asked to conduct mental maps for two areas (Kale Kapısı Street, observational sketching method; Koyunpazarı Street, photographing method), where they recorded their observations with two different methods, using the drawings they produced during the field study, the photographs they took and the notes they took. The maps produced will be evaluated together with the semi- structured interviews.

3.3.3 On-line Interviews

Online interviews lasting approximately 10-15 minutes were arranged with all participants who participated in the fieldwork. The sets of questions asked in the interviews can be evaluated under two main headings: personal questions and questions related with the fieldwork. The questions related to the fieldwork are divided into 3 in the context of perception, representation, and documentation related to the research questions of this study.

Tablo 3.6 Research Question and Methods

Research Question	Methods
Which of these techniques is considered better and worse by people who are affiliated with design disciplines regarding its ability to increase the perception of the user, diversity of representation, and to document the physical features of places quickly? (1) Perception (2) Diversity of Representation (3) Documenting the Place	• Observational Sketching • Photography

These are variables that can have effects on the place experience, representation and documentation, so some personal questions are prepared. These are;

• Professional background of participant

• Familiarity of place

• Familiarity with the method used

Tablo 3.7 Personal Questions of Semi-Structured Interview

Personal Questions
1. How old are you?
2. What is your occupation?
3. Have you been in Ankara Castle before, and for what purposes?
4. Are you familiar with drawing techniques? Did you have any training? How long have you been drawing?
5. Are you familiar with photography techniques? Did you have any training? How long have you been taking a photo?

Tablo 3.8 Method, Attributes and Assessment Criteria

Methods	Factors	Assessment Criteria		
• Observational Sketching • Photography	• Professional Background • Time • Familiarity with Place • Familiarity to the method (sketching, photography)	Perception	Diversity of Representation	Documentation

Tablo 3.9 Questions of Semi- Structured Interview

Perception	1. How would you describe the places you draw (Kale Kapısı Street and Koyunpazarı Street)? 2. Can you tell us about your observations? 3. What do you think about the important elements in these two places? Can you tell us about the details that caught your attention? 4. Do you think that the photo or drawing work done with a group is different from the work done alone?
Representation	5. Which method do you think can express your observations better? Can you evaluate the advantages and disadvantages of these two methods? 6. Do you think these two methods require training, skill or practice? Do you think anyone can share their observations with these methods? 7. Do you think that taking design education makes a difference in place experience and expressing your observations?
Documentation	8. In the context of documenting the place, can you compare the methods of drawing and photography? What are the advantages and disadvantages of the two methods? 9. Do you think drawing and photography can provide sufficient data for the transition from the analysis phase to the design phase in design process? Can you tell us about your experiences?

(1) Perception; What is intended to be explained with the concept of perception is whether the participants define the place better, interpret it better with knowledge and observation, and remember the details of the place once they perceive the features of the place through different visualization techniques.

(2) Representation; The advantages and disadvantages of two distinct methods – observational sketching and photography – in the context of the diversity of representation will be revealed.

(3) Documentation: Considering each technique as a method of documenting the place, evaluating it in terms of creating meaningful data to guide the stages after the research analysis stage in urban design processes, and discussing the advantages and disadvantages of each technique.

3.5 Data Analysis

The answers to the interview questions were analyzed using content analysis, and the drawings and mental maps of the participants were analyzed using content analysis in the context of the details they contain and the spatial/visual elements they reference. In addition, maps prıduced by the participants analyzed using content analysis by comparing interview answers and contents of mapping with the sketches and photographs from the field study.

CHAPTER 4

RESULTS

This chapter aims present the findings of this research which took place in Kale Kapısı Street and Koyunpazarı Street in Ankara Castle. The chapter starts with answering the first major research question of this thesis: *What advantages and disadvantages do designers see in using observational sketching and digital photography while experiencing places?* Results of this question are presented under three headings: perception, representation and documentation. Thereafter, based on the sub-research-question the thesis, the author discusses the role of the participants' background and whether the alteration of the sketching technique had any effect on perception, diversity in expressing ideas and documentation of the urban environment.

4.1   Perception

One of the main research questions of this study is whether drawing increases users' perception. It was thought that the main source of this problem was that the researcher could easily remember the details of the place even when time passed in the practices where the researcher drew in public. This was due to the necessity of making deep observations inherent in the drawing.

In order to discuss whether drawing increases perception or not, during the field study, the participants were asked to record their observations by drawing and photographing in two different areas. Then several questions were asked to measure the effect of this on users' perception of place. Firstly, participants were asked to talk about their experiences and observations in the place, and how they perceived the observed place and express their observations. The results are presented below.

4.1.1 Effects of Different Methods on Perception of Place and Place Experience

A Place Experienced by Using Observational Sketching: Kale Kapısı Street

In order to better understand how the participants perceived the place and their observations as a result of their experiences by drawing, the following questions were asked in the interview.

(1). How would you describe the places you draw (Kale Kapısı Street)? (2). Can you tell us about your observations? In response to these questions, it was observed that the participants generally talked about some physical features of the places and how the place feels. There have been observations conveyed by the participants in general that the area is for tourists and artificial, has lost its historical texture, the commercial areas in the place, the feeling of insecurity caused by the narrowness of the street, and the squares feel safer than the narrow streets.

Small squares, and gathering places were the most frequently mentioned places by the participants in Kale Kapısı Street (out of 10 participant 3 mentioned these features). In addition, another point that draws attention from the answers given is that while architects and interior architects emphasize the physical features of the place and its uses, it has been observed that city planners refer to the points related to the spirit of the space, its feelings and social structure.

The remarkable answers given by the participants to these questions are given below.

Tablo 4.1 General Observations of Kale Kapısı Street by Participants

*City Planner	*Architect *Interior Architect *Landscape Architect
"It feels narrow and unsafe, the side streets arouse curiosity, the small squares create a feeling of spaciousness." *City planner*	*"It makes you want to pass by to the Castle, there are commercial activities, but it does not lead to shopping."* *Architect*
"Small squares, social texture, materials intrigued me. Its social texture was pleasant, people from all walks of society use this space." *City Planner*	*"There were squares, I felt spacious, the historical texture was evident."* *Architect*
"It is lively and touristic, I spend more time than the other street, I felt safer." *City Planner*	*"It is deformed, tourist-oriented, seems to have a historical texture from afar, but when you look closely, it is a complete make-up."* *Interior Architect*
	"Felt like I was in public space in small squares narrow street didn't feel good." *Landscape Architect*

A Place Experienced by Taking Photographs: Koyunpazarı Street

In order to better understand how the participants perceived the place and their observations as a result of their experiences by taking photographs, the following questions were asked in the interview.

(1). How would you describe the places you draw (Koyunpazarı Street)? (2). Can you tell us about your observations?

The participants defined Koyunpazarı Street as a transition area and mentioned that it has touristic and commercial activities similar to the other street, but it was mentioned that this area better reflects the historical texture and preserves its authenticity compared to Kale Kapısı Street. Due to the topographical feature of the street, it has been mentioned that this is a transition area rather than an area where time is spent, and it does not encourage spending time.

The remarkable answers given by the participants to these questions are given below.

Tablo 4.2 General Observations of Koyunpazarı Street by Participants

*City Planner	*Architect *Interior Architect *Landscape Architect
"It is not suitable for walking, I realized that the slope encourages shopping. " **City planner**	*"It is a hill, I think this is a transition area, but I don't prefer it, I go for alternatives."* **Architect**
"I walked by, there were no incentives to stop." **City Planner**	*"More commercial, like market area."* **Architect**

"It has a strong connection with the castle, I see it as a part of the rest and a continuation of the other street." ***City Planner***	*"Main street is very touristic; the historical texture becomes clearer in the side areas."* ***Interior Architect***
	"I felt freer, a little more undefined." ***Landscape Architect***

As a result of the interviews, the participants were asked how they defined these two places and they were asked to talk about their observations. As a result of the observations made from the answers given, similar issues were mentioned as a result of the observations made with two methods on the general characteristics of the two places, and place definitions could be made in general terms.

4.1.2 Attributes of the Places that Attracted Participants' Attention

A Place Experienced by Using Observational Sketching: Kale Kapısı Street

In their responses to the following interview questions, "*What do you think about the important elements in these two places? Can you tell us about the details that caught your attention?*", participants (n= 3 of 10) mentioned the small squares on Kale Kapısı Street as gathering areas. In addition, architectural details such as the use of spolia stones and woodwork are other details mentioned by the participants. Based on the answers given at this point, no significant difference was observed between the two participant groups.

Tablo 4.3 Features of Kale Kapısı Street Observed by the Participants

*City Planner	*Architect *Interior Architect *Landscape Architect
"Rugs, motifs, intensive coppersmiths, mosque, fountain" *City Planner*	"Mansions, small squares" *Architect*
"Green elements vines, spolia on the ground" *City Planner*	"Structures of different use, small squares" *Architect*
"Social texture, materials, architectural materials" *City Planner*	"Woodworking of houses, details of houses, balcony railings" *Interior Architect*
"Shops, stony textures" *City Planner*	"Gate arch, stony buildings, old signs, street names boards" *Landscape Architect*
"Gathering places, small squares, fountain, mobile coffee shop" *City Planner*	

A Place Experienced by Taking Photographs: Koyunpazarı Street

Participants mentioned the use of shops, the presence of Ankara scenery, the slope as a topographic feature, and details such as spolia and signs in Koyunpazarı Street.

Tablo 4.4 Features of Koyun Pazarı Street Observed by the Participants

*City Planner	*Architect *Interior Architect *Landscape Architect
"They followed the old while trying to do something new." **City Planner**	*"In order to be a tourist attraction, the old texture was lost with the shops."* **Interior Architect**
"It was nice to see the view of Ankara. Reused stones from old Ankara were used as steps. There were stones from Turkish mythology on the wall." (See figure 4.1.) **City Planner**	
"There was nothing general on the street, but maybe because I switched to the method of photography, small details started to interest me. Details in a shop are repeated in other shops, lamp designs, and different restroom articles. I went into detail there rather than in general. The antiques were exciting. They created their little openings in front of them." **City Planner**	

Figure 4.1 Details of Koyunpazarı Street (Ankara View and Stones)

4.1.3 Assessment of Observational Sketching vs. Photography in Enhancing Users' Perception by Mapping Study

In the interviews, the participants were asked to compare the methods of drawing and photography as a means of experiencing the place and to interpret the advantages and disadvantages of the two methods based on their experiences. According to the answers given to the questions, it was mentioned that drawing is an effective method

for experiencing places. Answers were obtained such that they noticed the details that they had not noticed before while drawing, and that it allowed them to focus for a long time. Therefore, they remembered the details better.

As mentioned in the previous sections, participants from different design disciplines observed and made drawings on Kale Kapısı Street. They recorded their observations by taking photos and notes at Koyunpazarı Street at the same time. Afterward, the participants were asked to draw a map of these two areas based on their notes.

