

WORK  
BOOK

ISBN

The work presented in this publication is a selection of student works produced between 2018-2020 in the architectural design studios at TED University Department of Architecture with the essays written by studio instructors and capsule texts offering an insight into the conceptual and educational agenda of the department.

Editors

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Department of Architecture

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WORKBOOK 2018-2020 offers a portrait of the last two years of the architecture program at TEDU-ARCH through selected student works and the conceptual agenda of the department. The first volume was named as YE-ARBOOK, which compiled the student works of 4 years (2012-2016) and was introduced as the first of many books to come. The second volume was named WORKBOOK, which collected the student works of 2 years (2016-2018). The current volume is also called WORKBOOK aiming to capture the essence of the last two academic years briefly by presenting the scope, context, objectives of the architectural design studios with selected student works. Since it includes more than a year's work, it gives a comprehensive view of the width and the wealth of the works and also reflects on the general structure, process and definitions of the studios in a successive manner. This volume does not intend to explain the individual works in detail, but rather aims to illustrate the department's approach to design and research through texts and students works. Transcribes the memory of the department, these BOOKS also specify the process of the department and archives the articulations and revisions in the curriculum, syllabus or the methods. In this third BOOK, a more cooperative process is defined, in which the department members have contributed with capsule texts that gave an epitome of the department's agenda. It is aimed that the BOOK will evolve into a collective work with inputs from students, graduates and faculty members, which will x-ray the department's outline.

We are sincerely grateful to each and every member of the department for their contributions not only throughout the semesters in the academic sense, but also for their support in managing the WORKBOOK. We should also express our deepest gratitude to our research assistants Çağrım Koçer, Melis Acar, Güneş Duyul for their efforts in coordinating and designing this volume, and to our graduates Zeynep Didem Ödemiş, Gökçe Naz Soysal and Elif Ezgi Öztürk for their sincere collaboration .

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The capsule texts included in the WORKBOOK aim to reflect the conceptual agenda of the department, which are directly or indirectly reflected in architectural design studios. These texts can be unfolded in various ways to initiate new and unexpected formations, interactions and configurations. Although most of these texts are formulated through collaborative processes which extend over several years through different studio projects, personal research interests of the members are also included in the WORKBOOK to portray the agenda and potential future work of the department.

'Hinge' \_ Bilge İmamoğlu | 'Part-whole' \_ Seray Türkay | 'Field' \_ Bilge İmamoğlu | 'Threshold' \_ Bilge İmamoğlu | 'Liquid' \_ Gökhan Kinayoğlu | 'Fragment' \_ Bilge İmamoğlu | 'Design Research in History / History Research in Design' \_ A. Elif Yabacı | 'Scale.d' \_ Başak Uçar | 'What if' \_ Derin İnan | 'Research - Design' \_ Onur Yüncü | 'Staircase' \_ Berin Gür | 'Emsalsiz' \_ Namık Erkal | 'Agency' \_ Duygu Tüntaş | 'Scape vs. site' \_ Heves Beşeli | 'Architectural Photography' \_ Duygu Tüntaş

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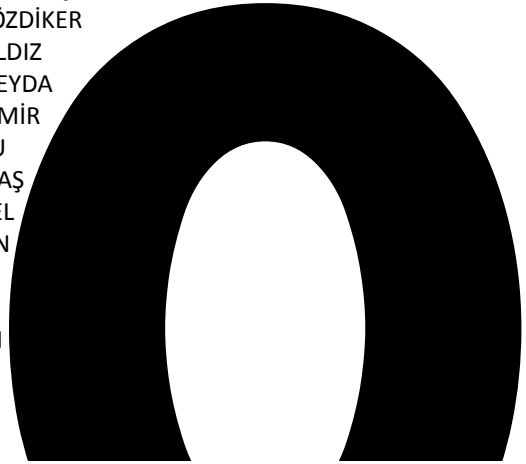
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ABDULKADİR ERİTEN ABDÜLBAKİ  
DEMİR AHADI YOSRAH AHMAD O.M.  
ALNAJİ AHMET BATUHAN TÜRKAY AKÇA  
YILMAZ ALARA ATA ALAZ ÜMRAN SA-  
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ARSLAN DİDAR ÇAYIR DİLARA ÖZLÜ

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ÖZKOÇ DUYGU DİKMEER  
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EBRU TİMİNCİ ECE AKTAŞ  
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RACAKURT EMRE ŞİMŞEK  
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İLK TAN ESİN AKDOĞAN





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EYLÜL DENİZ

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FURKAN KÜÇÜK GİZEM KALAY

GİZEM YEŞİLOĞLU GİZEM EZGİ

TAŞTAN GİZEM SİMAY ENGİN GÖ-

KAY YİĞİT ÇAĞLAYAN GÖKÇE NAZ

SOYSAL GÖKSU MANAS DEMİR-

KASIMOĞLU GÖZDE NUR CÖ-

MERT GÜL SEZEN BAYGÜN

GÜLSİMA ÇAKAN GÜLTE-

KİN DORUK ATAY HALİL

NOYIN HANDE SİĞİN

HASAN YASİN YILDIZ

HATİCE ÖZ HAV-

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HİLAL GÜNEŞ HURMATTULLAH-

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İLİAS LAHLOU İPEK CANOĞLU İPEK

İMDAT İREM BİTER İREM ÖZDEMİR

İREM SÜMER İREM UĞURLU İREM

ASENA GÜNEY İREM NUR DEMİREK

İZZET YAĞIZ ÜNAL KAĞAN AKDE-

MİR KEITH KOOME MUTHURI KUTAY

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MELDA KARA MELİKE DAMLA SERT

MELİKE ZEYNEP SİLAHŞÖR MELİS

BEL MELİS BOLAT MELİSA YILMAZ

MELİSSA BİLGE ÇELİK MERT DIZDAR

NERGİS BUSE ALTUNER NEVİN GİZEM USANMAZ NEZİH

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CEBECİ PELİN ANTEP PELİN BÜTÜNER PELİN ERZİNCAN

PEMBE BÜŞRA ŞAFAK PERİHAN BERRU ÖNALAN RABİA

ÖYKÜ EMİROĞLU RAMİ BARRAQ KAMEL AL-AZZAWI

RIFAT EMRAH YAYKIRAN RIZA ATAKAN KAMIŞLI RUAA

MOHAMMED MAHDI ALBASHA RUKEN KOÇER SALMA

IDETTALEB SARP ALİ SAYILAN SEDA NUR UYGUN SEHER

BEGÜM BOZTEPE SELENA ÖNCÜL SELİN AYDEMİR SELİN

ERCAN SELİN TAŞBİLEK SEMA AKBACAKOĞLU SEMANUR

CAN SEMİHA NUR KORKMAZ SEMİHCAN ESİN SENA

POLAT SERAY AKGÜN SEVDE TEKKEİ SEVGİ CİNER SİLA

KARTAL SİMAY DEMİREL SİMGE TOPAL SİNEM ŞEREF-

HAN SÜEDA NUR SONGUR ŞENİZ GİZEM TURAN ŞEVKET

KAAN ÖZDEMİR ŞEVKET KAAN ÖZDEMİR ŞEVVAL ÇUHA-

DAR ŞEYMA AKCAN ŞEYMA ÇOLAK ŞEYMA DİLARA AL-

DEMİR ŞÜKRİYE DOĞA ŞENTÜRK TALİP UÇAR TOLGAHAN

ŞAHİN TUĞÇE SEYMEN TUĞÇE TERZİ TUĞYAN EROĞLU

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BEKTAŞ YAREN ÇİFTÇİ YAREN BERFİN KÜÇÜK YASEMİN

AKAN YASEMİN ÖVER YAŞAR ALP ÖZTÜR YILDIZ CEMA-

LOĞLU ZEYNEP AYKAN ZEYNEP ÇOLAK ZEYNEP KOZOĞ-

LU ZEYNEP KÖKSOY ZEYNEP ÖZCAN ZEYNEP SAĞIROĞLU

ZEYNEP TUĞTEKİN ZEYNEP TURLA ZEYNEP EDA KILIÇ

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The general approach that has been guiding the first-year education in our department from the very beginning was to initiate a renewed emphasis on the study of the methodology of design, where the competence in managing the design processes is valued over the qualities of the product. Regarding the processes of design over the product (especially a single final product) is an attitude that is more apparent and dominant in the course of the first semester, yet the reflections of which can easily be observed in the structure of the second term. The title of the first term studio "Basics of Design" evokes an immediate association with the well-known "basic design" pedagogy, yet recedes from it with a series of radical changes and updates in the light of contemporary discussions in the field of design and architectural practices. The most fundamental approach that comes along with the title "Basics of Design" is the emphasis put on the practice of rational, objectified and communicable methodologies of design in the first-year education. This entails shifting the misconception of 'design' as an act of talent or imagination and 'the designer' as the creative individual. This common presumption in many first-year students is hampered from the very start through various strategies in the composition of the assignments and the declared objectives, as explained in detail below.



The special importance attained to the communication of design ideas both verbally and graphically is a means to break away from the conception of design, as a product solely of individual endeavor. In this setup, the students require the development of necessary skills for communicating personal design ideas to a wider audience, and subsequently are able to legitimize the design process both intellectually and interactively. Even though the studio practices in the first semester occasionally benefit from traditional organizational tools, which we can name as hierarchy, proportion, unity, rhythm, etc., these tools have an inherent relation with the legibility of the product's form and hence have a tendency in becoming ends in themselves. Therefore, in order to revive the **communicative rationality of the design method**, especially the assignment series in these semesters, require students to work with tools and design operations derived through the methods of the computational approach, like for example **add, rotate, intersect, scale, fold, overlap, interlock, layer etc.** These tools, which we name as design operations are expected to be utilized in constructing and controlling mutual relations in the overall design and also to **express design ideas** in a concise and systematic way. The evaluation criteria of the studio work is not limited to the observation of

relations between elements or parts of design, meaning that they do not have to be visible to be assessed, but enables the emergence of different strategies that try to convey the logic behind the formulation of the design exercise, hence prioritizing the process over the final form.

Working extensively with design operations were common aspects of the two years' studio practices of ARCH101; first in **S, M, L, Volume**, Fall 2018-19 and later in **point-line-plane (pLp)**, Fall 2019-20. In both studios, students were introduced to a series of design operations that can easily be defined and communicated through objective geometrical terms (such as copy, move, rotate, stretch, scale and etc.) gradually and are expected to discover their potentials with short exercises. While the first semester emphasized the use of design elements as **Surface, Mass and Line** to achieve **Volume**, the following year's focus was on the use of **point line and plane** with a similar objective. The details of the two projects were defined in detail below, however one major difference between the two terms is the definition of the final outcome of the studio and its evaluation. In the project; **S, M, L, Volume** the resentation of the CUT-A\_LOG entailed two variations of similarly formulated projects in the light of given contradictory themes.

These two models were evaluated in the final jury within their mutual relationship and their commitment to the discoveries in each students' CUT-A\_LOG. The next year's project, **point-line-plane (pLp)** evoked the production of a series of variations, not limited to two, like in the previous term. Lacking a single final product per se, the final evaluation of the term was structured as an exhibition, where each student prepared a 3D poster for displaying the design process throughout the term.

The major role of the ARCH102 studio in TEDU, on the other hand, is to integrate the abstract methodologies of Basics of Design within a semester-long, complex design process, where the goal is not to produce an accustomed architectural project, but to challenge the fundamental problems related to the processes of architectural design. For this aim, the first and foremost concept introduced to the students is the idea of **space**, followed by questions related to how we define, discuss and produce spaces with different qualities. Other key issues that are introduced and practiced in both years' studios are **body** and **scale**, as the two major constituents of space definition. The

most fundamental input in both studios, is defined as the **field**, which acts as an abstract context that will comprise all the spatial variations and relations to be developed by each student within the course of the studio. This field, different from an accustomed architectural site, modelled in reference to a physical place, is devoid of one-to-one relations with an actual site, but rather is an interpretation of it. By utilizing various **mapping** techniques, the students generate their individual fields that pursue certain qualities attained through personal interpretations of a site and its mapping. The only common feature between the fields produced by students is the existence of gravity. Each year adopts a different strategy in the formation of the field. In Spring 2018-19, in the assignment named **Spaced Experience**, the major act in the formation of the field was assigned as the act of tearing instead of cutting, which inherently requires a certain precision and definite outlines. In Spring 2019-20 however, rather than a single strategy, 4 different working groups were introduced as **the section, the strip, the plate and the mesh**, all of which acquire different working methods, particular use of materials and intrinsic spatial poten-

tials. The strategy that defines the production of the field also influences the formation of different spatial qualities and scalar relations between the spaces.

The Fall 2018-19 ARCH101 studio was named **S, M, L, Volume**, to indicate the design elements of the studio; **surface (S), mass (M) & line (L)**, throughout the semester. The main objective was to achieve a series of interrelated volumes by the use of **surface (S), mass (M) & line (L)**. To do so, the students were encouraged to work with **design operations** to derive and achieve control over design elements. The design operations were listed from the beginning of the term as **add, rotate, intersect, scale, fold, tear & fold, interlock, overlap, layer, stretch and subtract**. These operations were also expected to be utilized to construct and control mutual relations between the design elements. All the projects are expected to discover the potentials of each design operation, for example, of 'rotate' in reference to the intrinsic qualities of each design element, namely S, M & L, in a way to construct a series of intersecting volumes.

**Research on Design:** At the initial weeks of the studio, design elements and design

operations are introduced to students as tools for analyzing the actual architectural buildings. The main motivation in this group exercise was to introduce students, the idea of abstraction, and how we can benefit from working with **abstraction** in understanding the relations between design elements and how variations in the uses of design elements generate different volumes.

**Research by Design:** In the further weeks, the students started gradually developing their design proposals, starting with limited number of design operations and design elements, and achieving complexity steadily by increasing the number of design elements and design operations. In the meantime, they also started creating their personal design catalogues, the process which was named as **CUT-A-LOGing**. The personal design CUT-A\_LOGs were composed of a series of **'OpCards** (Operation Cards) which indicate how they formulate design operations, like for example how 'fold' as a design operation is applied to design elements. In the final turn, they were assigned two **contradictory themes\***, such as *Fragmented / Unfragmented, Hierarchic / Nonhierarchic, Open / Closed, Balanced / Unbalanced*, which are expected

to govern the overall organization of two design proposals. The themes were expected to enable a reliable comparison between two models as variations of each other both in developing and discussing the proposals. The objective of achieving a series of intersecting volumes is expected to benefit from these responds.

The **Spring 2018-19** ARCH 102 studio was titled as **Spaced Experience**. Space cannot be thought apart from human experiences, activities, and movements; hence space, movement and time are all intertwined issues that make architecture. The main focus of the studio problem was to design this spaced experience. That is to design human experiences and spaces in a mutually constitutive manner; in other words, to design experiences that alter and creatively extend spaces that contain them. The students were expected to design a series of spaces with various spatial qualities, which in turn, provided diverse spatial experiences. They were required to consider the possibilities of relations between these spaces and design accordingly. Thus, spaced experience suggests structured spatial experience contained in a variety of spaces in relation to each other. A site trip

to Bergama was made for providing the startup input of the projects. The data acquired then transformed into diverse forms throughout the project, specially and spatially differentiated for each and every student. Furthermore, instead of having the cutting operation for producing the elements in the students' projects as usual, the tearing alternative was offered. This variation also provided an alternative percept of the spaces created, integrated, and experienced.

In **Fall 2019-20**, **ARCH101** studio focused on three concepts **point-line-plane (pLp)**, as the major underlying reference to the interrelated series of assignments introduced throughout the term. The studio started with an introductory phase consisted of analyses on well-known architectural projects through the concepts of point-line-plane including sketching and diagramming as well as producing abstract models. Following this introductory phase on **abstraction**, the project in the overall developed by 4 main phases. In the first phase, the aim was to discover the potentials of only two design operations, **cut & fold**, on a single rectangular plane and come up with a series of interrelated volumes by preserving

plane. Later on, a single continuous linear element was added to enhance the volumetric definitions. In the second phase, the students were required to zoom-in to a selected art of their models. The act of zooming-in as a new design operation required the change of scale and detailing of the model without losing its volumetric qualities. At this stage, they were also free in adding secondary linear elements to control variation in enclosure levels among the series of volumes. In the third phase, the students were asked to extract three design operations from their zoom-in models in order to limit the number of variables and design operations. Then, they were asked to revise these extracted design operations by limiting the angle of interaction to 90 degrees and produce new models by these **3 operations in ortho**. The fourth and final phase was about highlighting and differentiating the most important design operation(s) together with its variations to clearly visualize and communicate the volumetric definitions, relations and changes in their enclosure levels. Even though **operation highlight** was not regarded as the “final product,” it entailed a certain level of refinement in detailing and execution of mod-

els. Without having a final project or a final jury, the studio ended with an **exhibition floating in the studio space**, where students designed 3D posters to display their unique experience and course of development throughout the term. The exhibition setting engaged the students and the visiting jury into a dynamic discussion environment.