The produced maps and drawings/ photographs were analyzed in this part. In the interviews, the participants emphasized that they better remembered the details of Kale Kapısı Street, which they experienced with the drawing method. Based on this, the differences in the level of detail between the two areas in the maps produced by the participants and the extent to which they included the points where they drew and photographed were analyzed in the mapping study. The drawing and photographing locations included in the mapping were numbered and named as defined by the participants in the mapping they produced. Comments made in this direction are given below.
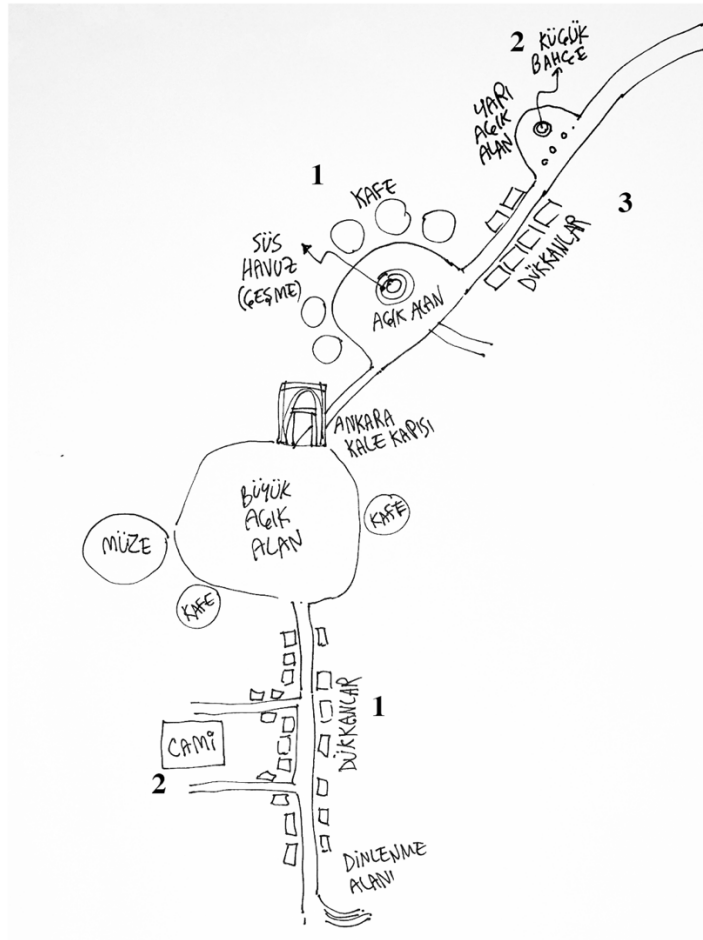
Figure 4.2 Mapping Analysis of Participant 1 (Architect)

Participant 1, (architect) marked (3 out of the 3 drawings) and 4 out of 4 photographs from 2 different places) for the observation points for both areas. In the interview, the participant stated that both techniques had advantages and disadvantages, that he used drawing when longer observations were needed, and that he preferred photographing as a quick documentation tool.
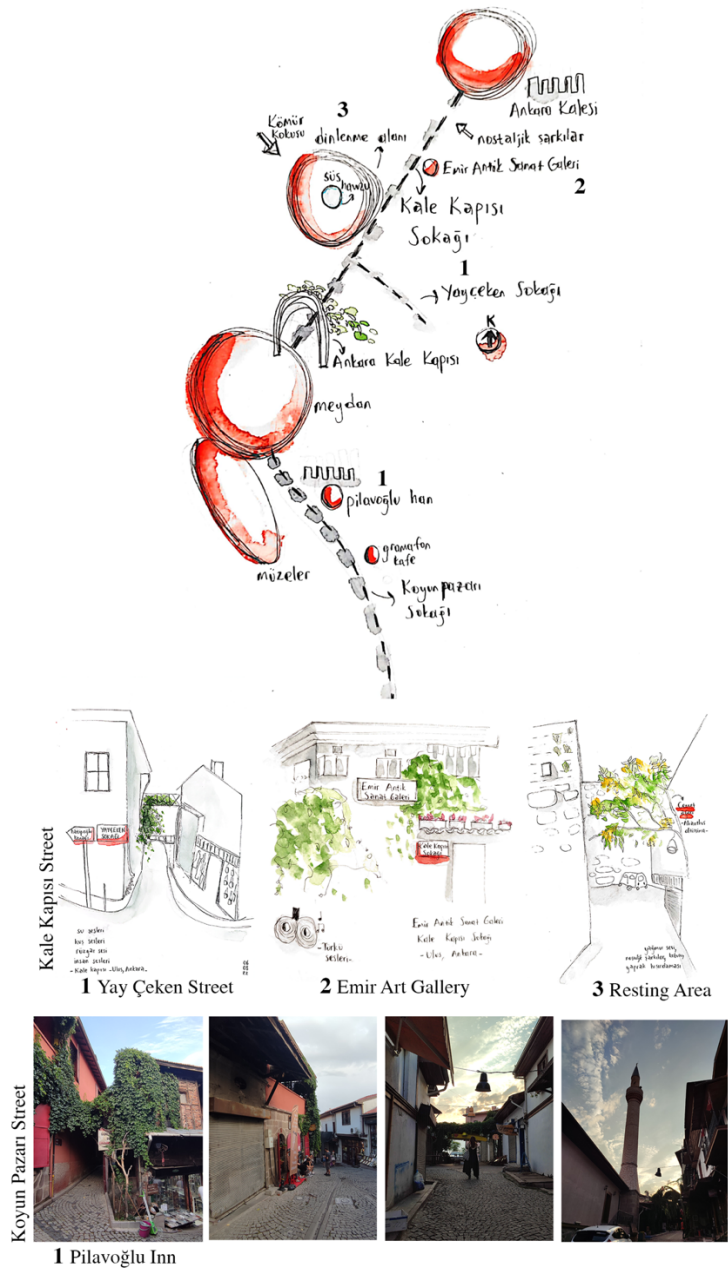

Figure 4.3 Mapping Analysis of Participant 2 (Landscape Architect)

Participant 2 (landscape architect); The participant stated that she would prefer the drawing method and mentioned that she remembered more details about the first street. *"While mapping Kale Kapısı Street, I realized I had added more details."* The difference in detail between the two streets is clearly seen on the map produced. She included 3 out of the 3 drawings in the mapping and detailed only 1 out of the 4 photographs on the map.
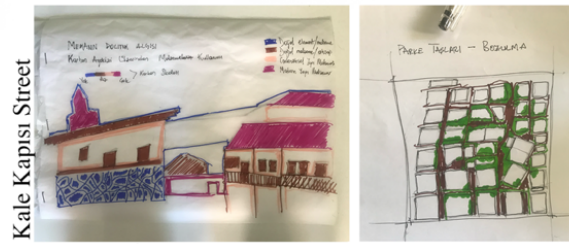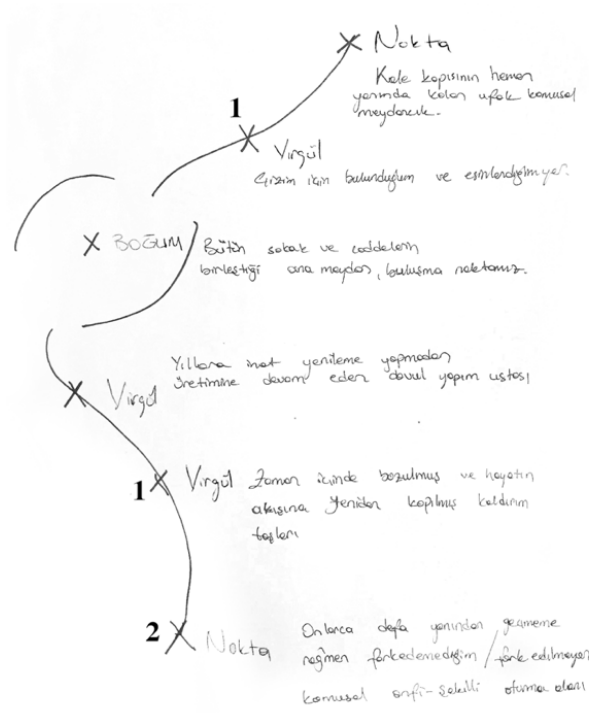
Figure 4.4 Mapping Analysis of Participant 3 (City Planner)

Participant 3 (city planner), approached the drawing study from a different perspective as an analysis method and stated this in the interviews. He stated that he saw the ability to analyze the place due to city planning education. In the drawings, he evaluated the materials in the context of carbon footprint in a building detail with his experience from the past and visualized this. At this point, it is a subject that is frequently mentioned in the literature that past experiences shapes. the perception, and this can be shown as an example.
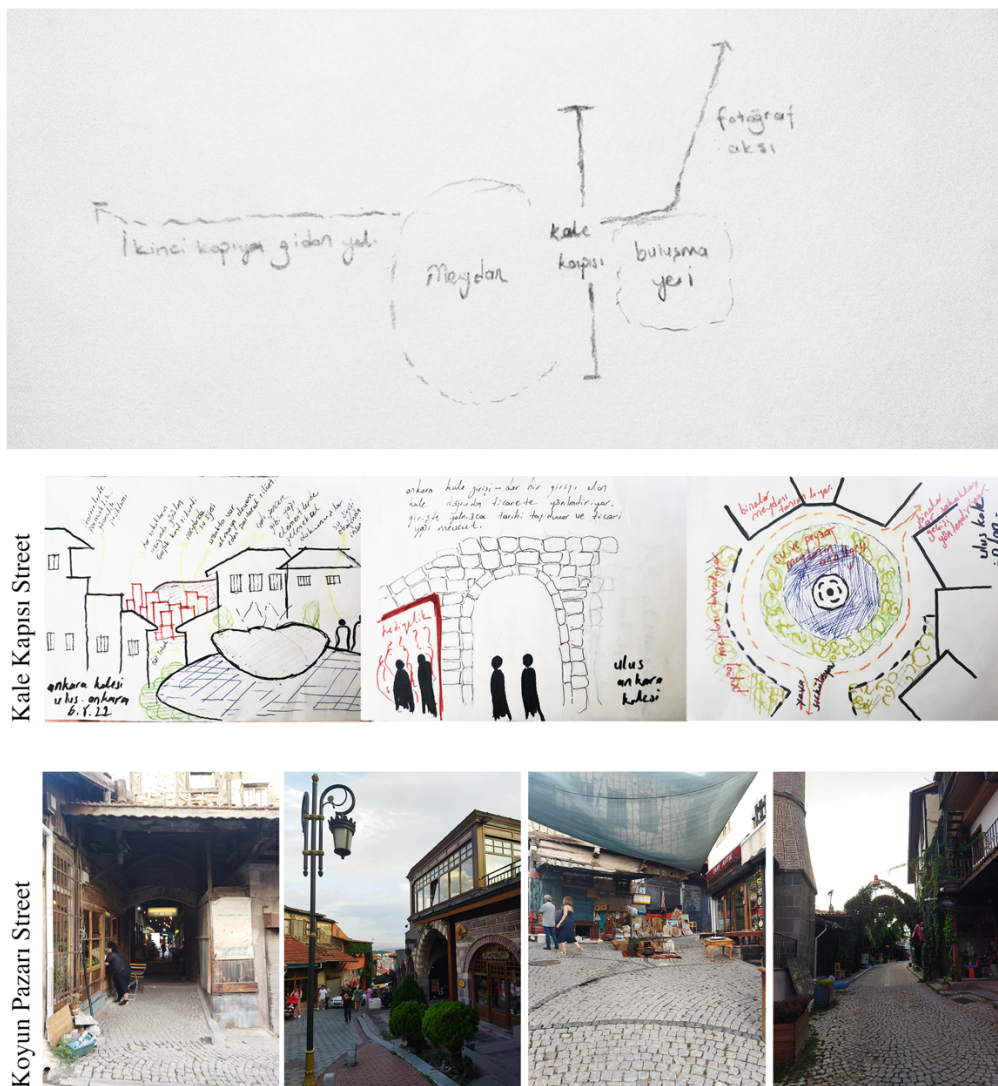
Figure 4.5 Mapping Analysis of Participant 4 (City Planner)

Participant 4 (city planner) take a holistic approach to the map and did not include details, although detailed notes were taken based on the observations made in the drawings produced and the drawings were made. In the interview, the participant explained that she would prefer the photographing method in the analysis study, stating that the reason for this was a fast and practical method.

Figure 4.6 Mapping Analysis of Participant 5 (City Planner)

Participant 5 (city planner), stated in the interview that he realized that it was easier to take notes while observing with the drawing method and that he could take extra notes. It is seen in the drawings produced that the participant took notes about the place and his experiences and placed it on the map. The striking point is that instead of showing the points made by the participant on the map, the drawings/photos and the map complement each other. The participant also included details in the mapping work for the Koyunpazarı street where he took the photo. However, it was observed that he did not take pictures at the points he indicated in the mapping.

Figure 4.7 Mapping Analysis of Participant 6 (Architect)

Participant 6 (architect) marked the drawing/photo points produced on both streets and took extra notes on their experiences. (The smell of coal, the sound of water, etc.) The participant mentioned that she had photography training, continued it as a regular practice, and thought that she would be more comfortable in photography with this study, but that she analyzed the place better in drawing and presented as filtered data more comfortably. It draws attention to the map produced that although she produced many photographs, it was observed that more details were given about the street where the drawing was made. The statement that the rate of remembering details about castle gate street is higher is confirmed at this point.

Figure 4.8 Mapping Analysis of Participant 7 (Interior Architect)

Participant 7 (interior architect) did not include the points where drawing/photo was produced on the produced map, but the important point is that the produced map is spatially focused. It can be said that it focuses on the details in the drawings and photographs. At this point, it brings to mind the question of whether the participant is an interior architect and the scale of the education he received affects seeing the details, that is, how it affects the perception.
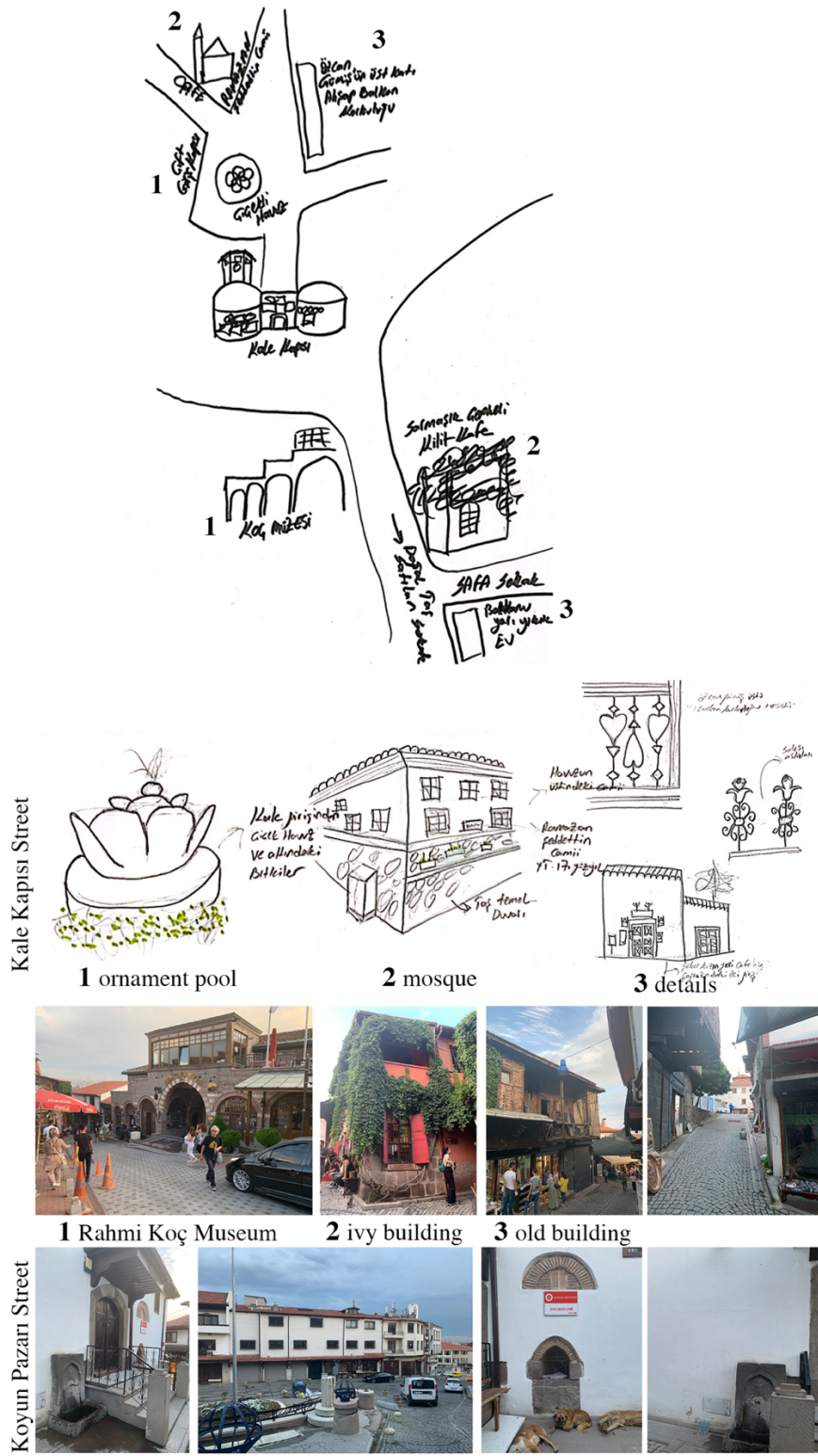
Figure 4.9 Mapping Analysis of Participant 8 (Interior Architect)

It was observed that **Participant 8 (interior architect)** produced by marking the drawing/photo points he produced in the participant mapping study. Another remarkable point is that, as another interior architect participant (participant 7) pointed out, it was observed that he included details (balcony railing, etc.).

Figure 4.10 Mapping Analysis of Participant 9 (Architect)

It was observed that **participant 9 (architect)** included 2 of 3 drawings, and 3 of 5 drawings included the same location name in the mapping. At the same time, it was observed that while experiencing the space in the drawings, he added extra notes on her experiences.
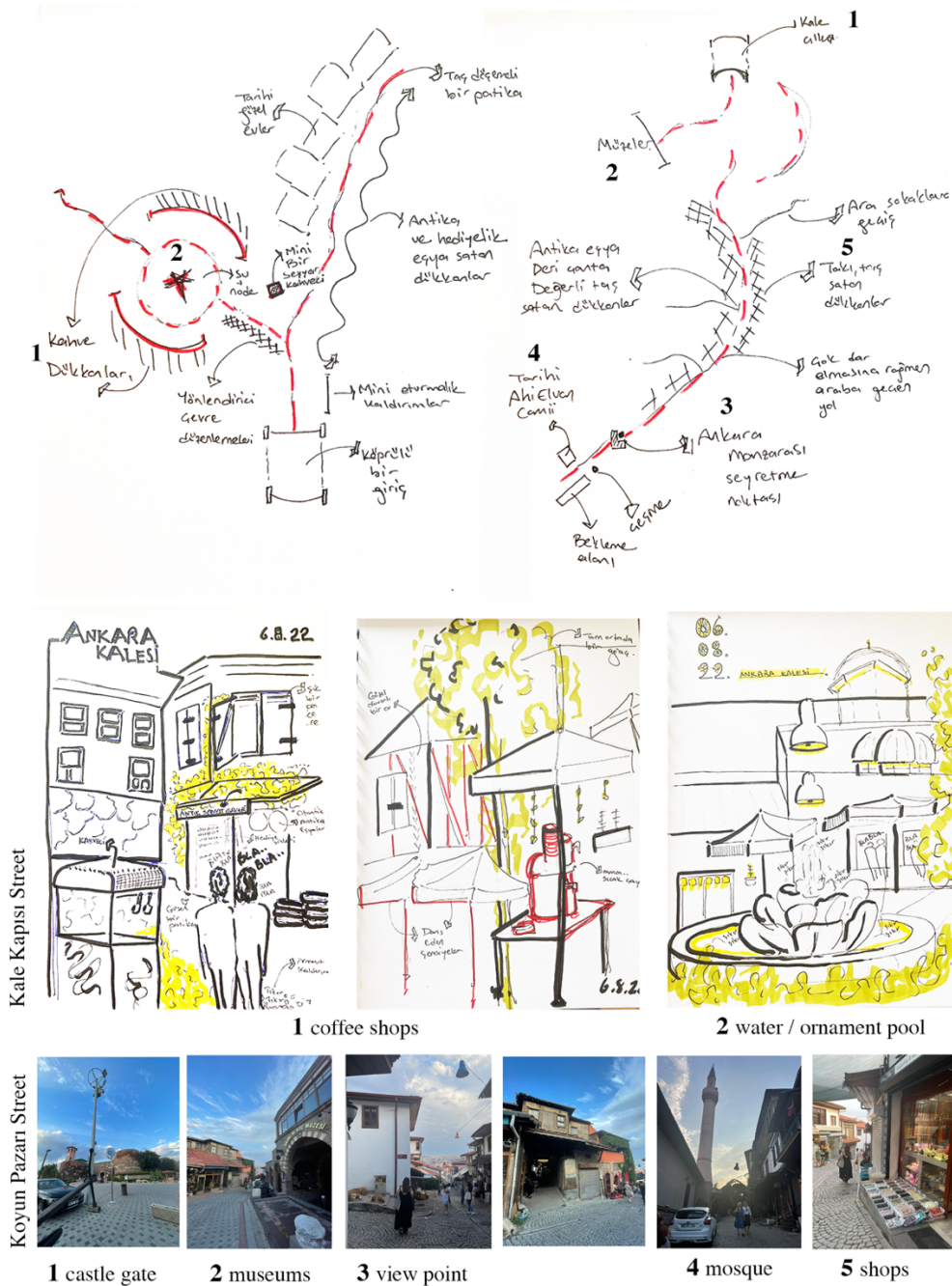

Figure 4.11 Mapping Analysis of Participant 10 (City Planner)

Participant 10 (city planner) also stated in the mapping study that observations of the same place from different angles were included in the drawings produced on Kale Kapısı street. It was observed that he included 5 of the 6 points he photographed in the mapping.

Some essential points drew attention in these analyzes made on the prıduced maps. One of them stated that in the interviews, many participants remembered the details of castle gate street (the street experienced with the drawing) better than Koyunpazarı street (the street experienced by taking pictures). At this point, the anticipated result was processing more details about Kale Kapısı Street in the mapping work produced by the participants. However, in the analyzes made, it was not observed that there was a significant difference in detail at this point. In addition, it was observed that some participants marked the photograph/drawing points for both areas or did not mark them for both areas, depending on the participants' approach to the mapping work. At this point, the following question came to mind. To question whether the person's approach to the experience of space in place observation, whether the use of different methods in understanding the place reveals remarkable differences, and whether different factors are influential.

Another essential point is the differences in professional experience in the participants' approach to the place experience. Participants from the design-based disciplines that deal with different scales examine the space through the scale they are familiar with. Likewise, it can be said that they produced some results by combining their past knowledge and experience with their observations. For example, it can be said that city planners approach the space more holistically, touch on non-physical features such as the spirit of space, interior architects mostly make analyze based on physical and structure, pay attention to smaller details, and the landscape architect participant emphasizes landscape elements and plants.

It was mentioned that the photographing method is a fast-recording tool and that both methods have different advantages and disadvantages.

However, it was concluded that all the participants agreed on the subject of experiencing and perceiving the place that drawing increases awareness provides better focus, remembering details and experiences the place better, there is no significant difference in the answers between different participant groups. Some of the responses related with an increased awareness is provided below:

Tablo 4.5 Effecs of Sketching on Place Experience

*City Planner	*Architect *Interior Architect *Landscape Architect
"I knew a fountain was here before but had not noticed the mosque. Being drawing may affect your awareness these places before and noticing them now. But while drawing, there is a quest, and spending more time in that place is necessary. It doesn't happen in the photo. **City Planner**	*"Drawing in the place was a catchy method, I realized more things, realistic proportions of dimensions, relations with each other and details, is looked longer while drawing, I remember the details very well."* **Interior Architect**
"To experience the place, I prefer drawing. Although I had spent a lot of time in these areas before, I had not noticed the details." **City Planner**	

Some of the responses related with the contribution of the examined visualization methods to focusing is provided below:

Tablo 4.6 Effects of Sketching on Focusing

*City Planner	*Architect *Interior Architect *Landscape Architect
"I focus longer when drawing. Even if I am very interested the subject while taking a photo, my interest quickly fades after I take it. I may not be able to see all the details. So, I perceive by focusing on the bigger picture not the details" ***City Planner***	*"Both have their characteristics. If I don't have time, I prefer to take pictures. I can quickly record with a photo for later use if time is short. If I have time, I prefer drawing. One can better place it in the memory and capture the details well. But you don't look at the details when taking a photo, I'll look later, but I usually don't look again. Drawing is much more effective in understanding a place. "* ***Architect***
"I really liked the method of conveying observations with drawing. There are some reasons: I think drawing is a method that strengthens our perception of place. When I took pictures and continued on my way, I felt that I had missed something, taken the easy way out, and missed some feelings. Many people capture and convey emotion with photography, a precious method." ***City Planner***	*"While mapping Kale Kapısı Street, I realized I had added more details. (See figure 4.2.) While making sketches, I stopped at a few points and dominated the whole street. Standing there for a while with focus, I know the sounds and where they come from. I heard voices on the other street, but I don't remember where they came from. I paid attention to the plants while drawing. I remember down to the folds of the plants,*

	I looked at the types, I looked at the details, and these remained in my mind, I took quick photos on Koyunpazarı street. I felt like I was just walking on the street." **Landscape Architect**
	"I realized that I was trying to understand the place more while drawing, but I was searching for a little more while taking pictures. Action photo quest on drawing more meaning. I remember more details in the drawing, but there was also a discovery while taking the photo. I see drawing as an experience that increase perception, requires more attention, making it easier to remember and make sense." **Interior Architect**
	"Drawing is not a very practical method, but it is much more effective in terms of focusing." **Interior Architect**