The **ARCH102** project in the **Spring 2019-20** was named **FIELD I/O**, which consisted of successive design exercises guided by spatial/formal acts to explore the interactions between body and space. Before introducing FIELD I/O, there were a series of independent assignments each of which introduced concepts and design problems by acting as the building blocks of the final assignment. The first of these assignments was again about **abstraction** of architectural examples in order to achieve an in-depth analysis for the conceptual interpretation through models. A **catalogue of spatial/formal acts** were given to the students in order to guide them through processes of analyzing the formation of spaces and the intricate relations in-between form and space. The second assignment was about **body & scale**, the students were asked to introduce a method

of abstraction to represent their body figures and produce 1/10 scale drawings of their bodies in different postures. For the third assignment, the students worked on **mapping in-situ** as an act of documenting, analyzing and interpreting an existing site –Yazılıkaya – by focusing on the extracts from the site. All the following phases in FIELD I/O intended to intertwine and advance the concepts, experiences and design problems introduced in these three assignments. Deriving from the initial study of mapping, the densities, multiplicities, continuities and shifts in data were translated into 3D fields by four different themes: **the section, strip, the plate and the mesh**. While the production of the fields introduced a distance from the actual site, each theme operated through a particular set of elements, spatial / formal acts, and material conditions providing a methodological framework for the design process of the fields. Independent from their definitions and contents, different themes or frameworks embraced in the design process had a positive effect in achieving a variety of end results and design approaches. It also enabled students to learn from marginal approaches of others and to further their awareness of



a larger set of possibilities in design. For the final stage, the fields were reprocessed with one more input: the human body. In order to expand the spatial possibilities that the field offers, **FIELD I/O** sought for varieties in scale, enclosure, relation and quality of spaces.

Unexpectedly and unprecedentedly conducted as an **online design studio**, FIELD I/O encouraged hybrid working environments; physical and digital means of 3D modeling and design; mixed media representations; simultaneous studies of modeling and drawing; use of experimental materials and techniques of model making; and recycling and adapting unconventional materials. The final jury was organized in the online environment as well, which enabled the composition of an international jury.

Last but not the least, a **collective studio blog** was established to enable the students to follow others' work since they were no longer co-present and co-working in the studio environment. The studio blog was successfully sustained by all the students and also monitored by the blog editors selected among the students. The students benefited from this **up-to-date project archive**, which regularly

expanded by the posts on the nights before the studio days, and they also had the chance to share their ideas, findings and inspirations in a variety of subjects. For more please visit our collective studio blog:

<https://error102connectionrefused.wordpress.com/>.

#### NOTES ON AN UNEXPECTEDLY ONLINE FIRST YEAR DESIGN STUDIO

The rapid adaptation of a design studio to distance education necessitated a shift in the means of design and production. Since the final assignment of ARCH 102 (as all the other assignments) required successive phases of working in 3D models, both the working environments and the submission methods were decided to be expanded, varied and optional in the conduct of an online design studio. The students were encouraged to use physical and digital means of 3D modeling interchangeably. Hybrid working environments; mixed media presentations; the use of experimental materials and techniques of model making; recycling and adapting unconventional materials were also encouraged along with the inevitable necessity of working with digital models. To support the students for improving their competence in using 3D modeling software, ARCH112 course extended the weeks on practicing digital modeling in Rhino and revised the assignments on 3d physical models into digital modeling studies. Considering the unpredictable conditions to be imposed by pandemic in the following education year, the coordination of instructors in ARCH102 & ARCH112 (which also applies to ARCH101 & ARCH111) as well as the direct or indirect interactions between the assignments of these two courses are crucial to overcome the possible inadequacies that students may face throughout their design processes. As a result of introducing digital tools in the very early stages of architectural design education, the students notably advanced their skills in 3D modeling and 2D visualization in digital media while the potentials of physical materials are yet to be discovered. The students' skill set expanded to navigate in-between architectural and visual translations from 3D to 2D and vice versa (i.e. comprehending sections of complex forms). This enforced yet untested experience indicates possible alterations of methods to be considered within the first-year design studio. If working in digital environment will be integrated to the course conduct, it is possible to configure this change starting from ARCH101.

Diverging from the face-to-face design studio practices that conventionally proceed with panel discussions and critics spontaneously and interactively developed according to the students' works introduced during a particular studio day, the online design studio had to embrace a more controlled process of submissions, reviews and evaluations to be completed on the day before the studio courses. The students' progress is well-documented and followed by "Moodle" submissions and also by the collective studio blog introduced after the distance education. The weekly submissions are graded to inform the students more about their progress as they continuously revise and improve their projects. Following every grading, each student's work is discussed individually at least once a week, while other students were still able to listen and learn from others' work during online studio critics.

# ARC

**Basics of Design**





2018-2019  
FALL

S,M,L,  
VOLUME

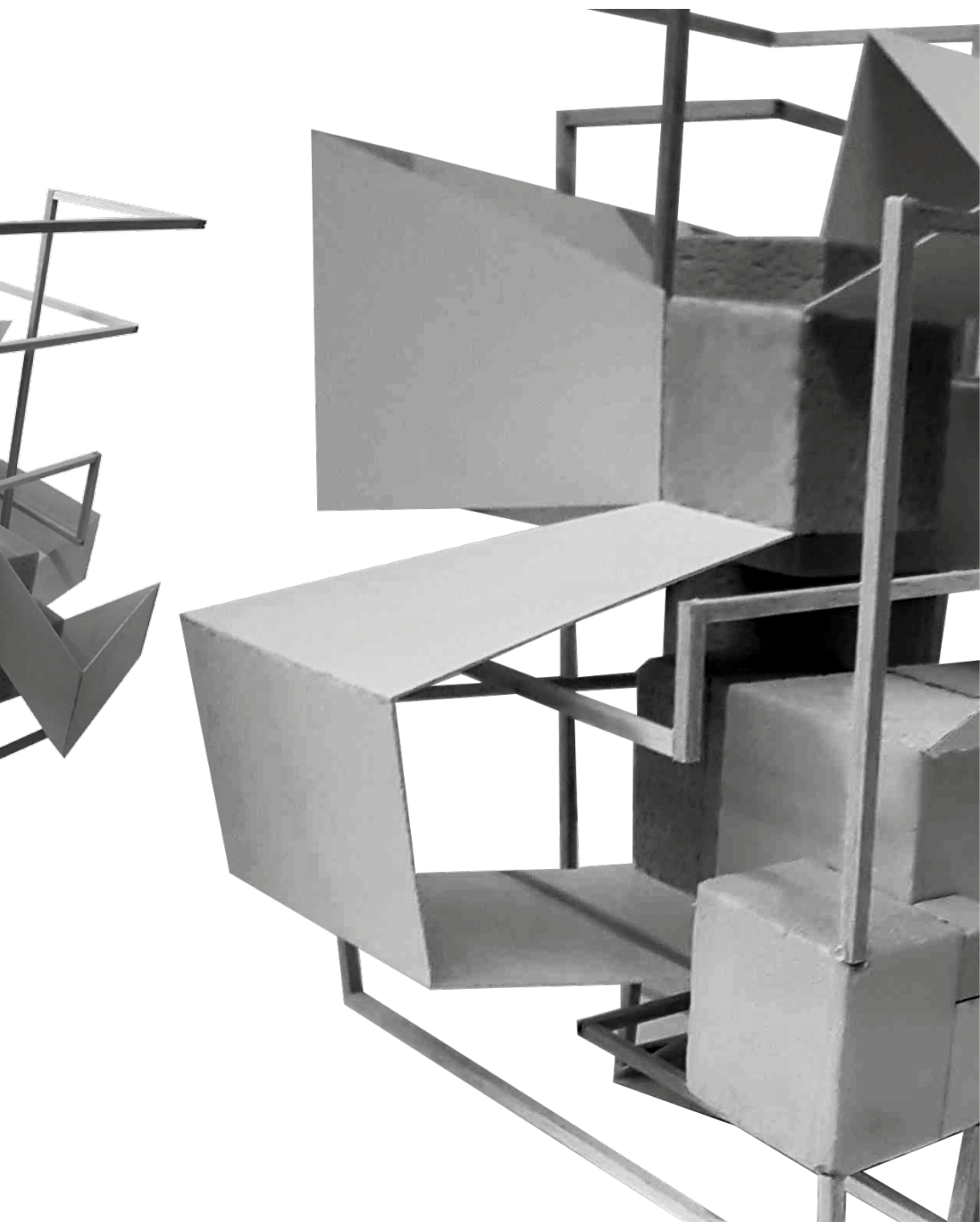
**INSTRUCTORS**

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Berin Gür  
Derin İnan  
Elif Ezgi Öztürk  
Gökhan Kınayoğlu  
Güneş Duyul

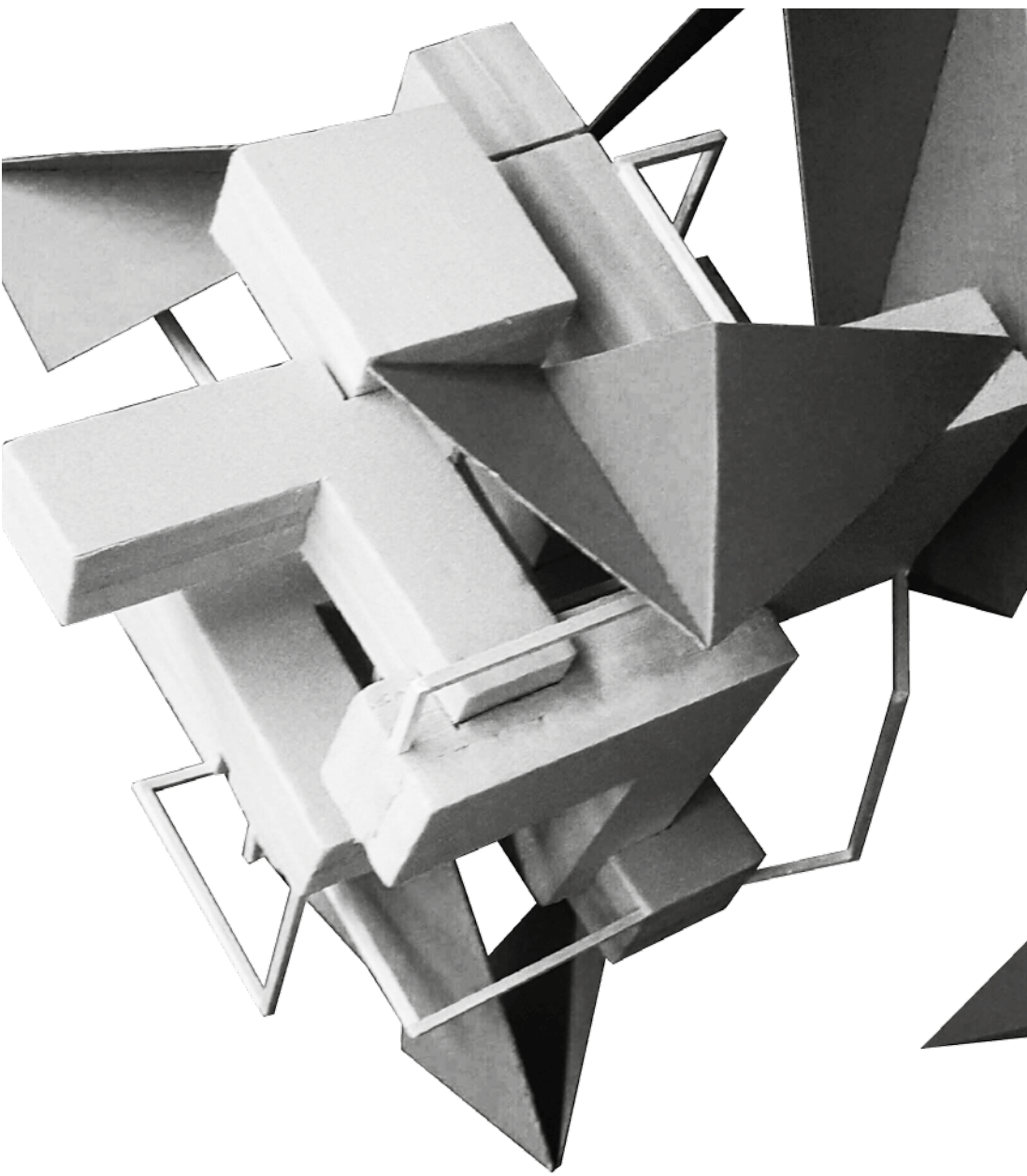


Ardacan Özvanlıgil

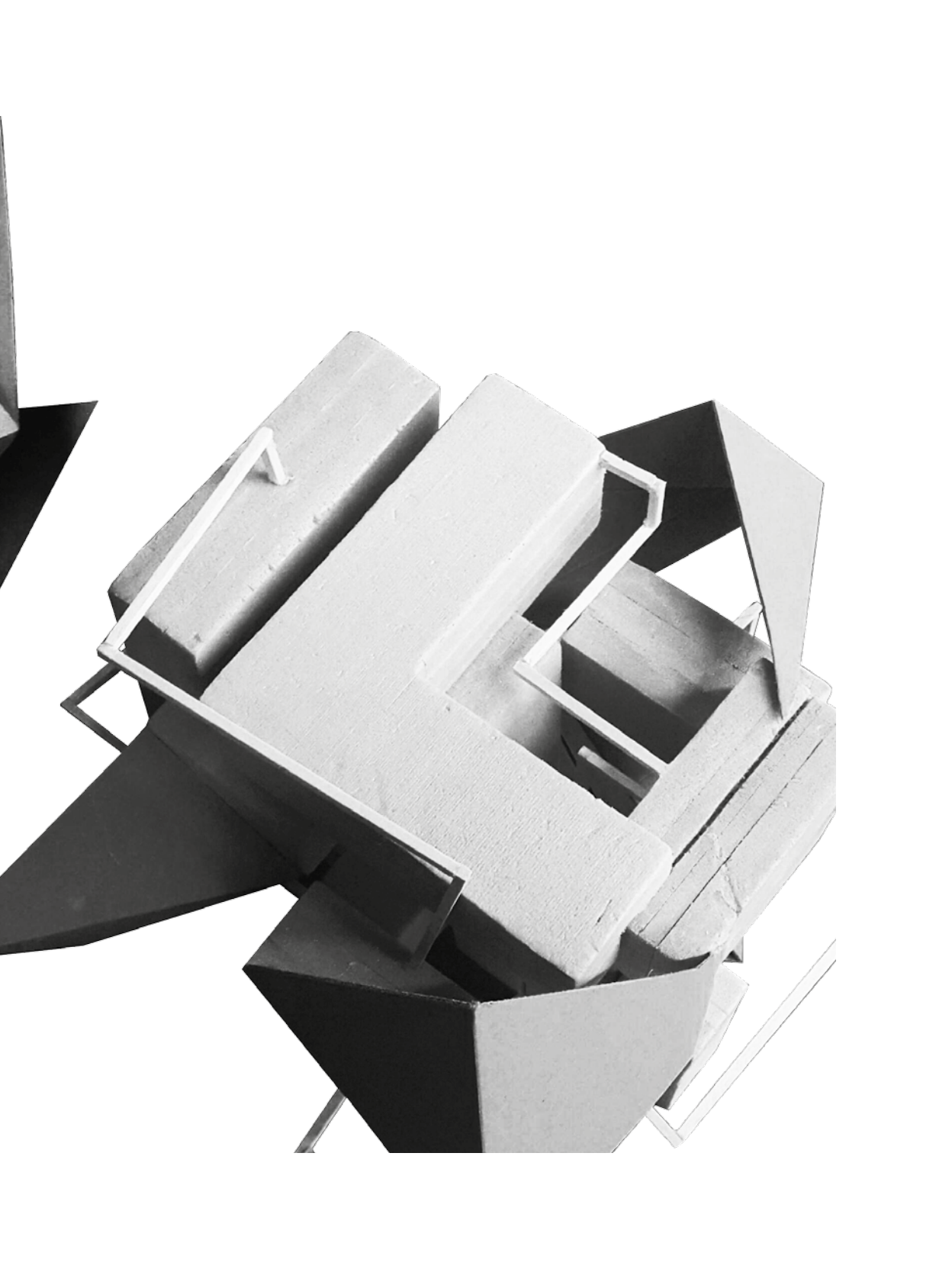


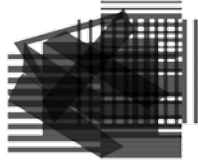
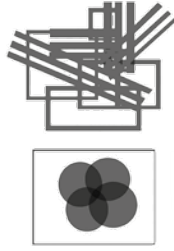
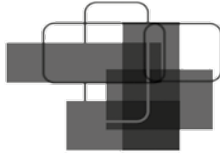
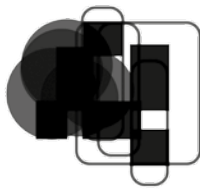
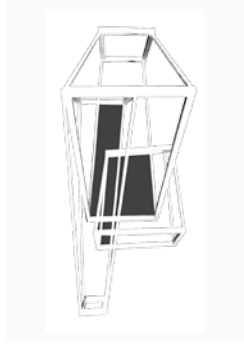
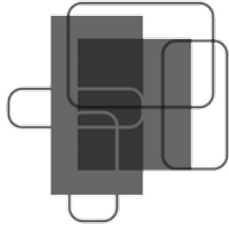
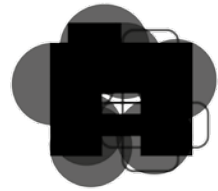