Some of the responses related with the contribution of the examined visualization methods to experiencing the place (or understanding the place) is provided below:

Tablo 4.7 Observing Place by Sketching

*City Planner	*Architect *Interior Architect *Landscape Architect
"While drawing, I observed that I did not miss the place. To feel the place, to understand it, and to allow full analysis. It's not like that in the photo. Of course, it has technological advantages, but we get used to it, take pictures, and usually don't look back." *City Planner*	*"Both have their characteristics. If I don't have time, I prefer to take pictures. I can quickly record with a photo for later use if time is short. If I have time, I prefer drawing. One can better place it in the memory and capture the details well. But you don't look at the details when taking a photo, I'll look later, but I usually don't look again. Drawing is much more effective in understanding a place. "* *Architect*
	"I thought I would be more comfortable in photography. I think the drawing is longer lasting than the photograph. Makes the observation more detailed. Of course, taking photographs works effectively as a recording tool, but the drawing was better in terms of space perception and carefully examining the place you visited. While I was drawing, I thought about it a little more and examined what was there a little better." *Architect*

	"I didn't think that the two methods would make such a difference. I thought I knew the Koyun Pazarı street well. But right now, the first street is more on my mind, and I am very surprised by it. My time in photography has left. When I took a photo, I realized I did not examine the details very much." ***Landscape Architect***

Tablo 4.8 Keywords mentioned by participants

Perception	
Observational Sketching	**Photography**
• Increase awareness • Permanent • Realizing dimensions, proportions, relations • Noticing details • Remembering details • Focusing longer • Better place experience (Feeling, understanding, analyzing place better)	• Handy and quick method • Focusing as a whole not the details • Effective recording tool

Place Experience as Interaction

Effects of Place Experience with a Group or Alone

Participants were selected by contacting the Urban Sketchers Ankara group. The practice that the Urban Sketchers Ankara group regularly experiences is organizing events in public spaces as a group. They also produce observational sketches independently of each other and discuss the sketches produced as a result of the activity.

At this point, the participants were asked about the difference between making observations in a place with the group, of which they experienced an example in this study, and recording these observations (with the method of drawing and photography) from doing this practice alone in a public space. During the study, it was observed that the participants shared information about the place and their techniques with other people. In the same way, it was observed that people drawing attention to a point in the place the others not focused. The following question was asked to the participants under the title of perception to learn whether the group's observation of people's perception of the place increases the perception or not in order to learn the participants' experiences on this subject. "*Do you think the photo or drawing work done with a group differs from the work done alone?"*

At this point, the answers of the participants stated that observing with the group added different perspectives. However, other points that needed to be focused on pointed such as making observations together, motivating drawing, and making them feel better against any reaction that may come from the environment. In addition, one participant stated that talking about experiences is a sharing that comes from working with a group, but practicing it alone allows deepening.

In answer to this question, some notable answers addressing the concepts of motivation, interaction, and sharing are given below.

One point the participants mentioned about observing and recording the space together (drawing and taking pictures) was that acting together increased *motivation.*

They stated that while experiencing this practice alone on the street or in a public space, they feel more comfortable with being together as a result of doing it in a group against the reactions that may come from outside. Some answers to this question about motivation are given below.

"There is a difference between doing it in a group and doing it alone. I hesitate alone. It's much more comfortable when you do it collectively. Technically, the flow of information becomes much stronger when different perspectives are combined with the group. "

Architect

"You feel ashamed outside alone, you are afraid, people look, when you are with a group, it is motivation. It makes you feel good."

Landscape Architect

Another important point the participants mentioned in response to this question was interaction. It has been stated that the flow of information within the group makes it easier to see from different perspectives and increases awareness by seeing the points that different people focus on. At this point, it can be concluded that this activity, which is experienced as a group, can affect the perception of place experience through interaction. Some of the answers of the participants addressing this point are given below.

"Drawing or photographing with the group in front of me never caught my attention. When someone stopped and looked at a detail I passed by, I looked at what was there and examined it. I had the opportunity to see the stopping point of many more people. Technically speaking, the method of expression is shared beyond sharing materials. Do they express themselves; it is worth showing each other the drawings. If I were on my own for photography, I would wander around the central axis, but the blue wall was the most precious part of photography for me, which made me look for

details to distinguish it from others. Seeking and looking together made it valuable. It also made my productions more diverse." (See figure 4.4)

<div align="right">**_Interior Architect_**</div>

Figure 4.12 Detail of Building on Koyunpazarı Street

"The look of a different eye more effectively with the group, the feeling that I can do it too."

<div align="right">**_Interior Architect_**</div>

In addition, it was stated by 1 participant as follows that experiencing the space as a group is advantageous in terms of sharing experiences and chatting about it, while experiencing the space alone allows deepening and focus.

"With Group and alone: I think they both have different advantages. When you are alone, it is easy and comfortable to deepen on the subject. It is good to go and look around the subject, read something on the phone and shoot or draw again. Chatting

about it as a group. It is very valuable to talk about the fact that I look at what other precious people do and suffer. I think they both have different tastes. I cannot choose one over the other."

Architect

4.2 Representation

4.2.1 Diversity of Representation

During the study, the participants were asked which method they expressed their observations more comfortably. They were asked to compare the advantages and disadvantages of drawing and photography as expression methods based on their experiences in the fieldwork. According to the answers of the participants, the advantages of the drawing method such as being flexible, being more convenient to take extra notes, being able to transfer data such as sound and smell rather than just visual data, and requiring more observation while observing in the place, and therefore containing more details were mentioned. Opinions were expressed that the photography method is fast and practical. It has been mentioned that using two methods together is the most effective method and that different expression techniques can emerge.

Some of the responses related with the contribution of the examined visualization methods to flexibility in representation is provided below:

Tablo 4.9 Effects of Methods on Representation

| ***City Planner**	***Architect** ***Interior Architect** ***Landscape Architect**
"Where I draw, I draw by thinking about my past experiences. I may highlight the things I like and not drawing the things I don't like. I don't have a chance to do that while taking pictures." ***City Planner***	*"Drawing gives flexibility; while observing, my hand drew shapes comfortably, and I could reflect on the bazaars. You draw something with the comfort of drawing and hand. When we review it again, the photo reminds you of things you will forget, but it gives raw information, but even the thickness and texture of the lines you draw without thinking can remind you of many things. You can get a section but cannot show the section in the photo; the cut is significant."* (See Figure 4.5.) ***Architect***
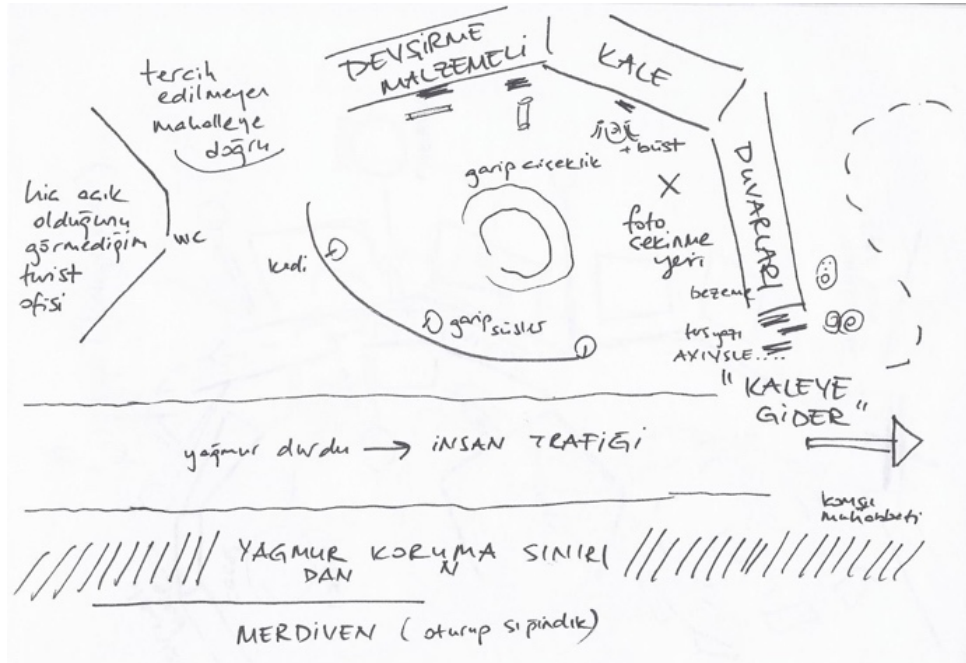
Figure 4.13 Drawing of Kale Kapısı Street

As expected, in general, the participants found taking notes useful and practical when drawing and non-practical when experiencing the place with photographs. Below, are some statements from the participants that support this finding:

*City Planner	*Architect *Interior Architect *Landscape Architect
"It was also difficult to take notes while taking photo because there was a camera. After completing the photo shoot, I took notes. While drawing, I sat and listened to people for a while; I could take notes of everything I heard during that time. When it started to rain, there were big traces of rain in my notebook, I took notes that it was raining at that moment, and I listened to	*"I thought I could express the data layers more easily while drawing. When I combined it with the thoughts, it became even more diverse. When I started drawing, I knew I would do mapping, so different details started catching my eye. If I take a photo, I see that detail, but I do not stop there. You spend time adjusting the frame and waiting for them, but looking at the*

the sounds. So, I think taking notes and focusing on something while drawing was easier than taking a photo. Taking pictures does not have the same effect. How can I take a picture of rain or a sound? It was nice to be able to take notes while drawing." (See Figure 4.6.) **City Planner**	*same points over and over while drawing increases these layers. So, the advantage of drawing is more."* **Architect**
"Analyzing the place is a feature that has joined me completely from planning education. Analyzing the place can be a different topic. While doing this, we primarily use photographs, but they are never looked at again. It is not like that in drawing; the drawing I made yesterday was a style analysis method. I did the coloring as an analysis. That is why this was an analysis for me, it can also be done on photography, but this method had not occurred to me before." **City Planner**	*"You can record audio data while drawing; taking notes is easier. In the photography experience, I usually do not use it, even if I take a pen and paper with me. I'm not the person who can combine these two, so even though it is a hobby or practice that I enjoy while taking photos, I cannot process these layers there. Aesthetic concerns come into play when taking photos. You aim and try to point it out. It turns into something one-way and one-purpose."* (See figure 4.7) **Architect**
	"When I take analog photos, I look around a little more. I take a little more notes. If I shoot digitally, I do not take as many notes. It is not as strong as drawing. It seems like drawing encourages you to think a little more

|	
	and observe the surroundings. The smell of coal was very impressive. You have no chance to describe those smells in the photo.” (See figure 4.8.) **Architect**
	“You are re-examining the scale in the plan drawing. Your comment narrows in the photo. It is something I recommend to students as a research assistant. They both have benefits. I think they should be combined in architectural education. I wonder what will come out when the benefits of both are combined.” **Architect**

Figure 4.14 Drawings of Kale Kapısı Street

Figure 4.15 Drawing of Kale Kapısı Street
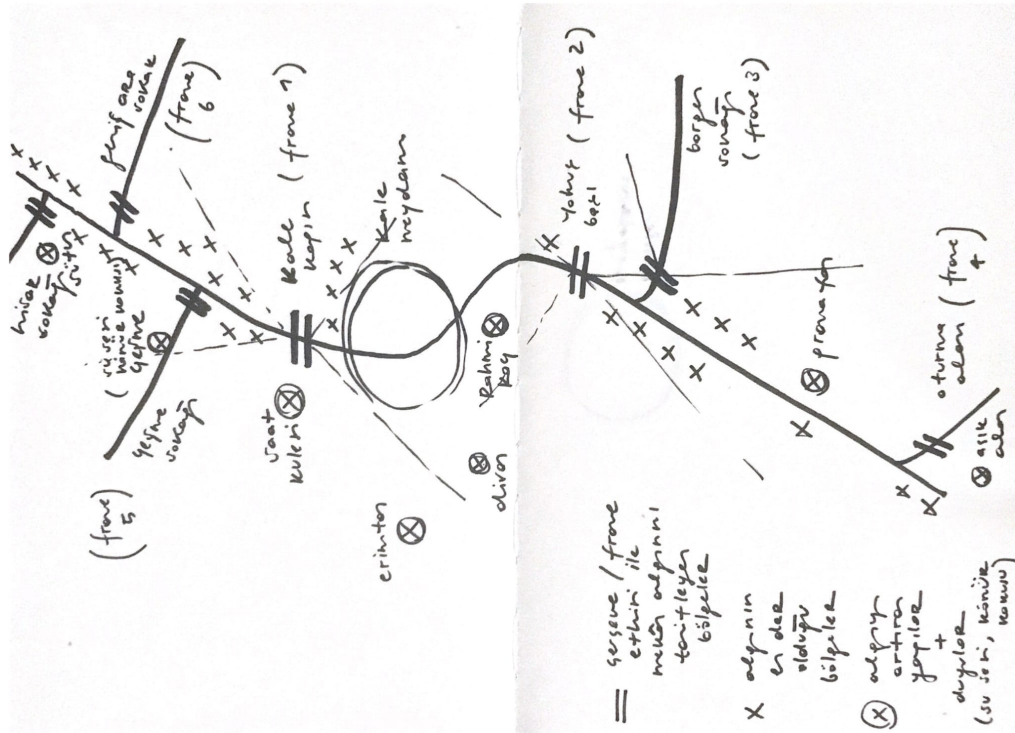
Figure 4.16 Mapping Of Two Street

Tablo 4.10 Keywords mentioned by participants

Representation	
Observational Sketching	**Photography**
• Open to the interpretation (Highlighting or eliminating things) • Adding additional notes easy	• Easy to record

4.3 Effects of Training in Sketching and Photography on Representing Observations

It is stated that 76.92% of the participants have received design education in different design disciplines, and the remaining 23.08% have drawing practices. It is accepted that people who have been trained in departments such as architecture, city planning, landscape architecture, and interior architecture have mastered the basic drawing practices. However, it should be taken into account that people's drawing practices are at different levels. Likewise, 1/3 of the participants stated that they received training in photography, and it is accepted that all participants are familiar with the practice of taking photos with a phone camera for different purposes due to today's technology conditions. Likewise, it should be noted that the participants' practice in taking photographs is at different levels.

In this context, the participants were asked to discuss the effects of drawing and photography education and practice when they consider these two methods as a means of expressing their observations, as a visualization method, and as a form of expression without any aesthetic concern, and they were asked to discuss what difference the level of education and practice would make.

The important points mentioned by the participants in this context are that basic training is required for both methods. However, practice is more important than education, and everyone can observe the place and represent these observations by using these methods. At this point, the importance of education has been that it can diversify expression techniques and gain this feature faster than by practicing.

Tablo 4.11 Effects of Sketching and Photography Training in Place Experience

*City Planner	*Architect *Interior Architect *Landscape Architect
"I think it takes practice is more important than education. It is necessary to decide which method is better with an experiment; everyone can take pictures now with a phone camera. I do not think it requires training. There may be talent in drawing, but I do not think it requires education." ***City Planner***	*"Training may not be required for photography, and even if the composition is not very good to get details, it will be much better if there is training. Education is more important in drawing to express something."* ***Architect***
"I'm sure drawing needs practice. But if it's not going to be an academic study, I think it doesn't require training; anyone can do it." ***City Planner***	*"I do not think training is necessary. Need communities like Urban Sketchers Ankara. There is no aesthetic concern in what we draw. Courage and initiative are essential, joining communities, it is essential to practice and be together with people."* ***Landscape Architect***
	"Requires basic training. Although I have not been drawing for long, I can draw enough to express myself. I do not have a photography education. I felt the lack of it. Since it is a personal

	expression for drawing, it is enough to hold a pencil to tell your thoughts.” ***Interior Architect***
	“Basic training is necessary; I think it should be educated as a perception. What should be considered while drawing, hatching method, and painting method can be learned with basic training.” ***Interior Architect***
	“I think anyone can do it as a more effective documentation tool. Training could be better. It takes training to question the method of how to do this better. It can be used more effectively if training is taken.” ***Architect***

4.4 Effects of Design Education on Place Experience and Representing the Observations

As a part of the design process in place-related design disciplines, as described in the literature review, site visits at the analysis stage, analyzing the site, identifying problems, and analyzing its physical and social features are essential parts of the design process. These field visits and analyzes are carried out at different scales in all departments, such as architecture, city planning, urban design, landscape architecture, and interior architecture. Most of the participants were young designers.

Although participants are working in different fields, it is assumed that they have practiced the fieldwork of the design process along with the project processes from the undergraduate education period. In order to discuss the effect of having a place-related design education in experiencing the place, in understanding, analyzing, observing, and expressing it in different ways, the participants were asked what kind of effects the design education had on the place experience. On the assumption that people with different education and disciplines might have different approaches and that the products they produce by observing the place could create diversity, for this reason, the participants were asked to understand what kind of difference they would make.

The following question was posed to the participants. "*Do you think that taking design education makes a difference in experiencing a place and expressing your observations?*"

One of the participants mentioned that the purpose of taking photographs or drawing might differ. (In this thesis, drawing and photographing methods are considered a method of expressing the observation) The answer supporting this finding is detailed below.

"Our reasons for taking photographs may differ, or our perceptions are different. It is more important what architecture or planning education will take in that aspect. Someone who has not received this training comes and takes their photos in front of the castle, but I feel the need to take place. For example, when we combined photography with the planning training we received, I wanted to take a photograph of the Ankara landscape that I saw. I think that the planning training we received changed the way of perception."

City Planner

Another issue mentioned by the participants was the points that stated that the people who received design education, from their professional knowledge and experience

in place observation, discussed and analyzed the space from physical, historical, and social perspectives.

| *City Planner	*Architect *Interior Architect *Landscape Architect
"Planning education has a lot of impacts. Here, neither the clues of this have changed nor the usages of the old and the new. I am comparing it with the old one." *City Planner*	*"There is a difference brought about by having an architectural education. For example, based on my experience, I can decide which part is important and which part should be emphasized."* (See figure 4.9) *Interior Architect*
"Mapping was pretty easy for me as I was also familiar with mapping. At first, I drew a little, then I used the drawing with the map, and then the writings came to the fore. Later, I took note of the layers of the castle, which I thought were Greek.." (See Figure 4.11) *City Planner*	*"Since I am an architect, I am interested in architectural details, for example, whether it is new or old, does it reflect the existing culture, and so on."* (See Figure 4.10) *Architect*
"Analyzing the place is a feature that has come to me completely from city planning education. The drawing I made in this study was a style analysis method. I did the coloring as analysis." (See figure 4.12) *City Planner*	*"Due to the education, I received, plants and landscape elements attract my attention. That day, too, I looked at their species; while drawing, I examined the folds of the plants."* (See figure 4.13) *Landscape Architect*
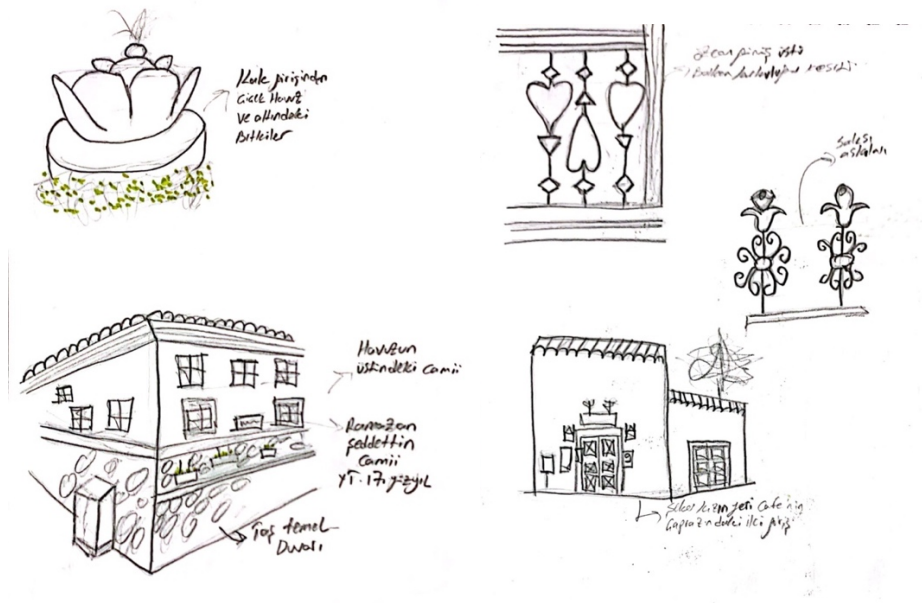
Figure 4.17 Drawings of Architectural Details of Kale Kapısı Street

Figure 4.18 Drawings of Architectural details of Kale Kapısı Street

Figure 4.19 Drawings And Mappings Of Two Street

116

Figure 4.20 Drawing as Analysis from Kale Kapısı Street

Figure 4.21 Details of plants and Drawings from Kale Kapısı Street

Tablo 4.12 Effects of Design Education on Place Experience by the Participants

*City Planner	*Architect *Interior Architect *Landscape Architect
"Our reasons for taking photographs may differ, or our perceptions are different." *City Planner*	*"There is a difference brought about by having an architectural education. For example, based on my experience, I can decide which part is important and which part should be emphasized."* *Architect*
"Planning education has a lot of impacts. Here, neither the clues of this have changed nor the usages of the old and the new. I am comparing it with the old one." *City Planner*	*"Since I am an architect, I am interested in architectural details, for example, whether it is new or old, does it reflect the existing culture, and so on."* *Interior Architect*
"Mapping was pretty easy for me as I was also familiar with mapping. *City Planner*	*"Due to the education, I received, plants and landscape elements attract my attention. That day, too, I looked at their species; while drawing, I examined the folds of the plants."* *Landscape Architect*

Participants were asked about the effects of receiving design education on their experience of place and on expressing their observations with drawings and photographs. The answers given above in detail are summarized in the table. The participants categorized under 2 different group according to scale they interested in as city planners and architects, interior architects and landscape architect. At this

point, it was observed that the participants, who were trained in different design disciplines, agreed on some points and touched on more specific points at points. The participants have stated that receiving education in design disciplines changes the perception and draws attention to historical, social, and physical dimensions in space observation. In addition, in line with the answers given, it was noted that city planners looked more holistically (mapping, holistic perception of space), people trained in architectural disciplines drew attention to architectural and physical details, and the landscape architect participant mentioned plants and landscape elements.

4.5   Documentation

The participants were asked to compare the drawing and photographing methods from documentation perspective, and to evaluate the advantages and disadvantages based on their experiences in the fieldwork, whether the notes they took during the observations during the fieldwork and the drawings and photographs they took during the interviews could create sufficient data in the transition from the analysis stage to the design stage in the design process. Participants from different design disciplines mentioned that they mostly used photography to document the place. They mentioned the following points as the advantages of the photography method: It allows to document quickly and it is a handy method to collect data, allowing quick documentation without observation and generating data for later.

The advantages of drawing in the context of documentation are mentioned as follows:

- Allows to keep extra notes, thus providing more input.
- Having passed a filter while drawing, it can be used as processed data in the next stage,

It has been frequently mentioned that using the two methods together may be the most effective method, and it has been mentioned that both methods alone may be

insufficient in terms of providing data. It has been emphasized that since drawing is an indispensable part of the design process, photography supports this very well as a fast, practical, and effective method.

Tablo 4.13 Methods to Experience Place in Case of Documentation

*City Planner	***Architect** ***Interior Architect** ***Landscape Architect**
"If I were analyzing for the design phase, I would probably take a photo. When I'm analyzing, I want to remember it visually when I get home. It would have been easier if I had it as a photo. Nevertheless, I realized with this study that drawing is also handy because I can also take notes, and I realized that it is very effective in understanding the place. I have a big map in my hand when I go to the analysis. I have to hold a camera. I also need to take notes, so the easiest thing I choose is the photo. Both methods (drawing and photography) have their positive aspects." ***City Planner***	*"It is something I recommend to students as a research assistant. They both have benefits. I think they should be combined in architectural education. I wonder what will come out when the benefits of both are combined."* ***Architect***
"I better understand the place experience, perceive the problems and beauties accordingly, and create a plan accordingly. It wouldn't be entirely	*"Both methods are somewhat incomplete on their own. I took a picture of it saying that I can't express a couple of places with drawings. There*

sufficient. I want to evaluate all inputs; drawing provides more input than photography.” *City Planner*	*are places where I want to photograph and sketch later, but when I switch to design, I need both. Drawing is an indispensable part of the process; I do not think that only photographs and notes will be enough. Personal skills can be an important point in the drawing. While I was drawing, I was not satisfied with my own skills and wanted to take detailed photos of several places. If I enter the design process, I need both, but drawing is a must.”* *Interior Architect*
“I prefer photography, it is more practical and quick method for documentation” *City Planner*	*“Photography is much more practical. Since it cannot record as we see it, it can make it a little more challenging to make sense of the following processes. Photography is a faster method, but it is necessary to take it by paying attention to specific references; I usually try to take pictures of the same place from several angles so that it will be easier to understand when I look at it later.”* (See figure 4.13) *Interior Architect*
“I think sketches will create a suitable data set, especially in urban design	*“For the design phase, again, drawing is more effective, but it may be better to*

studies. Because the outputs are often creative, we create reproduced images. We do this because written documents are insufficient. It is suitable for revealing and storing analyses and an essential method for design work. The street view needs to visualize sections. That is why it is much more critical. Photography is the fastest and least costly way to execute this function. It can be visualized very quickly. In the drawing, this is impossible. Like the industrialization of the profession, it is a part of the production process without understanding the space. I don't know if the person doing this understands it.''