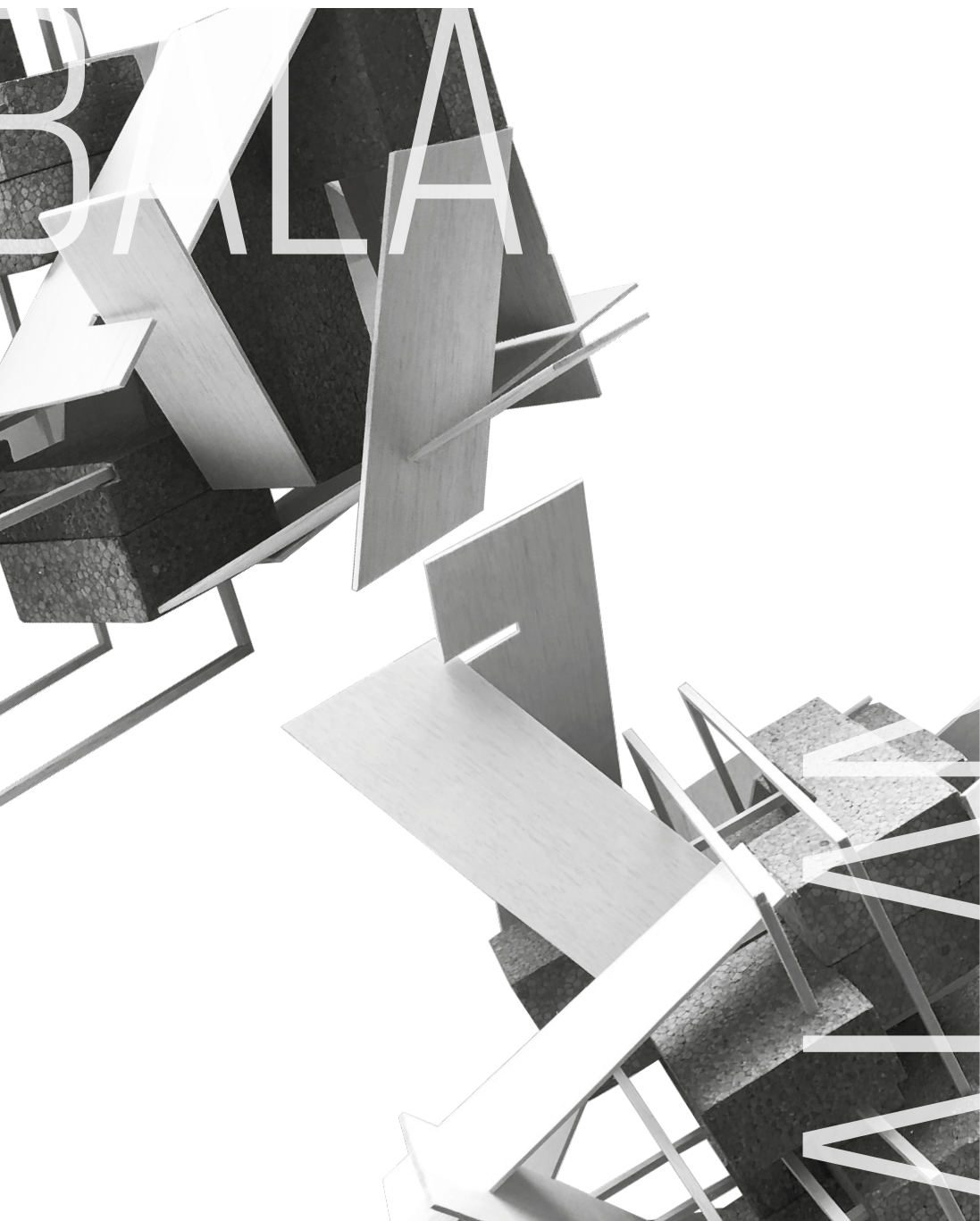
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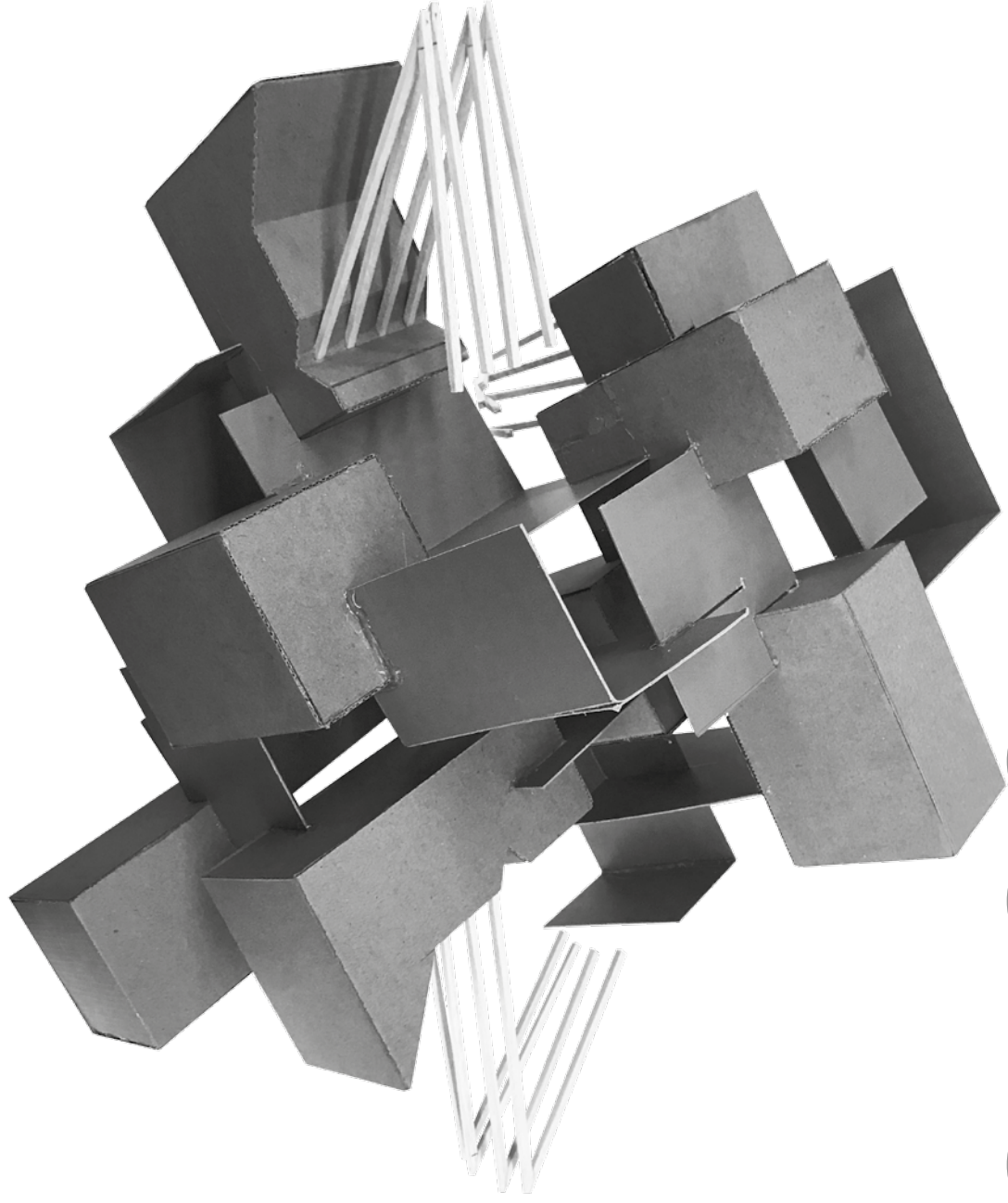




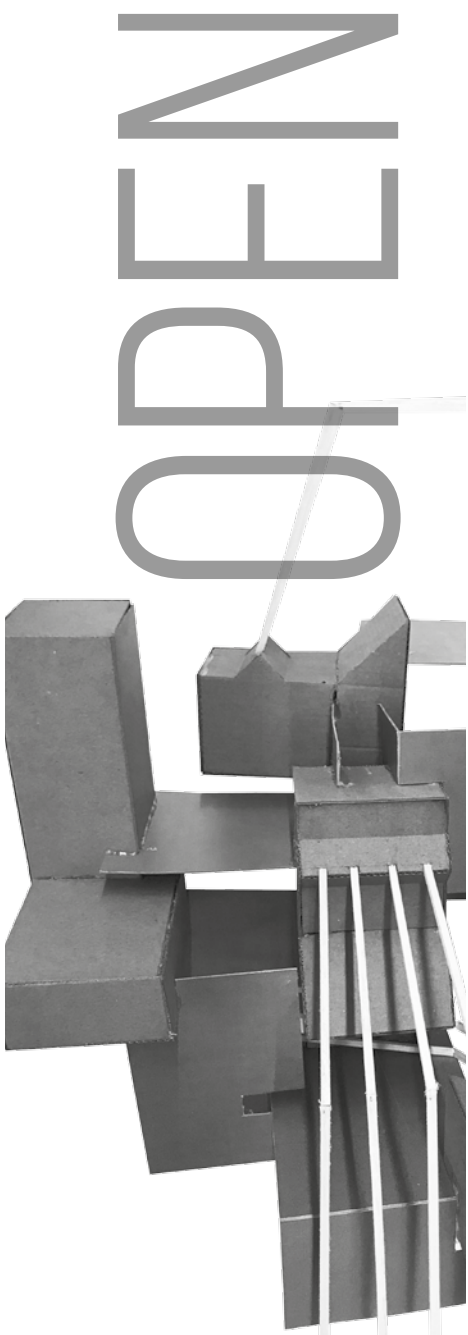
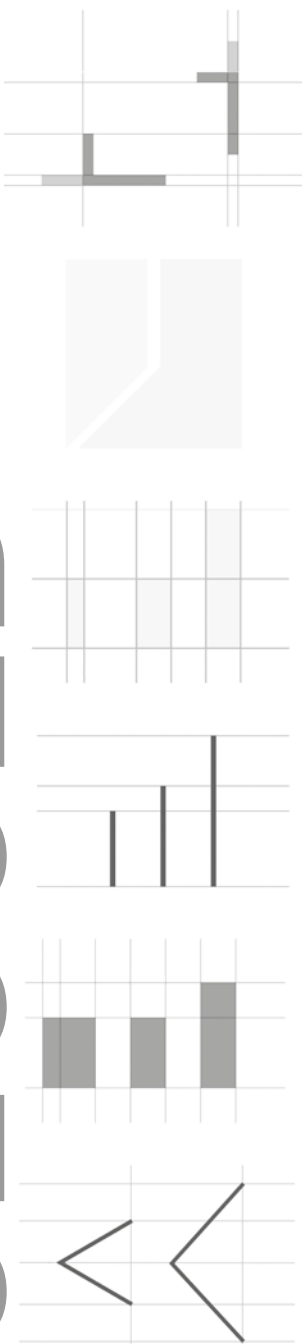




Ebru Timinci



CLOSED







DEED

S  
M  
L

VOLUME





2019-2020  
FALL

POINT,  
LINE,  
PLANE

**INSTRUCTORS**

Derin İnan  
Gökhan Kınayoğlu  
Melis Acar  
Seray Türkay  
Sonat Özcivanoglu







agenda\_\_“HINGE”  
Bilge İmamoğlu

# E HINGE

The HINGE is similar to the threshold except that it brings together things and not parts. In the conceptual vocabulary of the first-year studio, the hinge is the extra thought invested in what happens among two elements or pieces. In comparison to the threshold, it can be considered to be in a smaller scale decision with more tectonic consequences rather than compositional ones. Yet, it is also not necessarily a material existence; it is not exactly a reference to the metal piece on doors that is attached to both the door wing and the frame, but to what that piece does as it hangs the wing within the frame in its attached but separate existence, creating the tiny slit in between. As long as the studio is concerned, the hinge is the slit, as well as the piece. The hinge makes one element acknowledge the other, while also maintaining their individual identity and let them do what they are supposed to do together and on their own. The door functions when the wing swings and frame stays and their inseparable togetherness makes the door; our hinge is just like that without any moving, obviously.

The coexistence of dual qualities present in any relationship defined by a hinge is beautifully transparent in the etymology

of the word; “hinge” through its direct relation to “hang” (originally Germanic), has implications that “support” and “suspend”; that turn and fix, that emancipate and limit, that move and delay, that bind and detach. “Menteşe” with the Persian origin and “mafsal” with the Arabic are not less inspiring. Menteşe is actually from band-guşād; the Persian band is a cousin to the English band (and bind, and bond) and guşād is from guşāyış - küşayış, an opening, apertura. It suggests something like a “bond with opening” or an “opening that binds”. “Mafsal” on the other hand is from fasıl, a “part, partition”; mafsal should then literally imply “what makes the partitioning”, while the use is more on a “joint or juncture”, what makes the binding.

HINGE

HINGE HINGE







The long-established duality of part | whole accommodates ontological dependencies, relational instabilities, historical associations, contextual misreadings, inconsistent oppositions and shifting meanings embedded in their definitions. The expression of “part-whole relations” or “part-to-whole relations” as well as the very assumption that there is an absolute, constant and timeless, structural order between the two should be avoided. The part and the whole are conceptual models that permeate every philosophical questioning. The definitions of part and whole cannot be ontologically restricted – the whole can be as concrete as the parts whereas the parts can be as abstract as the whole. The relationality of part and whole can be reluctant and contingent as well as essential and foundational. The ontological neutrality of part and whole and the instability of their relationality foster the diversification of epistemological and methodological approaches in architectural design.

The concept of part is usually subsumed under the concept of whole; however, the definition of part actually precedes the definition of the whole. In other words, while the whole has an ontological priority, the part holds the epistemological primacy. **The first year [architectural] design studios** acknowledge part not as a submissive content of the whole but rather as a formative, operative and decisive content that identifies the very being of a consciously postponed whole. The parts are not studied as numb elements or material components of a prescribed and to-be-constructed whole but they are rather anticipated as productive contents processing a yet-to-be-generated whole.

By a questioning of parthood, the studios contrive genuine objects of architectural thought and cultivate their own terms, which have the power to disseminate a collectively produced architectural knowledge among different years and students.

The part and the whole should be acknowledged as theoretical and operational tools for architectural making as well as analytical and noematic tools for architectural knowing. Parts and wholes are always in a flux regarding the multiplicity and vicissitude of their definitions and relationality. They are not to be found but to be cultivated.

THE PART-WHOLE

s+f – seed + field – present an inquiry to parthood relations where resonances rather than dependencies in-between part and whole are studied. The part and the whole become circumstantial and contextual concepts as both the “field” and the “seed” operate as parts that inherently embody whole-wise formations (For more information on s+f see, TEDU ARCH Yearbook 2012-2016).