City Planner

use both together. I'm just looking at the photo. It's like a mind map in a drawing. It's like drawing always provides more information. As if I could find the photos on the internet. Since drawing is more subjective and I can only do it when I'm in the field, using the two together may be the most effective.''

Landscape Architect

Figure 4.22 Details of Koyunpazarı Street, Photos from Different Angles

122

Tablo 4.14 Comparison of Two Methods by the Participants

*City Planner	*Architect *Interior Architect *Landscape Architect
"If I were analyzing for the design phase, I would probably take a photo. When I'm analyzing, I want to remember it visually when I get home. It would have been easier if I had it as a photo. Nevertheless, I realized with this study that drawing is also handy because I can also take notes, and I realized that it is very effective in understanding the place. I have a big map in my hand when I go to the analysis. I have to hold a camera. I also need to take notes, so the easiest thing I choose is the photo. Both methods (drawing and photography) have their positive aspects." ***City Planner***	*"It is something I recommend to students as a research assistant. They both have benefits. I think they should be combined in architectural education. I wonder what will come out when the benefits of both are combined."* ***Architect, female*** *"Photography is much more practical. Since it cannot record as we see it, it can make it a little more challenging to make sense of the following processes. Photography is a faster method, but it is necessary to take it by paying attention to specific references; I usually try to take pictures of the same place from several angles so that it will be easier to understand when I look at it later."* ***Interior Architect***

"I better understand the place experience, perceive the problems and beauties accordingly, and create a plan accordingly. It wouldn't be entirely sufficient. I want to evaluate all inputs; drawing provides more input than photography." **City Planner**	*"Both methods are somewhat incomplete on their own. I took a picture of it saying that I can't express a couple of places with drawings. There are places where I want to photograph and sketch later, but when I switch to design, I need both. Drawing is an indispensable part of the design process; I do not think that only photographs and notes will be enough. Personal skills can be an important point in the drawing. While I was drawing, I was not satisfied with my own skills and wanted to take detailed photos of several places. If I enter the design process, I need both, but drawing is a must."* **Interior Architect**
"I prefer photography, it is more practical and quick method for documentation" **City Planner**	*"For the design phase, again, drawing is more effective, but it may be better to use both together. I'm just looking at the photo. It's like a mind map in a drawing. It's like drawing always provides more information. As if I could find the photos on the internet. Since drawing is more subjective and I can only do it when I'm in the field, using the two together may be the most effective."* **Landscape Architect**

"I think sketches will create a suitable data set, especially in urban design studies. Because the outputs are often creative, we create reproduced images. We do this because written documents are insufficient. It is suitable for revealing and storing analyses and an essential method for design work. The street view needs to visualize sections. That is why it is much more critical. Photography is the fastest and least costly way to execute this function. It can be visualized very quickly. In the drawing, this is impossible. Like the industrialization of the profession, it is a part of the production process without understanding the space. I don't know if the person doing this understands it." ***City Planner***	

At this point, city planning as a first group and the second group, architecture, landscape architecture, and interior architecture, are discussed comparatively, and the findings obtained as a result of the interviews made after the fieldwork are summarized, considering how the groups approached these two methods, assuming that the approach of both educations to drawing may be different.

At this point, it can be concluded that urban planners use the photographing method more frequently (3 out of 4) and prefer it to the architecture group (architects, interior architects, and landscape architects).

In addition, the probable reason may be the way urban planning handles the place and the scale in general (aside from those who have studied urban design, since the production of upper-scale plans is also a part of the work, the planners consider photography as a more appropriate tool to express themselves. However, according to the statements mentioned above of the participants, it can be concluded that along with this study, they realized the advantages of drawing, such as taking extra notes, experiencing the space better, providing more data, and that this study created awareness for the participants.

It was observed that the participants, who were educated in architectural disciplines, see the photography method positively. However, they mentioned that drawing is an inseparable part of the design, that both methods alone are insufficient, and that they are used together as the most effective method. (4 out of 3).

It can be concluded that the drawing method is advantageous compared to photography in terms of space experience and perception of both groups.

4.6   Concluding Remarks

The data obtained as a result of the fieldwork and interviews conducted with 13 participants from different design disciplines, 13 out of 10 of which are city planning, architecture, interior architecture, and landscape architecture, in Ankara Castle, Kale Kapısı Street, and Koyunpazarı Street are explained in detail in the previous sections. The main research questions of this study and the essential points discussed as a result of the findings can be summarized as follows.

Main Research Question:

(1) *What advantages and disadvantages do designers see in using observational sketching and digital photography while experiencing places?*

(2) *Do the professional background of designers and their past drawing or photography training make any difference in the way they assess these two techniques?*

Perception

Advantages of observational sketching mentioned by the participants of fieldwork: Increase awareness, more permanent, help to realize dimensions, proportions, relations, help to noticing details and remembering details more, provide focusing longer, provide better place experience (feeling, understanding, analyzing place better).

Representation

According to the answers of the participants, the advantages of the drawing method such as being flexible, being more convenient to take extra notes, being able to transfer data such as sound and smell rather than just visual data, and requiring more observation while observing in the place, and therefore containing more details were mentioned.

However, photography is an effective and handy tool for recording the observations, it provides focusing more to the whole rather than details.

Documentation

Drawing allows to keep extra notes, thus providing more input. Having passed a filter while drawing, it can be used as processed data in the next stage. Photography provides to document quickly without making observations, it is very practical.

It has been mentioned by the participants that using the two methods together may be the most effective method, and it has been mentioned that both methods alone may be insufficient in terms of providing data.

CHAPTER 5

CONCLUSION

5.1   Summary of the Study

The first idea of this study started when the researcher realized that drawing with a group in a public place, as a result of experiences with the Urban Sketchers Ankara group, is a method of experiencing the city and places, as well as creating an aesthetic product. Drawing on streets, squares, and interior places should be considered a process rather than producing a final product, and it should be stated that every part of this process is valuable. In addition to the history and architectural features of the place, capturing the details and stories of daily life, evaluating them as parts of the place as a whole, understanding and experiencing the place, communicating with the users of the place, meeting and sharing with different artists in that place, and recording them with unique way is an important task. It has revealed the idea that it can be seen as documentation and annotation in history.

In this study, based on these experiences, a field study was conducted with a group of participants to examine the observational sketches as methods of perceiving the space, expressing and documenting observations while doing this, to reveal the advantages and disadvantages of the two methods in comparison with the photographic technique as a mechanical recording method. Afterward, their experiences in this fieldwork were discussed by interviewing the participants. In addition to this main research question, some sub-questions were also sought. These questions are; It is the effect of one's occupation and familiarity with methods on the experience of space.

The data obtained from the fieldwork were discussed under the headings of *perception, representation,* and *documentation* through discussions with the participants in the interviews.

5.2   Discussions And Conclusions

In the historical center of Ankara, Ulus, on Kale Kapısı Street and Koyunpazarı Street, determined in Ankara Castle District, observational sketches of the participants as a place experience and data collection method, through fieldwork with a group of participants, determined by contacting the Urban Sketchers Ankara group. Furthermore, experience the photographing method. Thanks to the diversity of the participants (age, gender, professional experience, training, and practical levels in methods) and the dynamism, multi-layeredness, and diversity of the Ankara Castle region, experience sharing that touched on various points were conveyed in the interviews made as a result of field experience.

The conclusion drawn from this field study is that drawing and photography have an essential place in the experience of place and can create input as an on-site data collection method. The two methods have different advantages and disadvantages mentioned by the participants. The most emphasized ones are that drawing is an effective method for experiencing the place, good observation is required by drawing, and examining the details increases perception. The experiences gained at this point have supported the hypothesis of this thesis that drawing increases perception. The participants most emphasized feature of the drawing method was that it was a practical and fast method. Therefore, it allowed collecting data practically without making observations of the place. Likewise, the participants emphasized that using these two methods together may be the most effective in terms of space experience and data collection and that combining the two methods can create different expression techniques.

The data obtained from the fieldwork were discussed under three headings as perception, representation, and documentation.

Perception; Based on the experiences gained from the fieldwork, the observations made at Kale Kapısı Sokak and Koyunpazarı Sokak, the two street where the study was carried out, were requested to describe these two venues and list their details. Meanwhile, the participants mentioned the advantages and disadvantages of drawing and photographing methods; They talked about their observations, including concepts such as awareness, focus, and space experience; They mentioned that the drawing method increases awareness, and enables focusing for a more extended period of time, thus enabling to see details and remembering for a more extended period of time.

At this point, the point that attracted attention due to the mapping study carried out in the field study was the following. Although the general conclusion that can be drawn after the interviews with the participants is that the designers express that they remember and understand the street they have experienced better than the street they have experienced by taking pictures, the expected result based on this statement is that in the mapping study carried out, as stated by the participants, more details on the street experienced by drawing has been placed. In the analyzes made, no such finding was found, and it was not observed that there was a difference in detail between the two areas. At this point, the statements of the participants and the productions contradict. It was observed that the participants adopted different approaches to the mapping studies and produced similar productions in the areas they experienced with both methods. At this point, it has brought to mind the question of whether there may be variables such as the approach of the observer, past experiences, and profession rather than the method used that creates diversity and has been a guide for future studies.

Representation; In this part of the study, they were asked to evaluate these two methods as a method of expressing their observations, and their experiences were asked. It has been mentioned that the drawing method provides flexibility and is

suitable for recording additional data and taking notes. It is mentioned that the photographing method is easily applied by everyone and is a practical and fast method for recording.

In addition, by discussing familiarity with the drawing and photographing methods and whether the training creates diversity in the method of expressing observations or what differences it will create, the participants mentioned that practice is essential and basic training will be sufficient, but these two methods can be used more effectively if training is received.

In addition, it was stated that some of the participants were educated in different design disciplines, and the effects of design education on the experience of place were questioned. At this point, the participants stated that the practice of analyzing place comes from design disciplines, and being educated in these disciplines shapes the way of perception.

Finally, the participants were asked to compare the situations in which they observed and recorded their observations in the public space as a group and alone, based on the experiences of the Urban Sketchers groups that they practiced regularly in their experiences, drawing together in the public space. The participants mentioned that they felt more self-confident while producing in the public space as a group, which they experienced in this fieldwork, and they mentioned that drawing or taking photographs together brings different perspectives on motivation, interaction, and sharing. The conclusion to be drawn from this is that it can be said that making observations as a group can increase diversity in expression, as it increases sharing and offers different perspectives. On the other hand, it was stated that experiencing this alone allows for deepening in observation.

Documentation; Drawing, and photographing methods can create a relevant data set during the design phase, especially in design disciplines, the participants mentioned different issues for the two methods at this point. Some participants stated that they would prefer to draw and mentioned that the drawings would create processed data. Some participants mentioned that they would prefer the

132

photographing method because it is fast and practical. As a result of being a fast and practical method, it was another issue mentioned by the participants that many photographs could be taken in the area. Then these photographs would not be viewed again.

Tablo 5.1 Matris of Results of Field Study

		Literature Review		Field Study	
				Group 1 *City Planners	Group 2 *Architects *Interior Architects *Landscape Architects
		Advantages	Disadvantages	Keypoints	
	Perception	*Increase perception (concentrated seeing) *emphasis on a process rather than outcome *fierce level of concentration *"really look" *Sketching requires intense focus on the relationship between hand and eye coordination *direct link between observation and gesture *observation with all senses/ process; it mean not an instant action	*low level confidence in artistic abilities *Sketching&drawing are activities most commonly conducted in childhood rather than adulthood	*Increase awareness *Permanent *Noticing details *Remembering details *Focusing longer *Better place experience (Feeling, understanding, analyzing place better)	*Increase awareness *Realizing dimensions, proportions, relations *Noticing details *Remembering details *Focusing *Better place experience (Feeling, understanding, analyzing place better)

133

	Representation	*Selective representation of the whole *drawings can include more informations than photos/ quick notes	*low level confidence in artistic abilities	*Open to the interpretation (Highlighting or eliminating things) *Adding additional notes easy *Handy method	*Adding additional notes easy *Handy method *low level confidence in artistic abilities
Observational Sketching	**Documentation**	*Selective representation of the whole *The impossibility of recording everything allowed us to concentrate more proader process of observational sketching rather than the end product *drawings can include more informations than photos/ quick notes * already eliminated *affordable for anyone / need only cheap pencil and paper	*In the case of documentation it can be not enough to collect data	* Provides more input than photography * Create a suitable data set *Creative outputs	* Provides more input than photography *Filtered data

		Literature Review		Field Study	
				Group 1 *City Planners	**Group 2** *Architects *Interior Architects *Landscape Architects
		Advantages	**Disadvantages**	**Key Points**	
Photography	**Perception**	*It is an instant action *many photos can be taken quickly, so no deep observation required	*many photos can be taken quickly, so no deep observation required ***many photos can be taken quickly, so no deep observation required this is both advantage and disadvantage; disadvantage to increase perception, advantage for to collect data**	*Focusing as a whole not the details *Effective recording tool	*Effective recording tool
	Representation		*there is not much variety in representation.	*Easy to record	*Photography is a faster method * Drawing is an indispensable part of the design process; I do not think that only photographs and notes will be enough

Documentation		*many photos can be taken quickly *It can be a practise of "not seeing" *no need to confidence for artistic abilities *technological advantages / zoom in zoom out /video in a very quick	*there is no elimination for focus	* Practical and quick method * The fastest and least costly way to execute this function	* Practical and quick method

5.3 Implications For Urban Design

As stated in this study, visualization techniques are integral to the design process. Visuals are used for different functions and purposes, such as embodying thoughts that cannot be expressed with words, better describing a new idea, and showing the existing one by interpreting it. With the technology developing daily, it is possible to produce these images in computer environments using different programs. In urban design education, it is essential to adapt to technological developments, which is the necessity of this age and should be emphasized persistently. However, using analog techniques and visualization forms in urban design education is very important for people to develop their skills.

Another point to be emphasized in this study is that it is essential for other stages of the design process to make on-site observations and collect data by exemplifying the field trips made during the analysis phase of the urban design processes. At this stage, the observational sketches can be used as a method in terms of observing and understanding the space mentioned as experiencing the space in this study from different perspectives, conveying these observations in the way of expression, and using the created products as a data set in the other stages of the analysis of the urban design. In this study, observational sketches and photography have been evaluated

as a method by taking into account the issues just mentioned. Different advantages and disadvantages have been exemplified as a result of the field study. It has been stated by the participants that observational sketches are an effective method of experiencing the space, and it is essential to see the details and remember them. Therefore, the importance of the on-site sketching practice of designers in urban design processes. It should be emphasized again that experiencing the place can advance the design process.

REFERENCES

Abrams, M. C. (2021). The art of city sketching: A field manual. Routledge.

Al-Kodmany, K. (2010). Combining digital and traditional visualization techniques in community-based planning and design. Digital Creativity, 10(2), 91-103.

Alomar, R. I. C. H. A. R. D. (2016). The sketch walk: Exploration, discovery, and a discussion of place. Landscape Research Record, 5, 2-8.

Änggård, E. (2015). Digital cameras: Agents in research with children. Children's Geographies, 13(1), 1-13.

Arnheim, R. (1997). *Visual thinking*. Univ of California Press.

Arnold, E. (2019). Aesthetic practices of psychogeography and photography. Geography Compass, 13(2), e12419.

Antunes, F. O. (2019). Some Thoughts On Urban Sketching. Focus, 15(1), 18.

Asar, H. (2013). Mimari mekân okumasında algısal deneyim analizinin bir yöntem yardımıyla irdelenmesi (Master's thesis, ESOGÜ, Fen Bilimleri Enstitüsü).

Aslan, F., Aslan, E., & Atik, A. (2015). İç mekânda algı.

Avotina, A. (2021). Drawing As a Research Method in The Process of Art History Studies. Human, Technologies and Quality of Education, 988.

Azevedo, A., & Ramor, M. J. (2016). Drawing close: on visual engagements in fieldwork, drawing workshops and the anthropological imagination. In Drawing close: on visual engagements in fieldwork, drawing workshops and the anthropological imagination (No. 1, pp. 135-160). Altrimedia Edizioni.

Balamir, A. 2012. Mimarlıkta Çizerek Düşünme, Düşünerek Çizme, Düşünmeden Çizme. Eskizler Çizerek Düşünme Düşünerek Çizme. Nemli Yayıncılık. İstanbul.

Banks, M., & Zeitlyn, D. (2015). Visual methods in social research. Sage.

Berger, J. (2008). Ways of seeing. Penguin uK.

Birer, E., & Selva, K. A. Y. A. (2019). Duyusal Kolaj ve Mekân. Sanat ve Tasarım Dergisi, (24), 111-125.

Brew, A. C. (2015). Learning to draw: an active perceptual approach to observational drawing synchronising the eye and hand in time and space (Doctoral dissertation, University of the Arts London).

Causey, A. (2017). Drawn to see: Drawing as an ethnographic method. University of Toronto Press.

Ching, F. D., & Juroszek, S. P. (2010). Design drawing. John Wiley & Sons.

Campanario, G. (2012). The art of urban sketching: Drawing on location around the world. Quarry Books.

Cullen, G. (2012). Concise townscape. Routledge.

Cowan, R. (2002). Urban Design Guidance: urban design frameworks, development briefs and master plans. Thomas Telford.

Cohen, D. J., & Bennett, S. (1997). Why can't most people draw what they see? Journal of Experimental Psychology: Human Perception and Performance, 23,609–621.

Dogan, F., & Nersessian, N. J. (2012). Conceptual diagrams in creative architectural practice: the case of Daniel Libeskind's Jewish Museum. *Arq: Architectural Research Quarterly*, *16*(1), 15-27.

Dokgöz, D. (2014). Görsel Düşünme Yöntemi Olarak Eskiz. 8. Mimarlıkta Sayısal Tasarım Ulusal Sempozyumu (s. 163-177). İzmir: İYTE Mimarlık Fakültesi.

Gauntlett, D. (2007). Creative explorations: New approaches to identities and audiences.London, United Kingdom: Routledge.

Gezer, H. (2012). Mekânı kavrama sürecinde algılama bileşenleri. İstanbul Ticaret Üniversitesi Sosyal Bilimler Dergisi, 11(21), 1-10.

Goldschmidt, G. (1994). On visual design thinking: the vis kids of architecture. *Design studies*, *15*(2), 158-174.

Guidera, S. (2004, June). Assessing The Use Of Digital Sketching And Conceptual Design Software In Architectural Education. In *2004 Annual Conference* (pp. 9-231).

Harper, D. (2012). Visual sociology. Routledge.

Heater, M., & Harrington, B. (2012). Creating More Than Just a Snapshot: Photography for Planning and Design. Focus, 9(1), 16.

Heath, S., Chapman, L., & Centre Sketchers, T. M. (2018). Observational sketching as method. *International Journal of Social Research Methodology*, *21*(6), 713-728.

Hinthorne, L. L. (2014). Using digital and instant film photography for research documentation: a research note. Qualitative Research, 14(4), 508-519.

İnceoğlu, N. (2012). Eskizler, Çizerek Düşünme Düşünerek Çizme. İstanbul: Nemli

    Yayıncılık

İnceoğlu, N., Gürer,T. & Çil, E. (1995). Düşünme ve Anlatım Aracı Olarak

    Eskizler. İstanbul: Helikon Yayınları. Karasar, N. (2005).

Leavy, P. (2017). Research Design: Quantative, qualitative, mixed method, art-

    based, community-based, participatory research approaches.

Langley, D., & Arieli, R. (2010). Digital Photography For Scaffolding Project-

Based-Learning. *Gırep-Epec & Phec 2009*, 308.

Literat, I. (2013). "A pencil for your thoughts": Participatory drawing as a visual

    research method with children and youth. International Journal of Qualitative

    Methods, 12(1), 84-98.

Mäkelä, M., Heikkinen, T., & Nimkulrat, N. (2014). Editorial/drawing as a research

    tool: Making and understanding in art and design practice. Studies in Material

    Thinking, 10.

Markus, P. (2007). Drawing on experience.

Moughtin, C., Cuesta, R., Sarris, C., & Signoretta, P. (2003). Urban design: Method

    and techniques. Routledge.

Netter, L. (2014). Brief notes on reportage drawing, visual language and the creative

    agenda of the reportage artist. TRACEY, 9(1), 1-16.

Ostrofsky, J. (2020). Observational Drawing Research Methods. The Oxford

    Handbook of Emprical Aesthetics.

Patton, J. W. (2000, January). Picturing commutes: Informant photography and

    Urban design. In PDC (pp. 318-320).

Del Rio, V. (2016). Urbanity, the flâneur, and the visual qualities of urban design: A walk in Lisbon, Portugal. Focus, 12(1), 16.

Del Rio, V. (2018). Sketching in the CRP Department. Focus, 14(1), 24.

Rudkin, J. K., & Davis, A. (2007). Photography as a tool for understanding youth connections to their neighborhood. Children Youth and Environments, 17(4), 107-123.

Rudkin, J. K., & Davis, A. (2007). Photography as a Tool for Understanding Youth Connections to Their Neighborhood. Children, Youth and Environments, 107-123.

Saldana, J. (2011). Fundamentals of qualitative research. Oxford university press.

Schenk, P., (1991), "The Role of Drawing in the Graphic Design Process", Design Studies, 12, 3, 168-181

Sparrman, A. (2005). Video recording as interaction: Participant observation of children's everyday life. Qualitative Research in Psychology, 2(3), 241-255.

Sullivan, C. (2014). Drawing the landscape. John Wiley & Sons.

Heath, S., Chapman, L., & Centre Sketchers, T. M. (2018). Observational sketching As method. International Journal of Social Research Methodology, 21(6), 713-728.

Ulusu Uraz, T. (1993). Tasarlama düşünme biçimlendirme. *İTÜ Mimarlık Fakültesi Baskı Atölyesi, İstanbul*.

Vaughan, K. (2005). Pieced together: Collage as an artist's method for interdisciplinary research. International Journal of Qualitative Methods, 4(1), 27-52.

Weiten, W., 2007, Psychology: Themes and Variations, Thomson Wadsworth Pres, 874p.

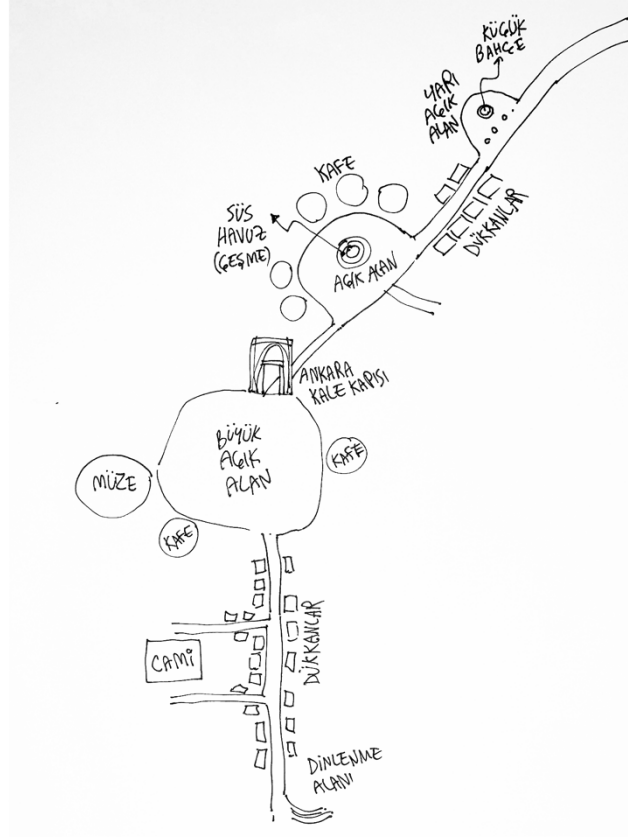Winton, A. (2016). Using photography as a creative, collaborative research tool. The qualitative report, 21(2), 428.