These studio-born parts, or rather, parthood articulations include threshold, core, instance and the famous HINGE [\*agenda\_ “HINGE”].

agenda\_\_ “PART-WHOLE”  
Seray Turkey

# Foco





# rus



# **ARCH**

**Introduction to Architectural Design**





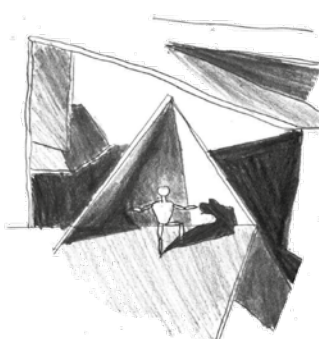
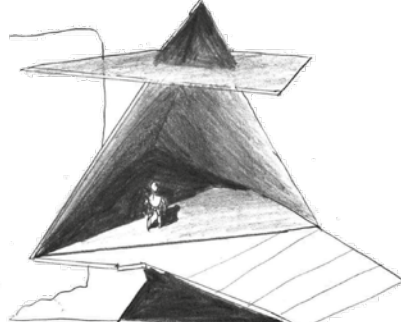
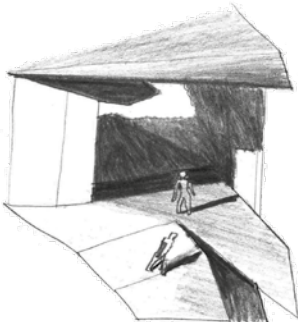
2018-2019  
SPRING

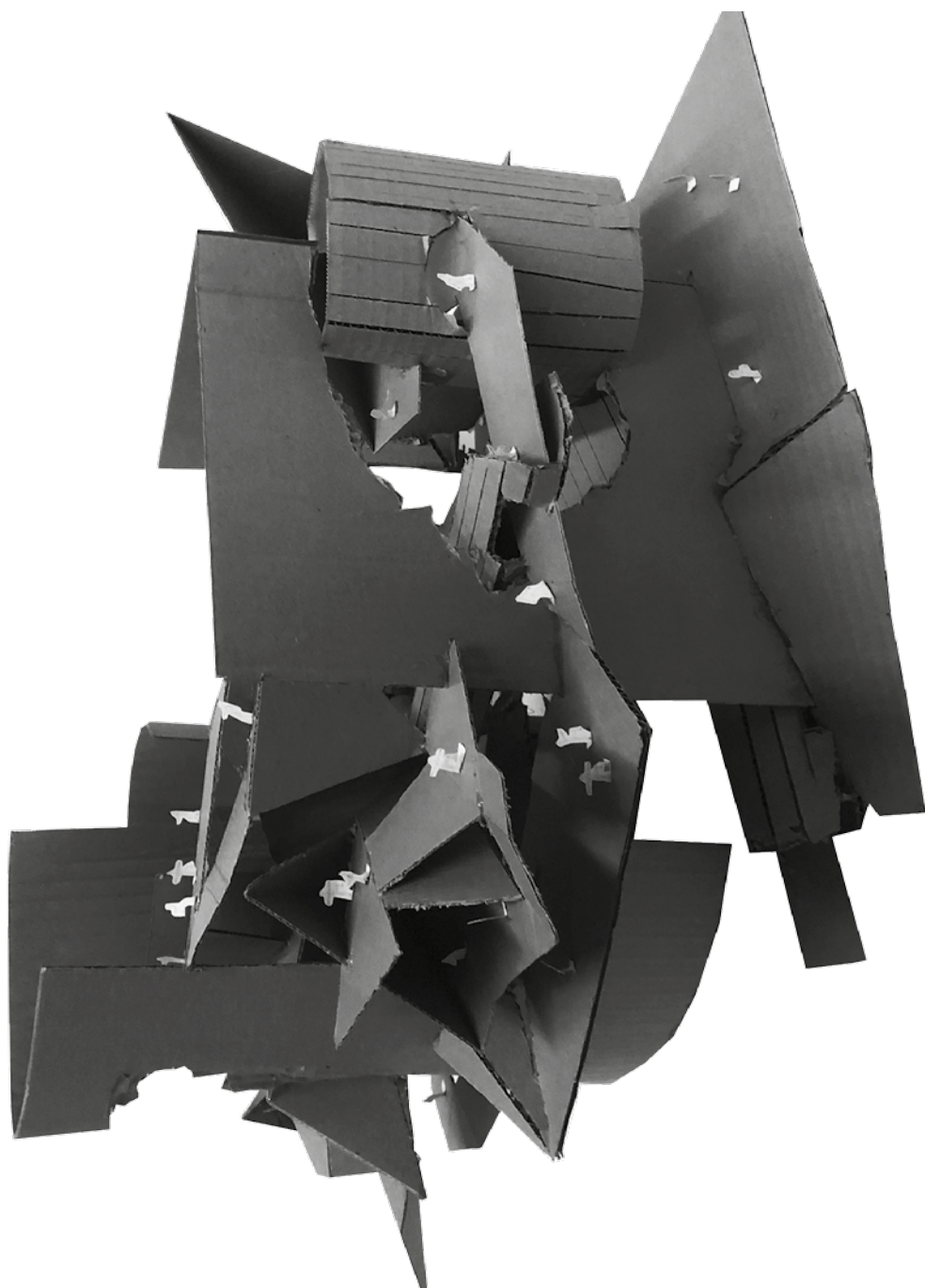
SPACED  
EXPERIENCE

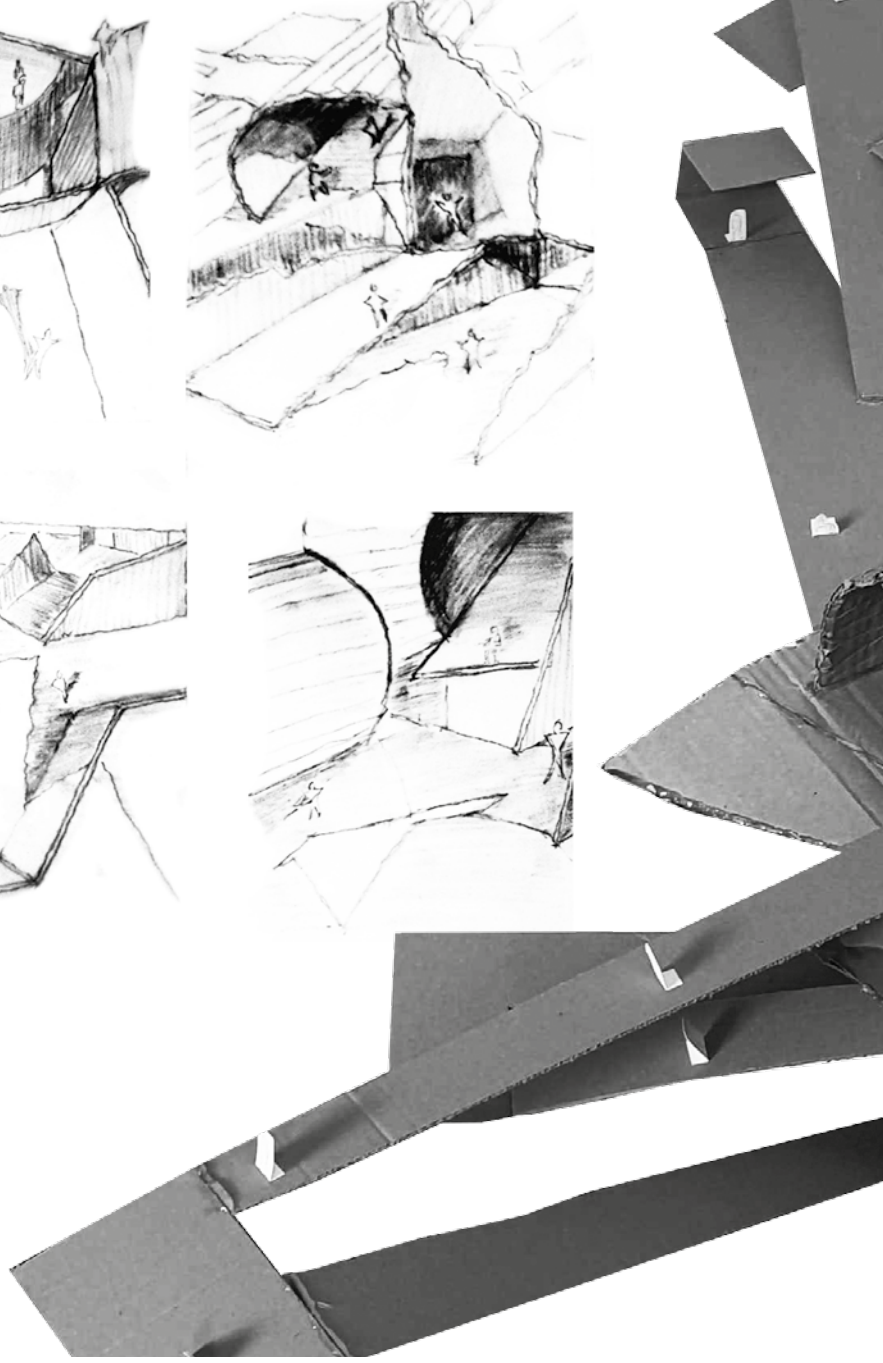
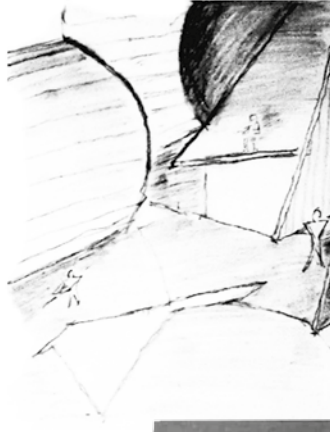
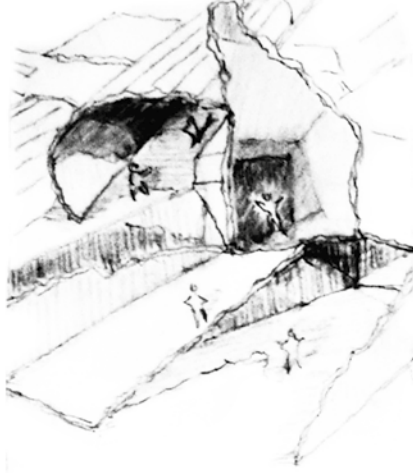
**INSTRUCTORS**

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Elif Ezgi Öztürk  
Gökhan Kınayoğlu  
Güneş Duyul

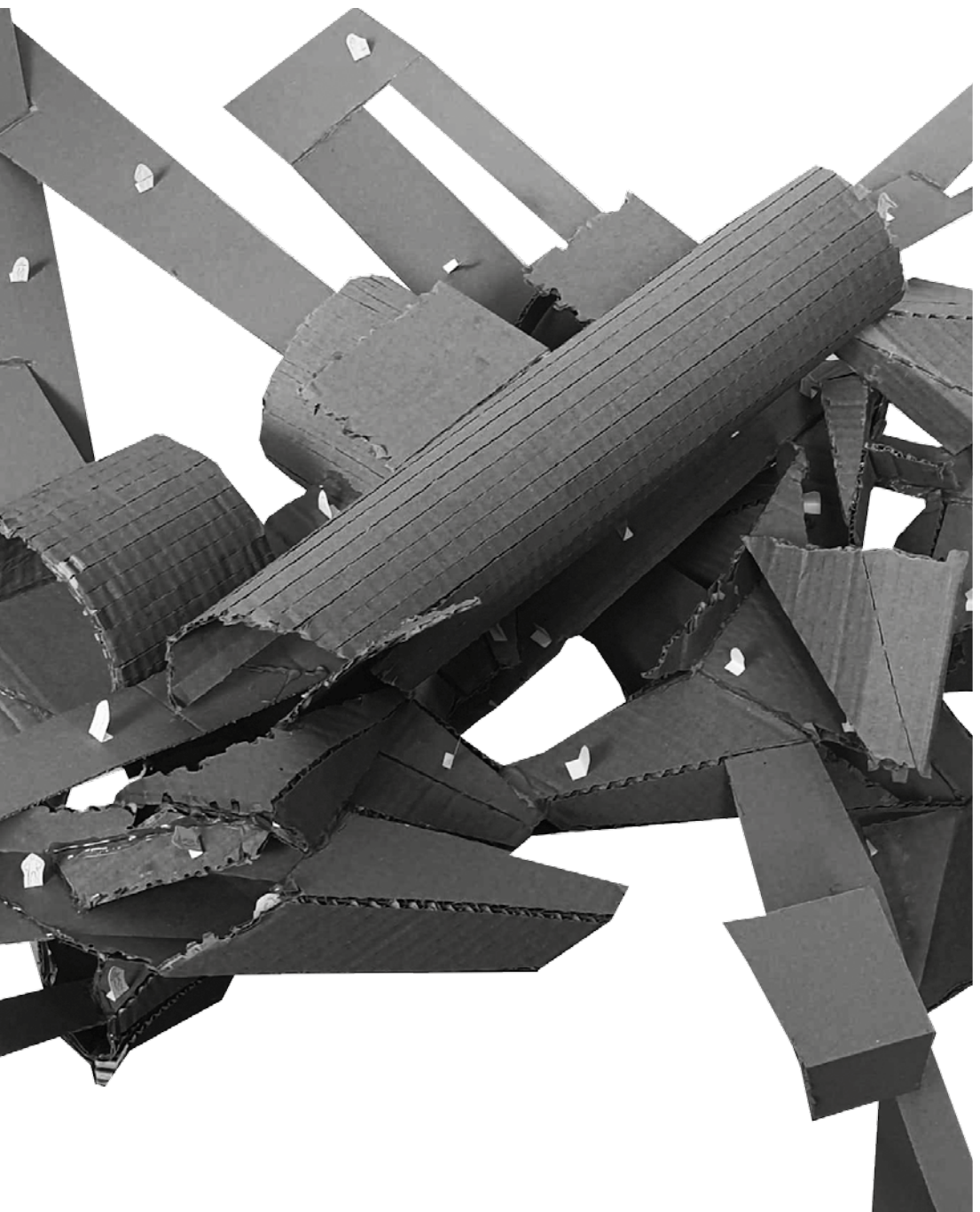
THE  
PAPER  
EXPERIENCE





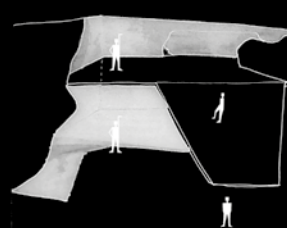
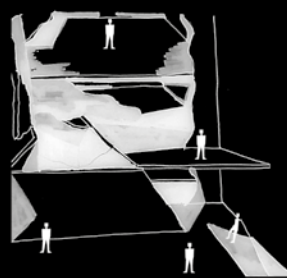
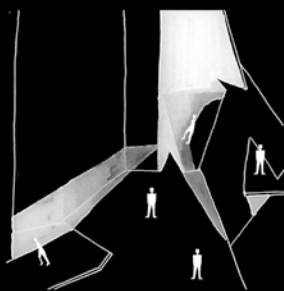




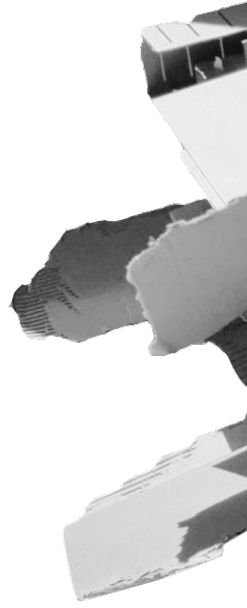
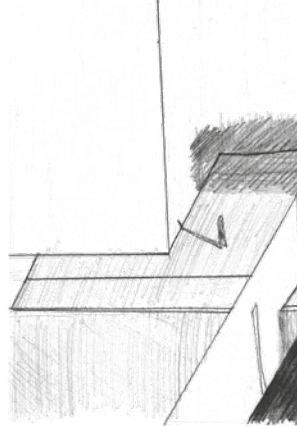




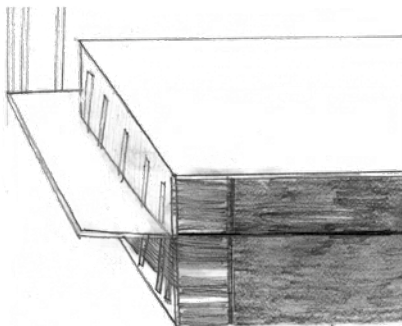
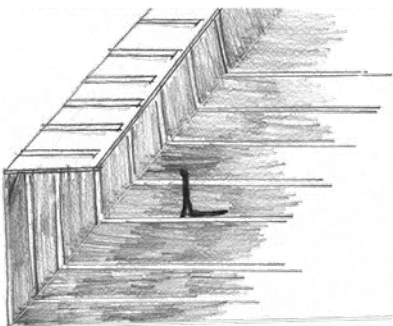
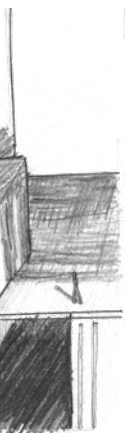
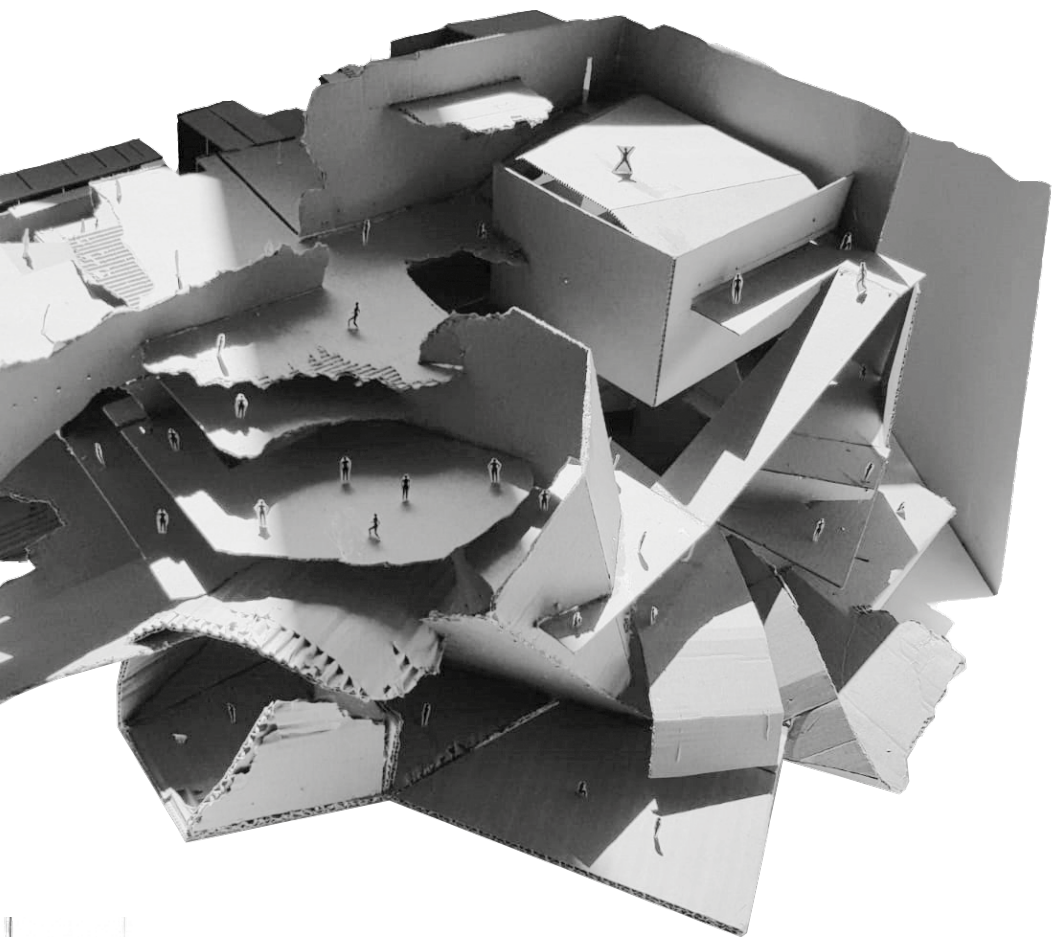
Seher Begüm Boztepe



Bilgesu Sever







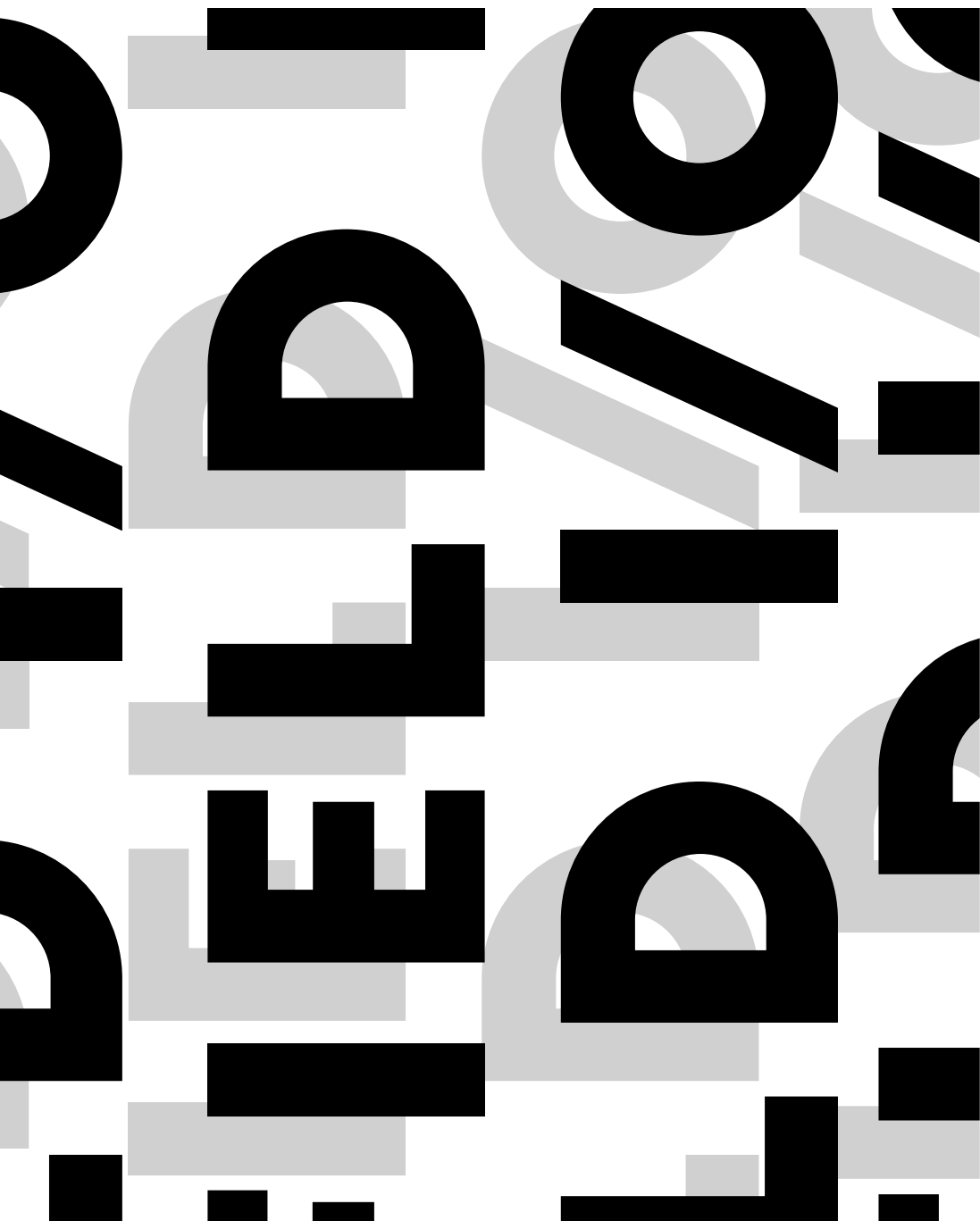


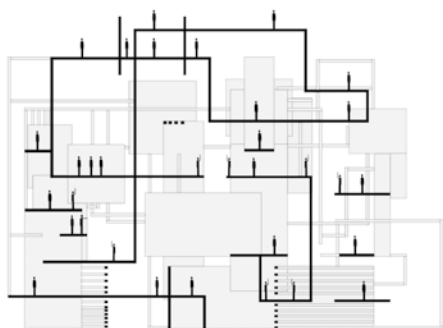
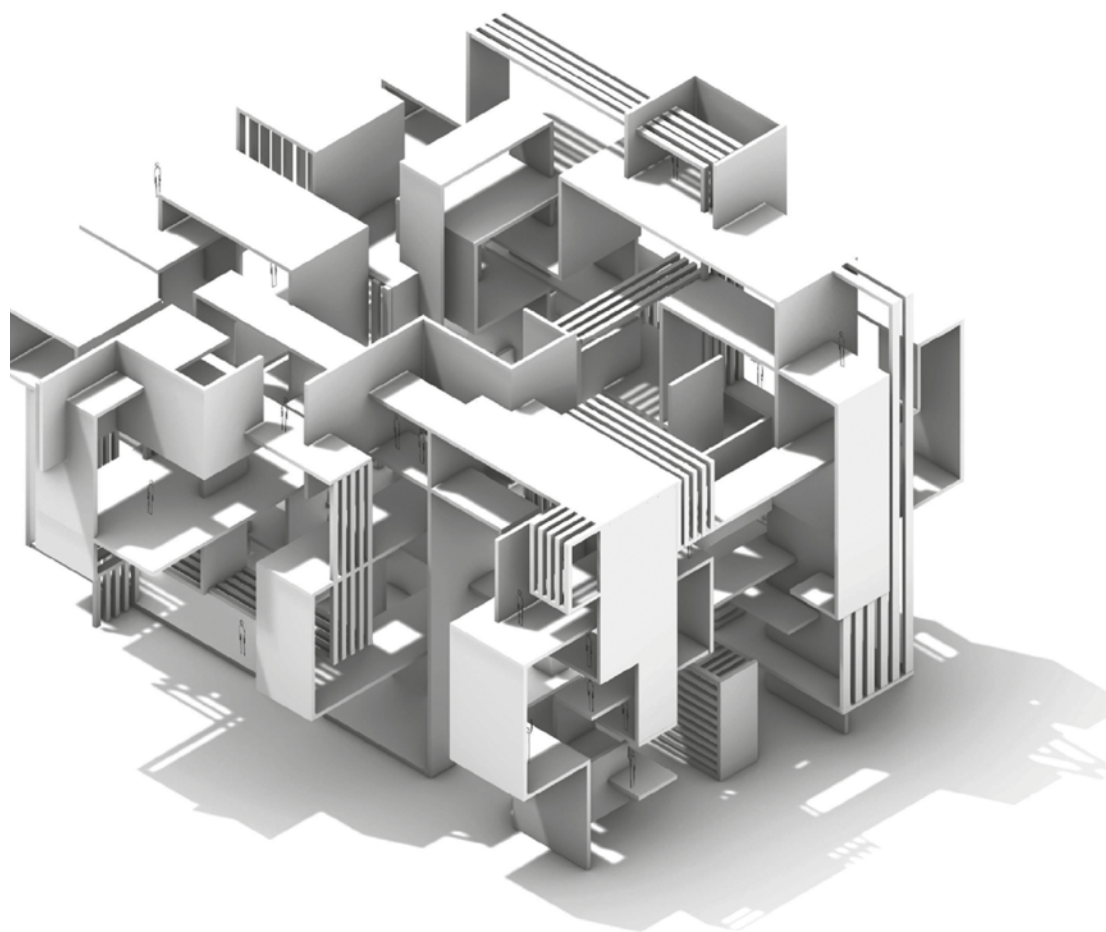
2019-2020  
SPRING

FIELD I/O

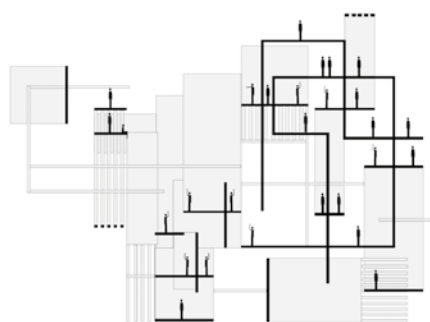
**INSTRUCTORS**

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Melis Acar  
Seray Türkay  
Sonat Özcivanoğlu



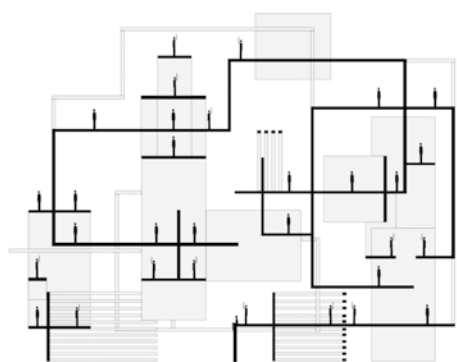
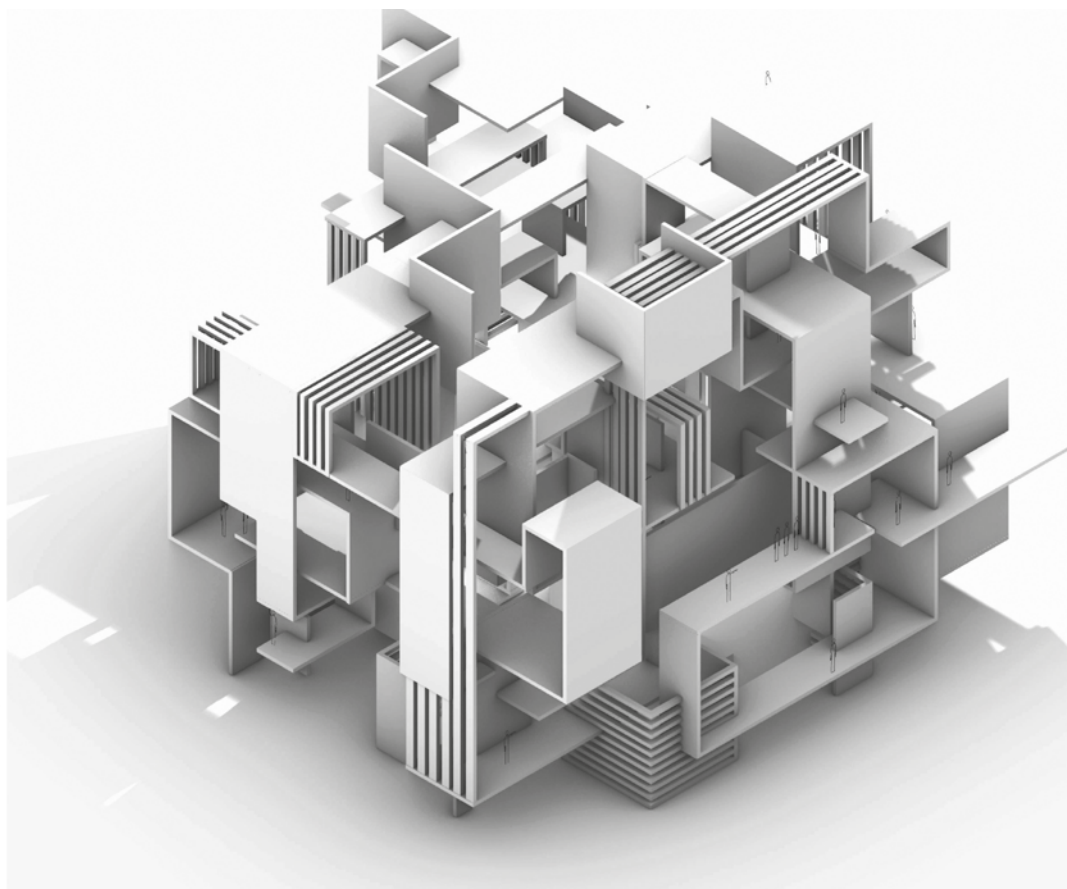


variety in scale (SECTION A-A')

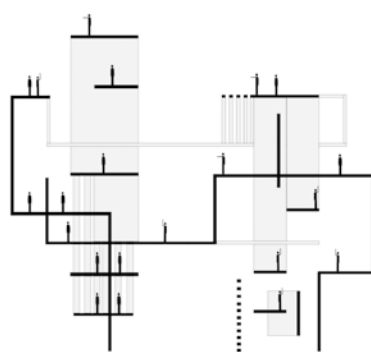


variety in enclosure (SECTION C-C')



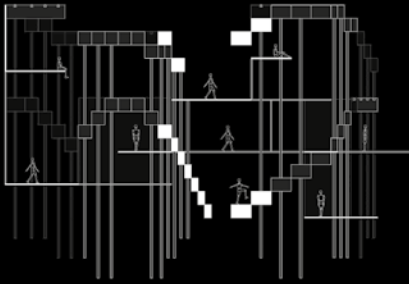


variety in relation (SECTION B-B')

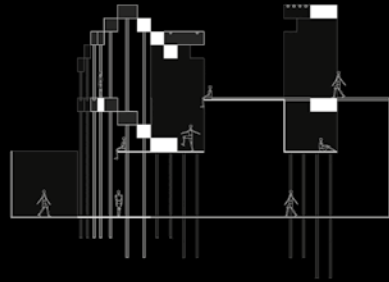


variety in quality (SECTION D-D')