Zeisel, J. (2006). Inquiry by design. Environment/behavior/neuroscience in architecture, interiors, landscape, and planning.

APPENDICES

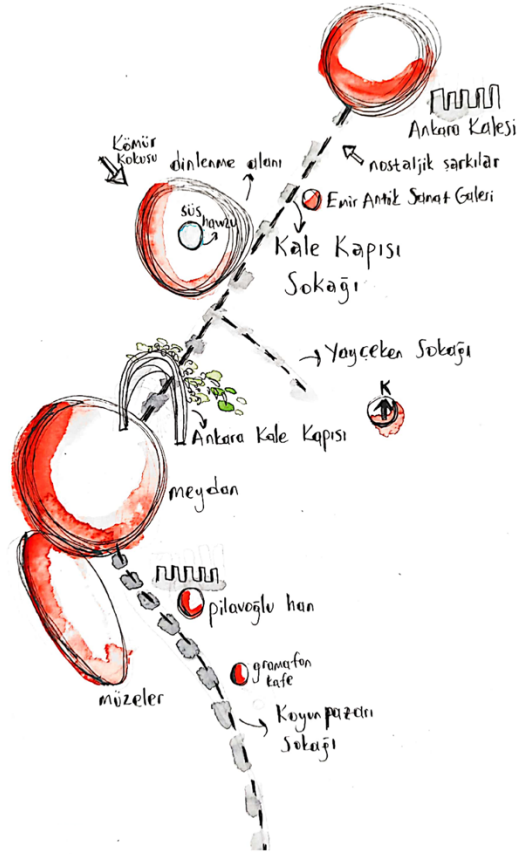## A. Overview of the Case Study

Participant 1: Architect

Participant 2: Landscape Architect

Participant 3: City Planner

Participant 4: City Planner
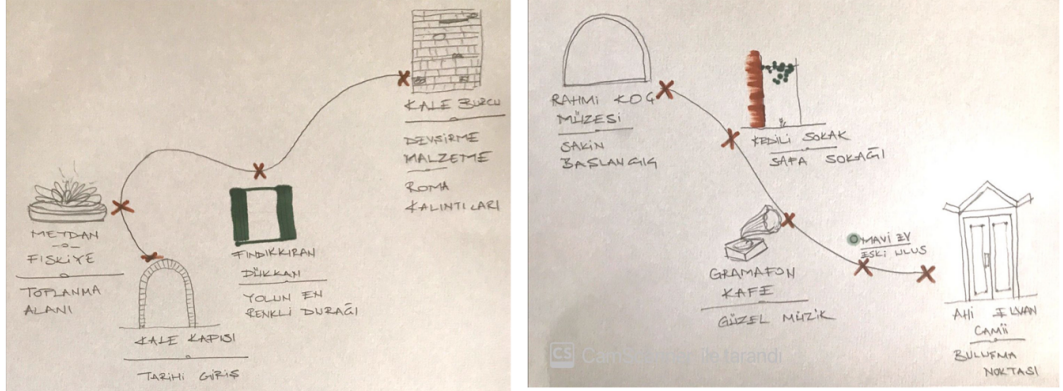
Participant 5: City Planner

Kale Kapısı Street

Koyun Pazarı Street

151
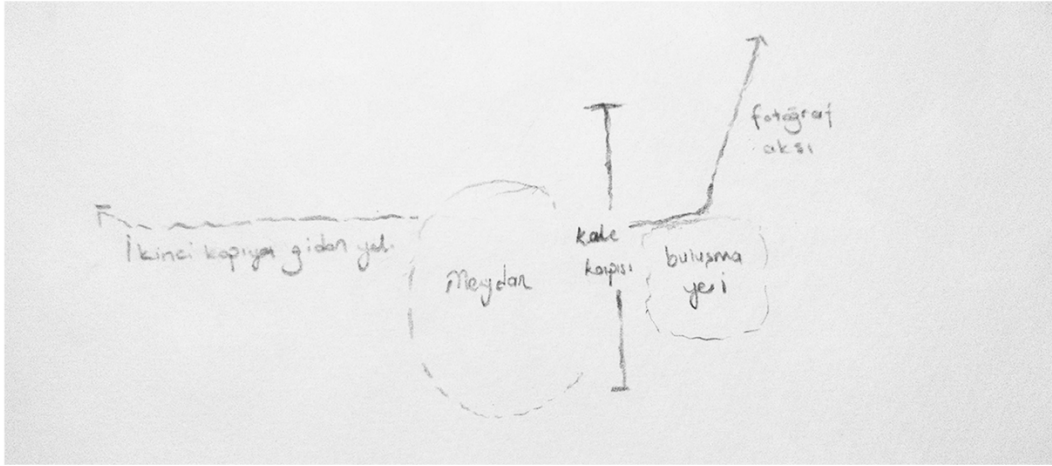
Participant 6: Architect

Kale Kapısı Street

Koyun Pazarı Street

152
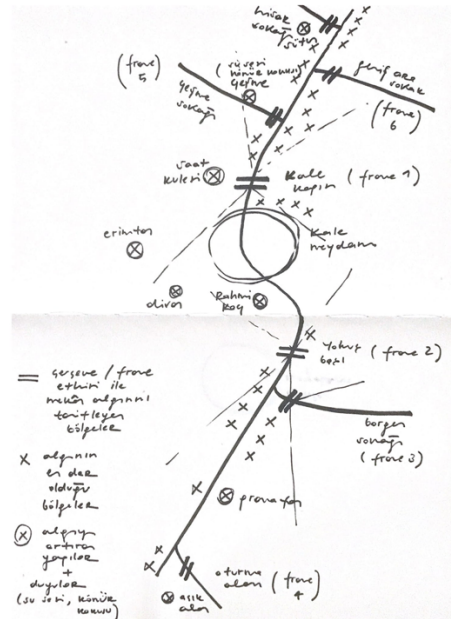
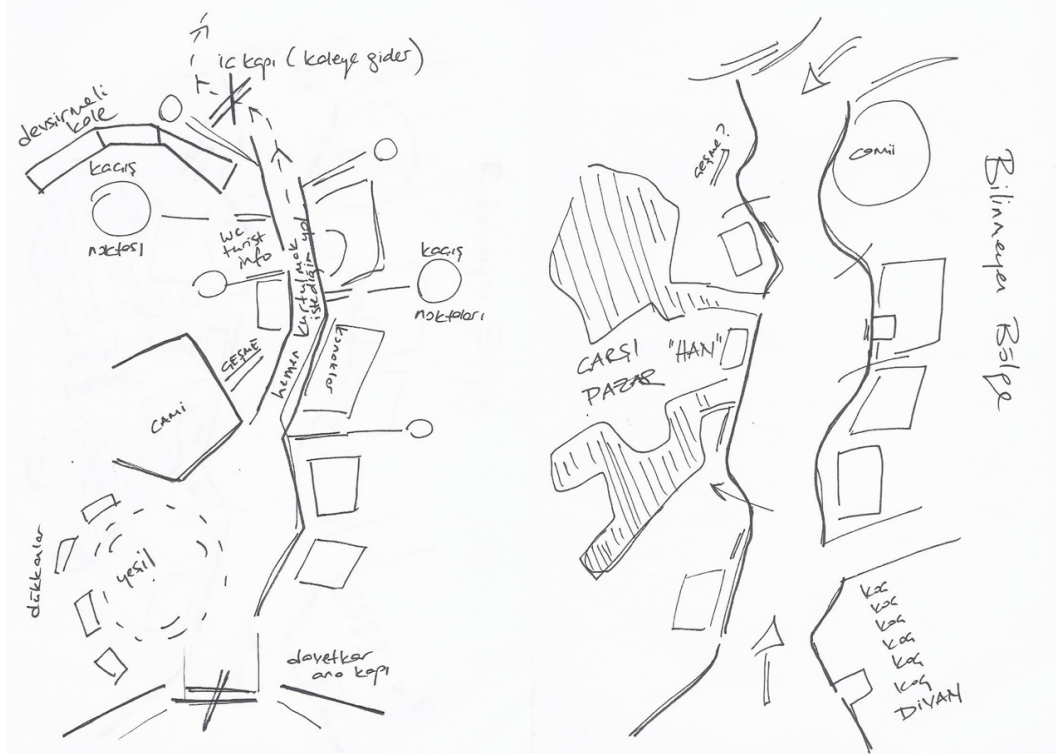**Participant 7:** Interior Architect
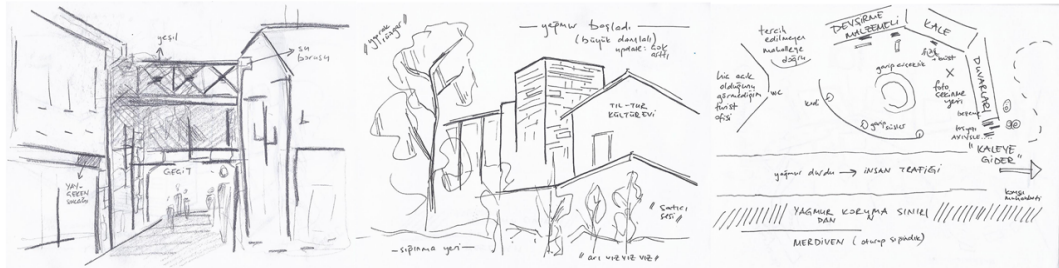

Kale Kapısı Street

Koyun Pazarı Street

153

Participant 8: Interior Architect

Participant 9:
Architect

Kale Kapısı Street

Koyun Pazarı Street

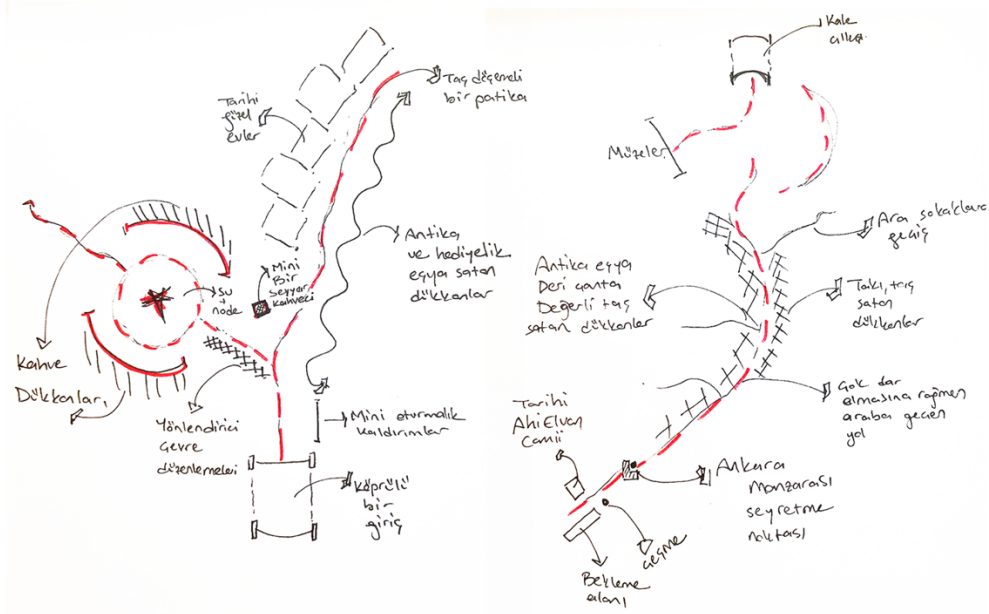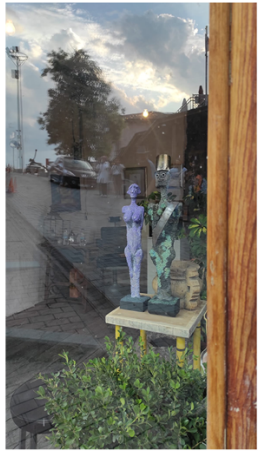**Participant 10:** City Planner

Kale Kapısı Street

Koyun Pazarı Street

Participant 11: Logistic
Planner

Kale Kapısı Street

Koyun Pazarı Street

Participant 12: Teacher

Kale Kapısı Street

Koyun Pazarı Street

158

Participant 13: Worker

Kale Kapısı Street

Koyun Pazarı Street

159