Section A-A



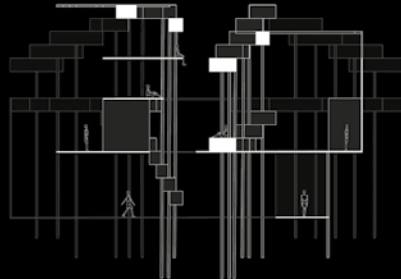
Section B-B



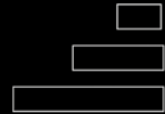
Section C-C



Section D-D



shift



extend



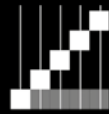
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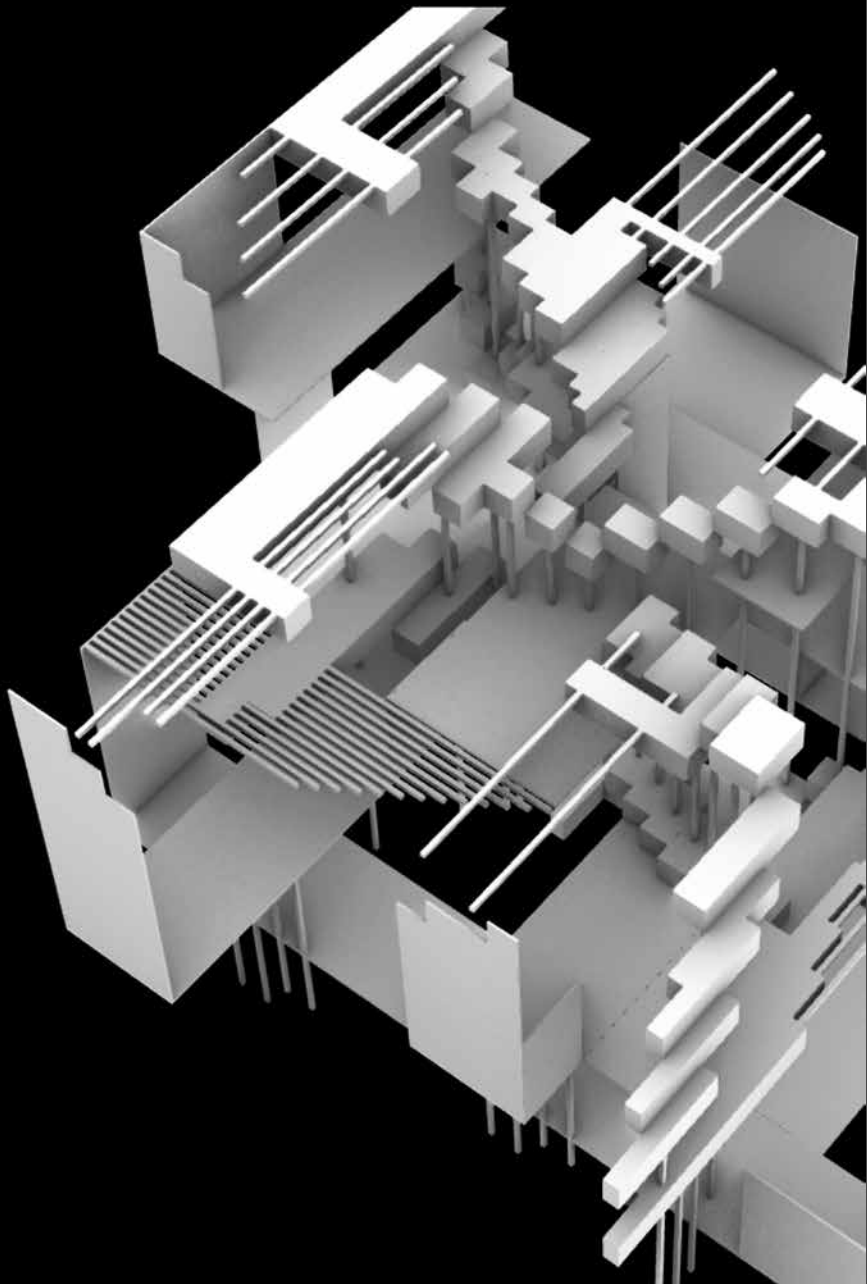
rotate



intersect



elevating



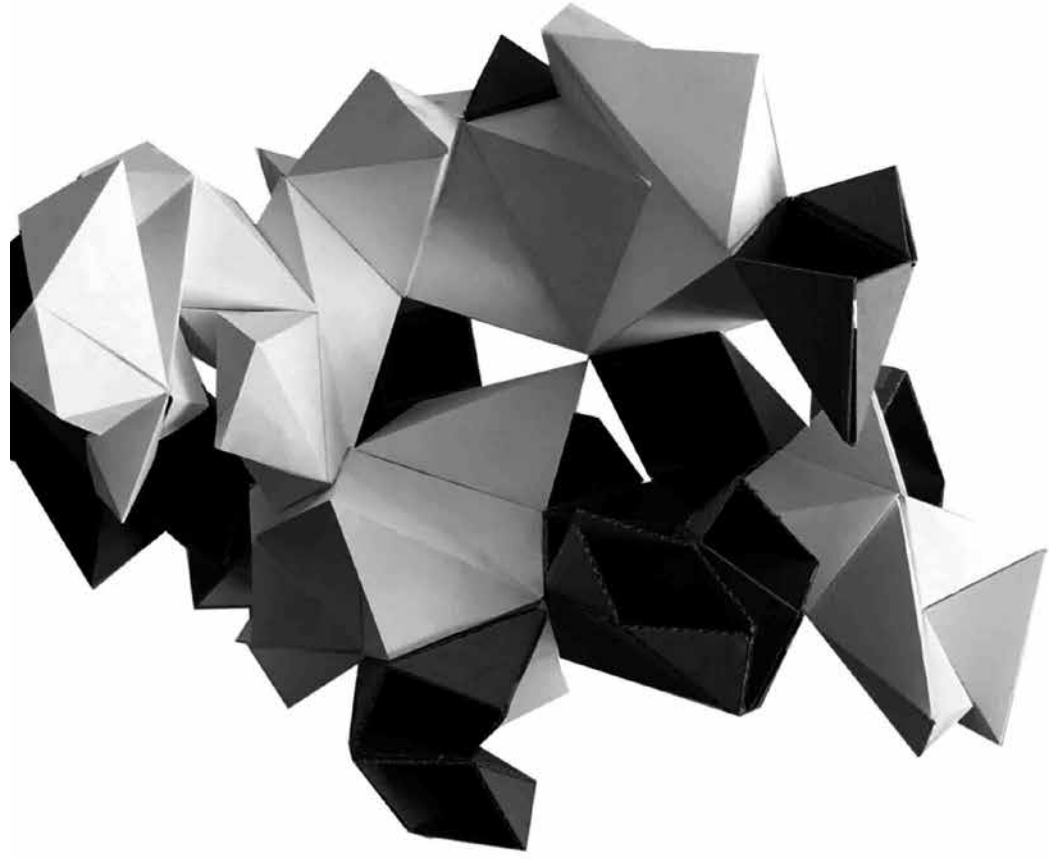
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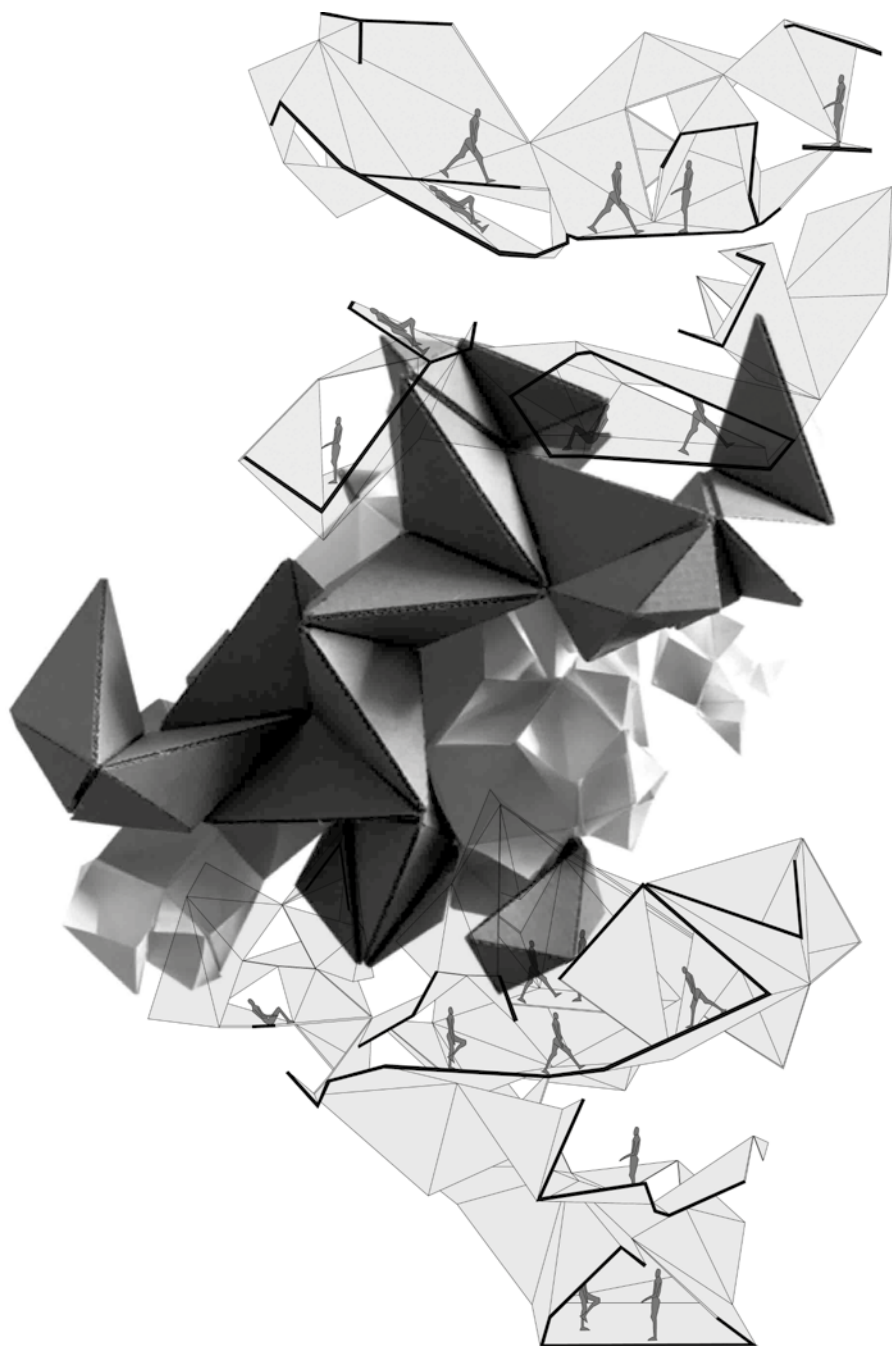
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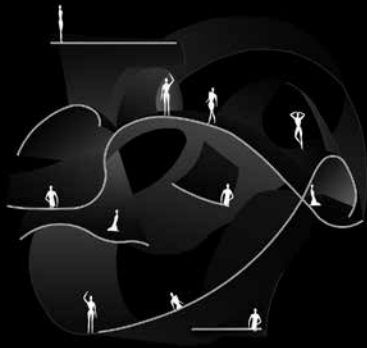


cut-out

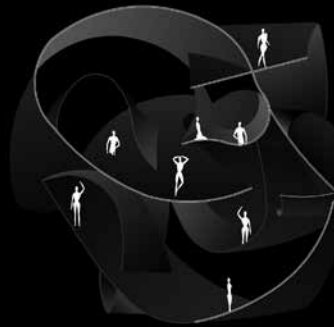


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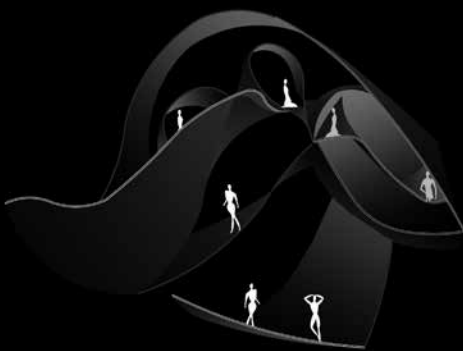




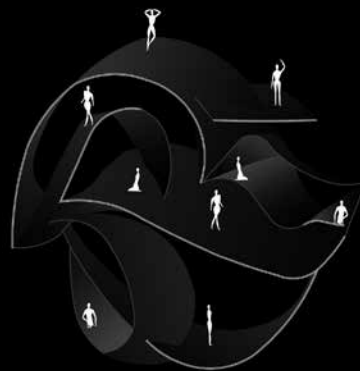
SECTION AA



SECTION BB

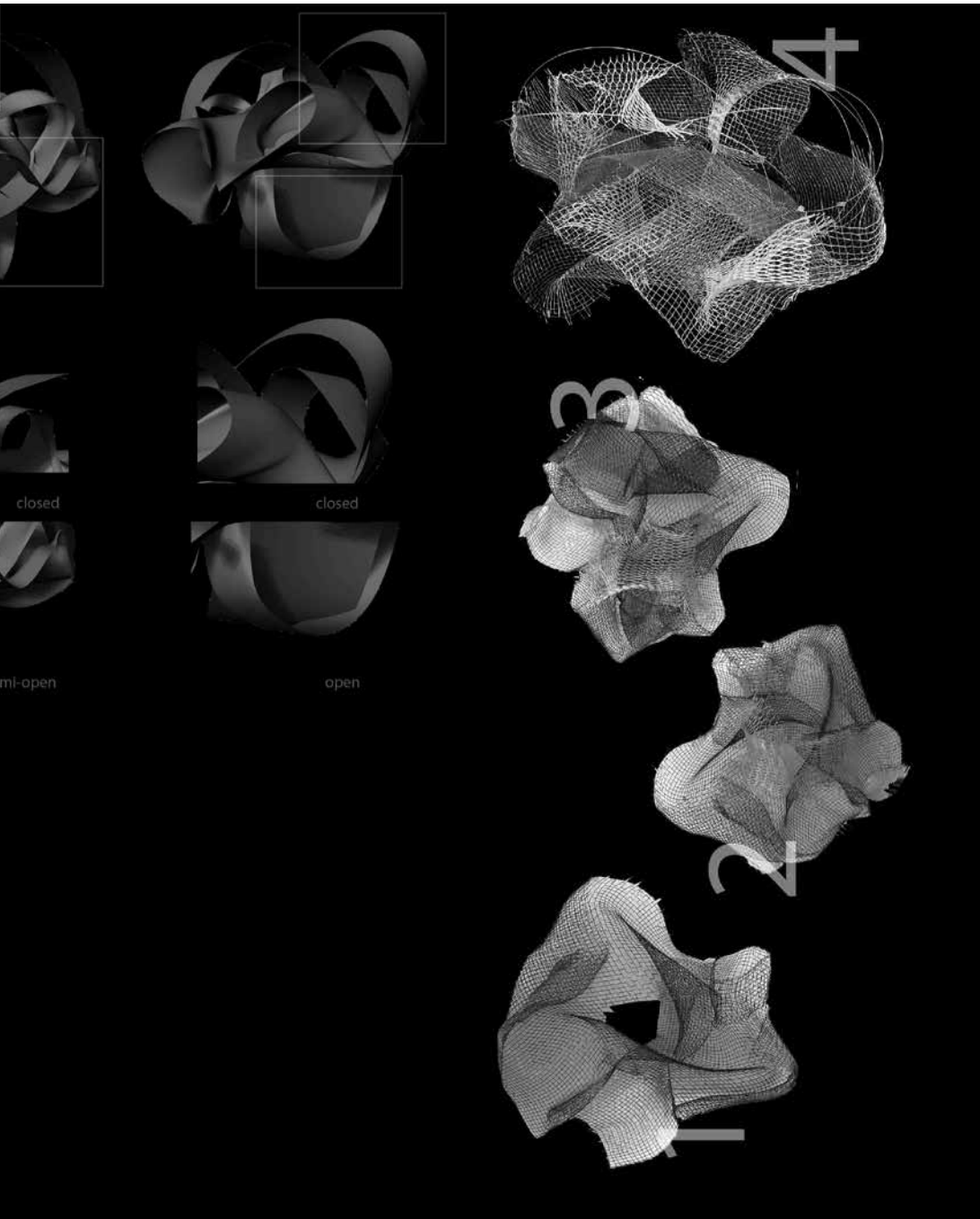


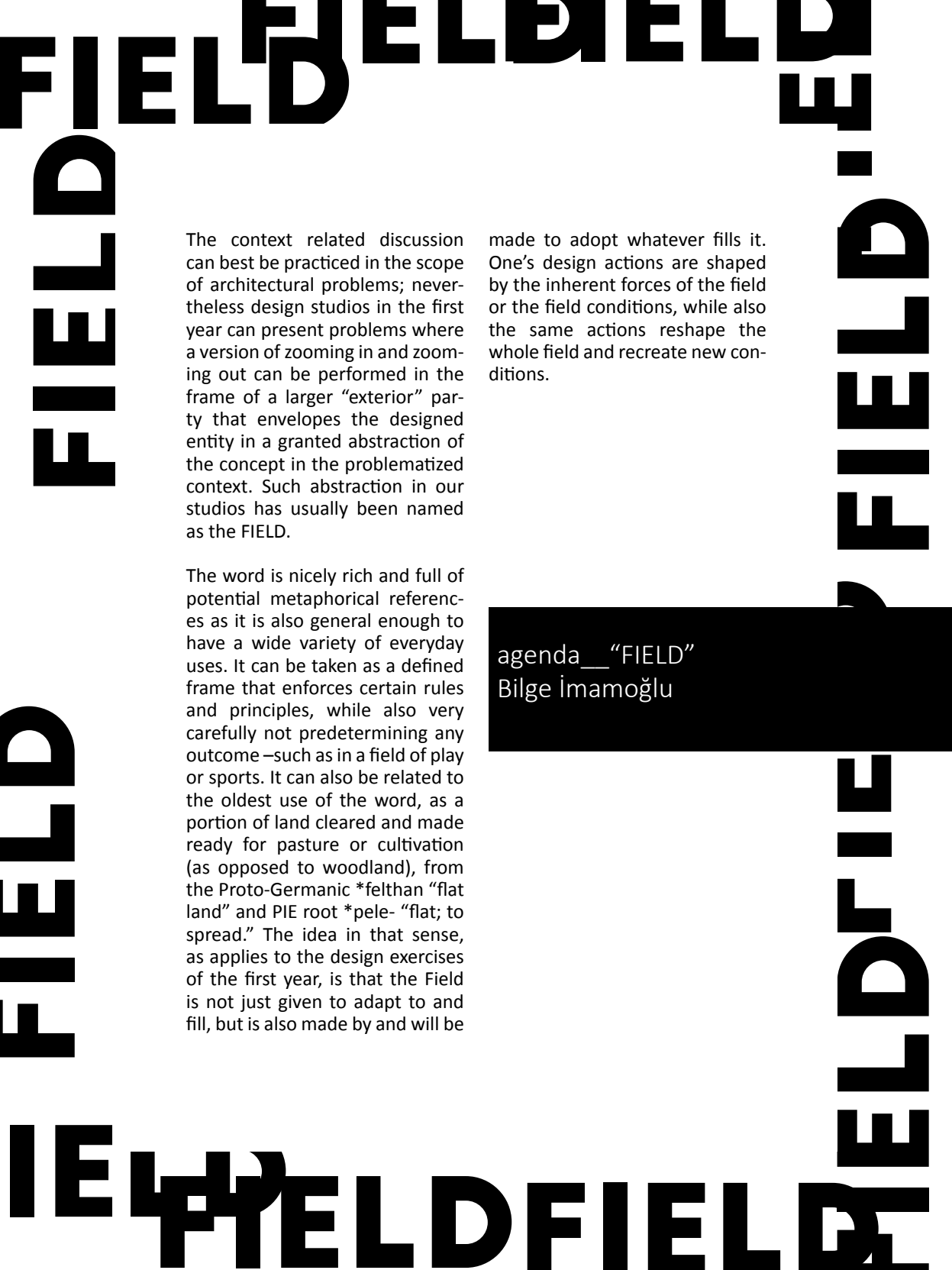
SECTION CC



SECTION DD







The context related discussion can best be practiced in the scope of architectural problems; nevertheless design studios in the first year can present problems where a version of zooming in and zooming out can be performed in the frame of a larger “exterior” party that envelopes the designed entity in a granted abstraction of the concept in the problematized context. Such abstraction in our studios has usually been named as the FIELD.

The word is nicely rich and full of potential metaphorical references as it is also general enough to have a wide variety of everyday uses. It can be taken as a defined frame that enforces certain rules and principles, while also very carefully not predetermining any outcome—such as in a field of play or sports. It can also be related to the oldest use of the word, as a portion of land cleared and made ready for pasture or cultivation (as opposed to woodland), from the Proto-Germanic \*felthan “flat land” and PIE root \*pele- “flat; to spread.” The idea in that sense, as applies to the design exercises of the first year, is that the Field is not just given to adapt to and fill, but is also made by and will be

made to adopt whatever fills it. One’s design actions are shaped by the inherent forces of the field or the field conditions, while also the same actions reshape the whole field and recreate new conditions.

agenda\_\_“FIELD”  
Bilge İmamoğlu



# THRESHOLD

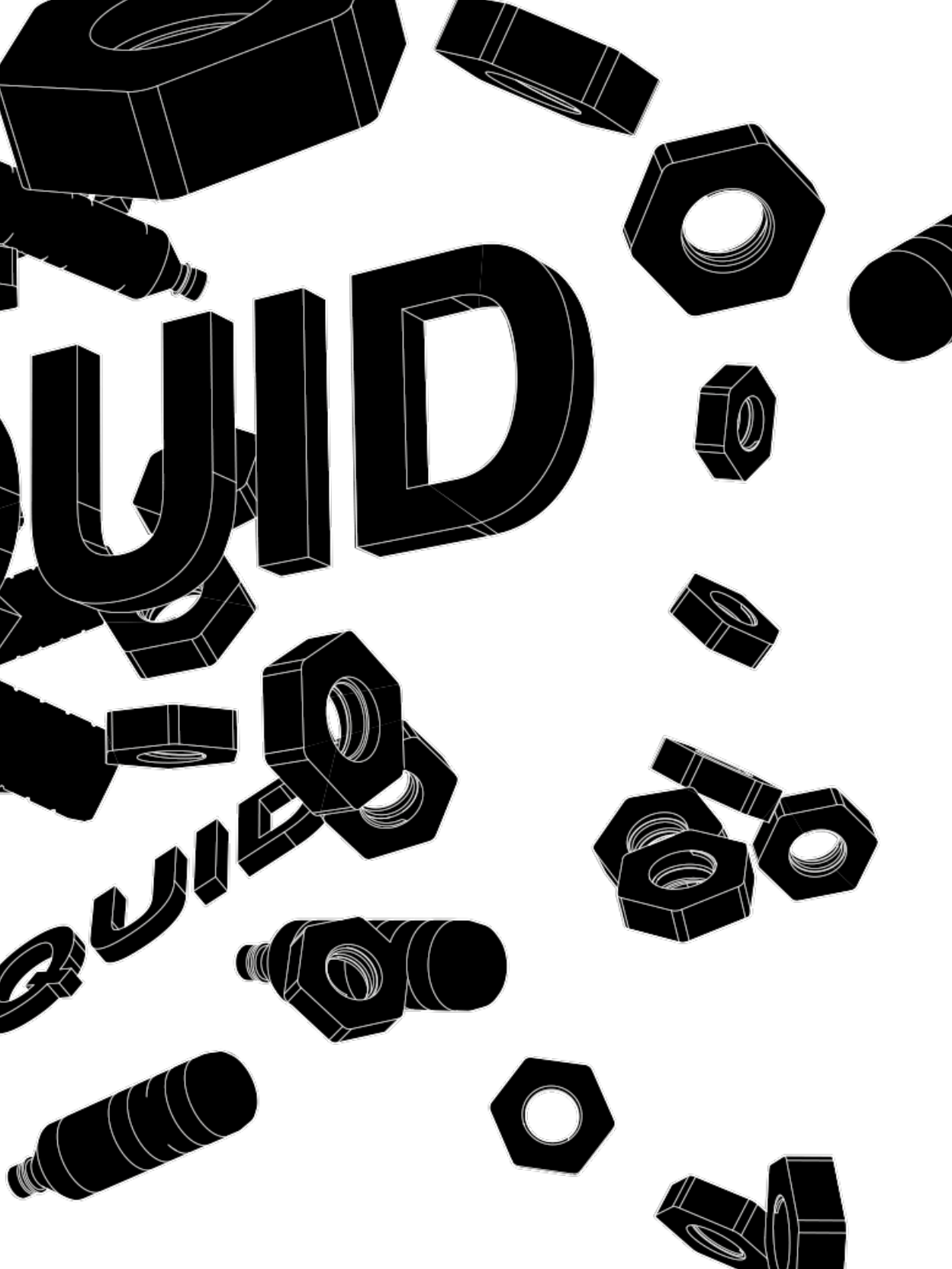
The THRESHOLD, together with the Hinge, is just one of our two door-related analogies which have been introduced in various design problems in the first-year studios as a subsidiary problem area or a later stage addition, although doors themselves as architectural elements have never been in the abstract universe of those studios. It is obvious then; it is not about doors or what they do in architectural design (or mean in the dwelling culture in a Heideggerian reading), but how parts are brought together in designed relationships in the general sense of any act of composing.

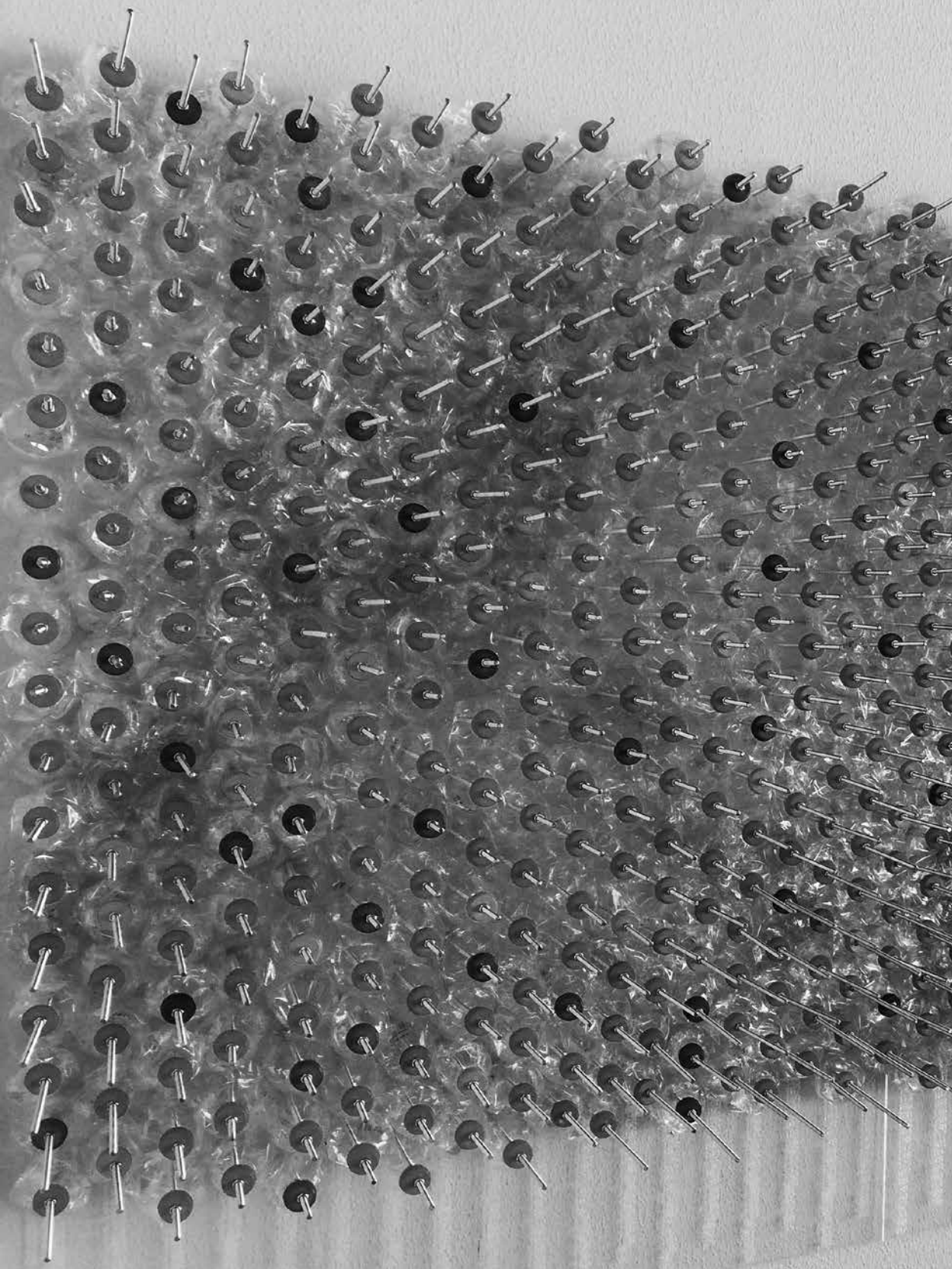
It is not necessarily a rule, but the metaphor suggests that it is the two parts that are involved here to relate via the threshold and not more –or in that case we may be talking about multiple thresholds that are combined. Nevertheless, the analytical process that is introduced by the concept is essentially based on the fact that the threshold is both a third thing/quality in between and it is also not that. It is an invitation to consider all sorts of both/and's and neither/nor's in any context where conditions meet, which basically excludes almost nothing but plain and rough boundaries (which both bind as in “obliged and destined” and bound as in “limits”). The threshold then, is just the lack of its own absence –if that means anything.

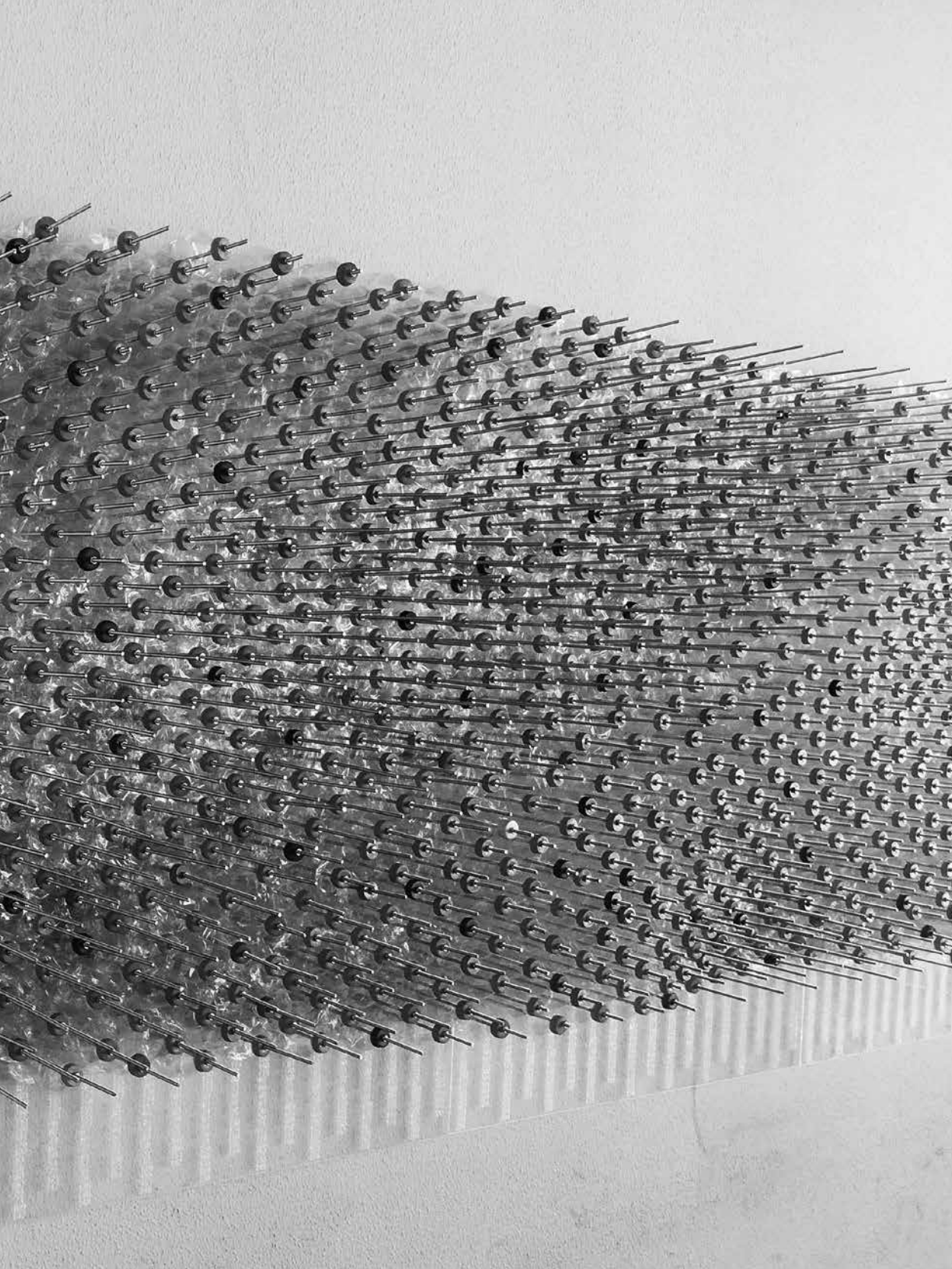
agenda\_\_“THRESHOLD”  
Bilge İmamoğlu

Asya Büyükerk/ Aylin Şen/ Doruk Özkoç / Emre Şimşek/ Gökçe Naz Soysal/ Semihcan Esin/ Uğur Çınar















Spatial Installations have the potential to highly differentiate the perceptual qualities of the space they are located in, together with an extended effect on the visitors' perceptions. The developments in design and manufacturing technologies in the last decade created the possibility of spatial installations to become an integral constituent of design and space. LIQUID is a spatial installation of such and it is the first of its kind in TEDU. The idea for a spatial installation actually began through a dialogue of two freshman, Doruk Özkoç and Emre Şimşek, with Asst. Prof. Dr. Gökhan Kınayoğlu, towards the end of Fall '18. Doruk and Emre mentioned their enthusiasm to design and implement an installation at TEDU campus. After a number of informal meetings of Doruk and Emre with Kınayoğlu, a group of seven students from all grades of Department of Architecture, was formed and weekly meetings begun.

At the beginning, the group aimed for creating an installation at an undecided location in TEDU campus. Moreover, the material of the installation was not decided yet either. Following a series of meetings in Spring '19, decided to utilize waste materials and it was agreed upon the reuse of plastic bottles. Later, the design group discovered the compressibility of plastic bottles and the possibility of attaining varying heights with the bottles. By positioning numerous plastic bottles close together in varying heights, it was found out that a three-dimensional surface quality could be attained. Although the location for the project was not yet determined, the group studied a range of alternatives by using *Grasshopper*, a visual and highly versatile algorithmic design tool as an extension of Rhinoceros. The group implemented and adapted an open-source algorithm by *LIFT Architects*. By the implemented

algorithm, the form to be computed and its dimensions could be instantly varied and necessary data be easily produced.

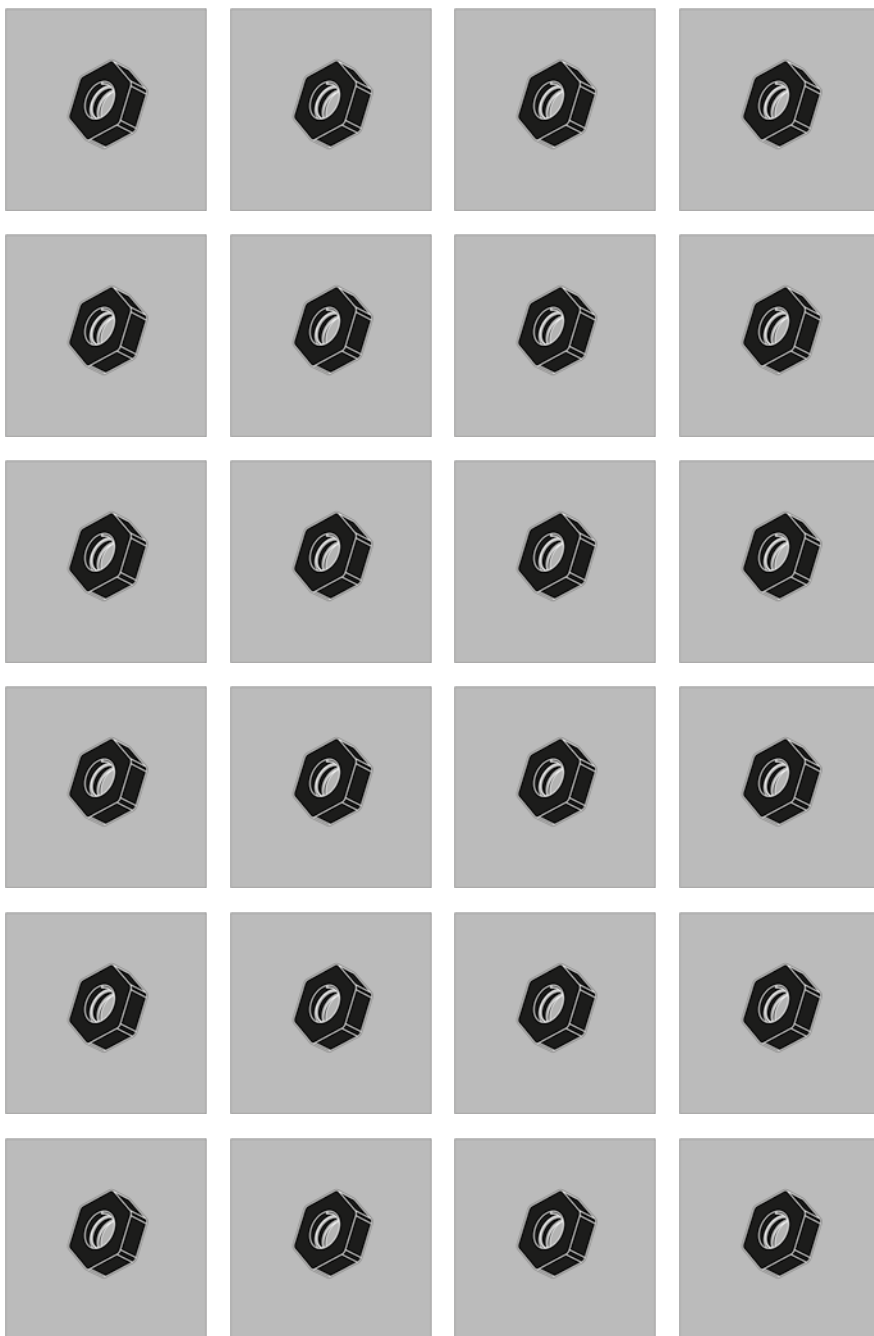
As, neither location, nor final dimensions of the installation were crucial for the design process to be continued, the team began collecting plastic bottles in TEDU Campus. The plastic bottle collection process began at the TEDU Spring Festival 2018 and around 200 bottles were collected. The rest of the bottles were gathered by group members and the students of Department of Architecture in a short period of time of two weeks.

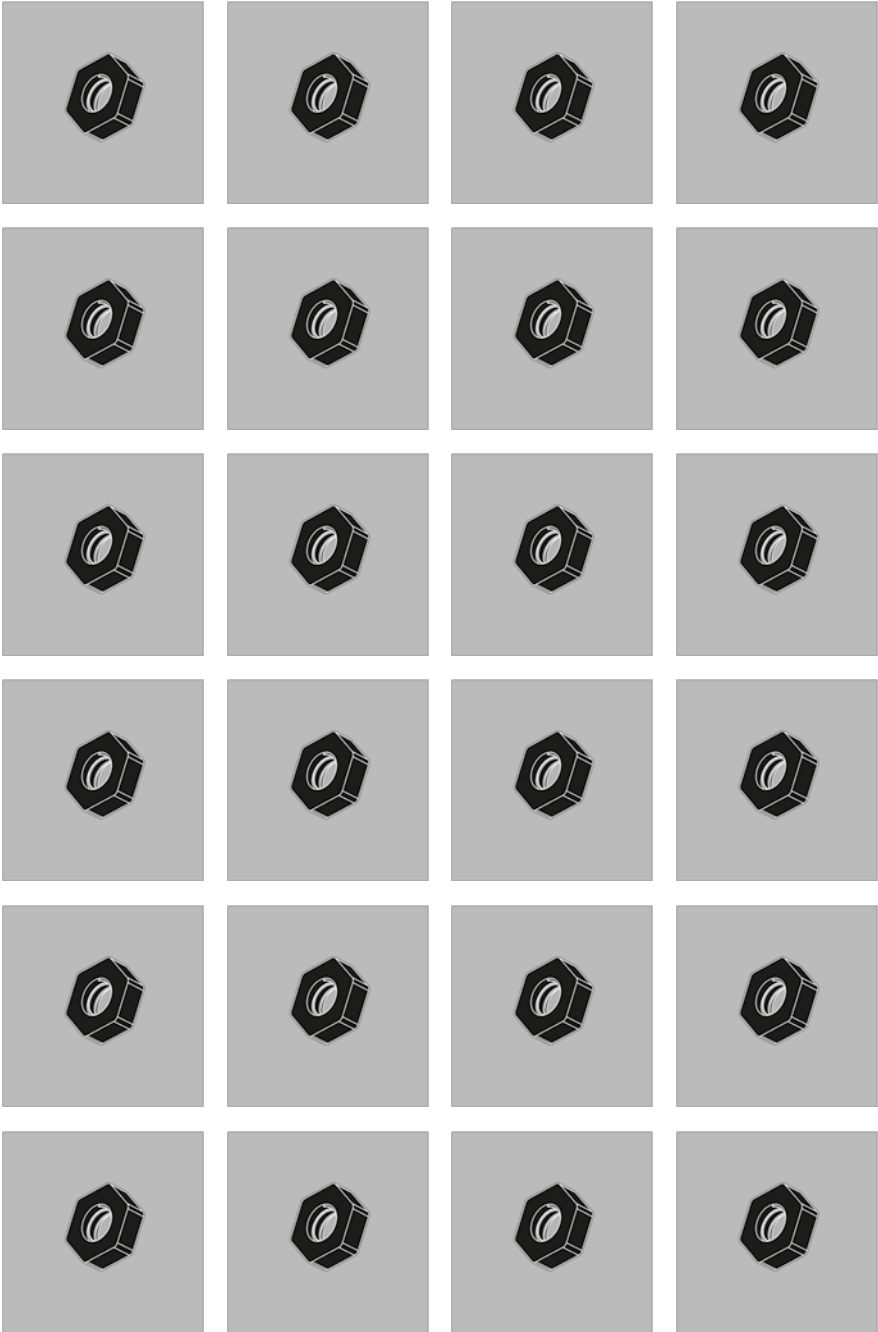
The group decided to have the installation in the pedestrian underpass' entrance wall in the Campus A for the degree of publicness of the location. However, due to statutory regulations it was repositioned at the entrance hall of Department of Architecture Studios. It is no coincidence that the current dimensions of LIQUID are exactly the same with the upper surface at the entrance of underpass in TEDU Campus. Although the size of the installation could still be changed, the group decided on keeping the size the same for the installation's new location.

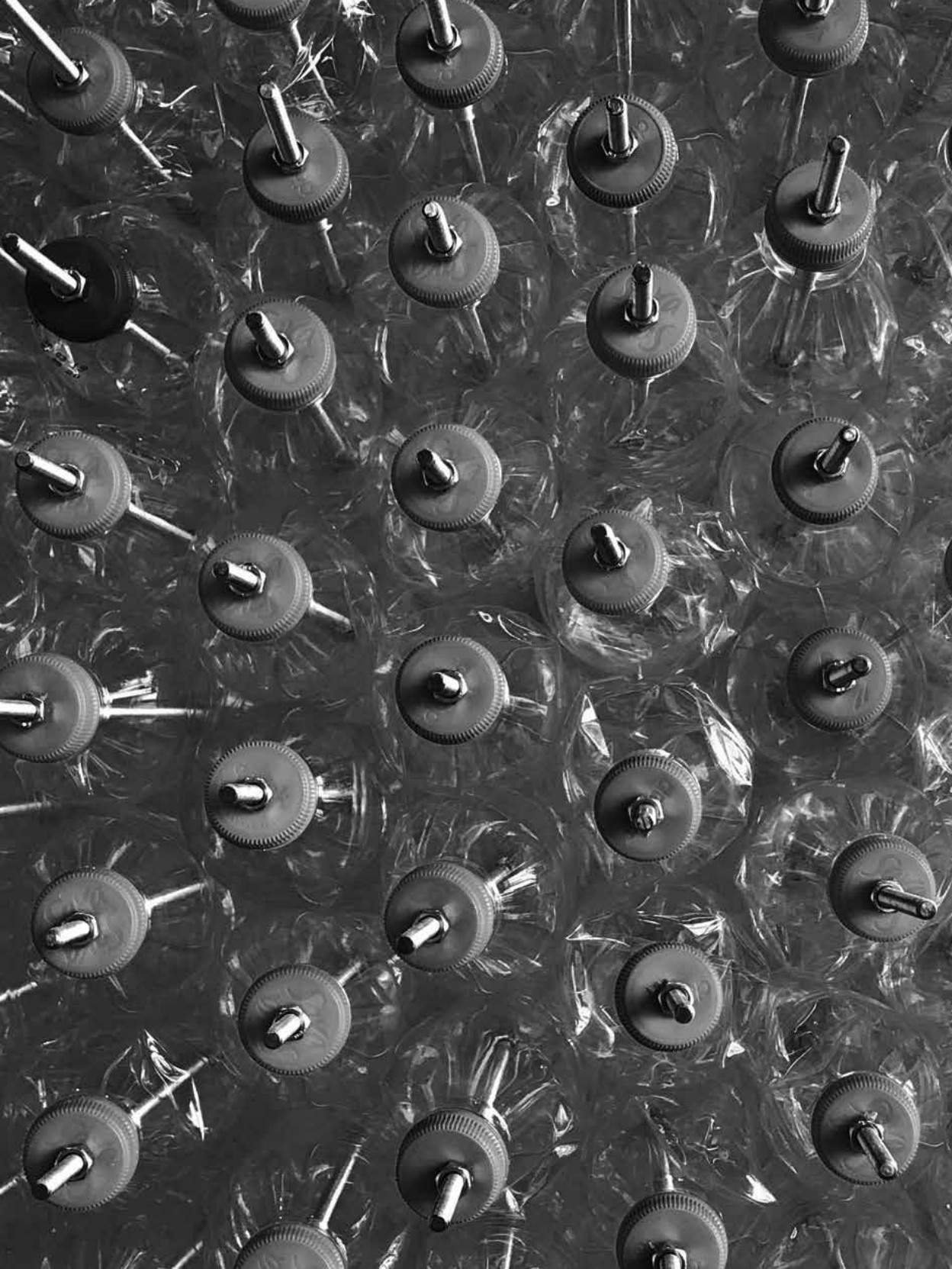


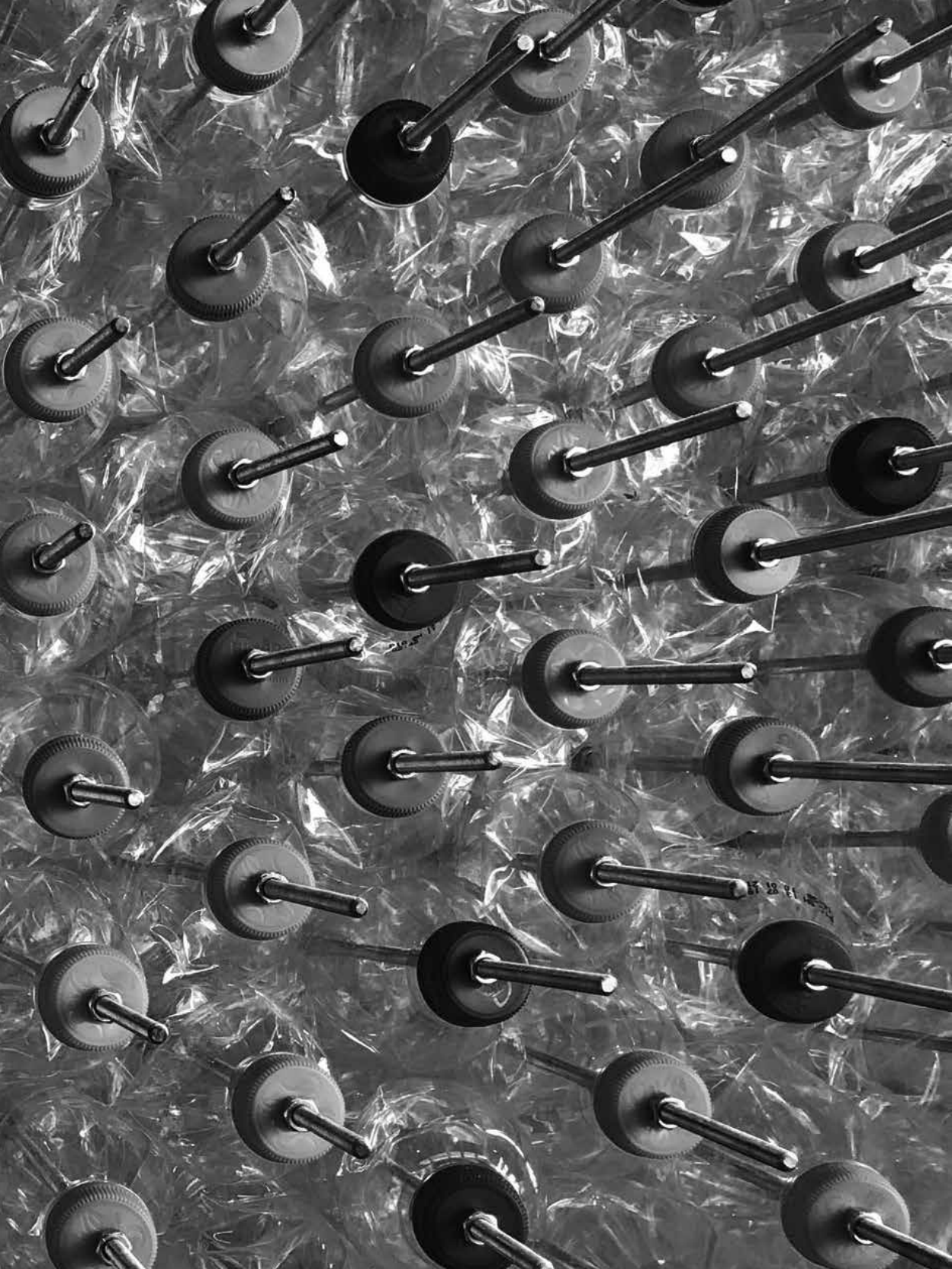
LIQUID is composed of 1260 plastic bottles, each customized in its height value, creating a wavy surface. To develop the surface, a black and white pattern was drawn, through which the depth values of each plastic bottle is obtained through a script. Likewise the plastic bottles, there are also 1260 steel rods and they are placed on four 1000 mm by 1425 mm acrylic panels. At each panel there are 17 or 18 vertical arrays. Each array has 18 elements and a total of 324 or 306 elements with a total of 1260 bottles are present in each of the four panels. The bottle heights on the panels range from 50 to 205 mm. The height value of each bottle is etched at lower side of the panels and the bottles are arranged in a hexagonal pattern. Each bottle and its caps are drilled to place the bottles on steel rods. On every steel rod, with the help of nuts, the plastic bottles were transformed into determined heights via squeezing. The final height value of each bottle created a wavy surface, 4 meters wide. While numerous many parameters, data, criteria were precisely controlled in LIQUID, the only thing that could not be controlled was the color of the caps, as the brands of the bottles to be collected were unpredictable and the colors of the caps of the brands changed drastically.

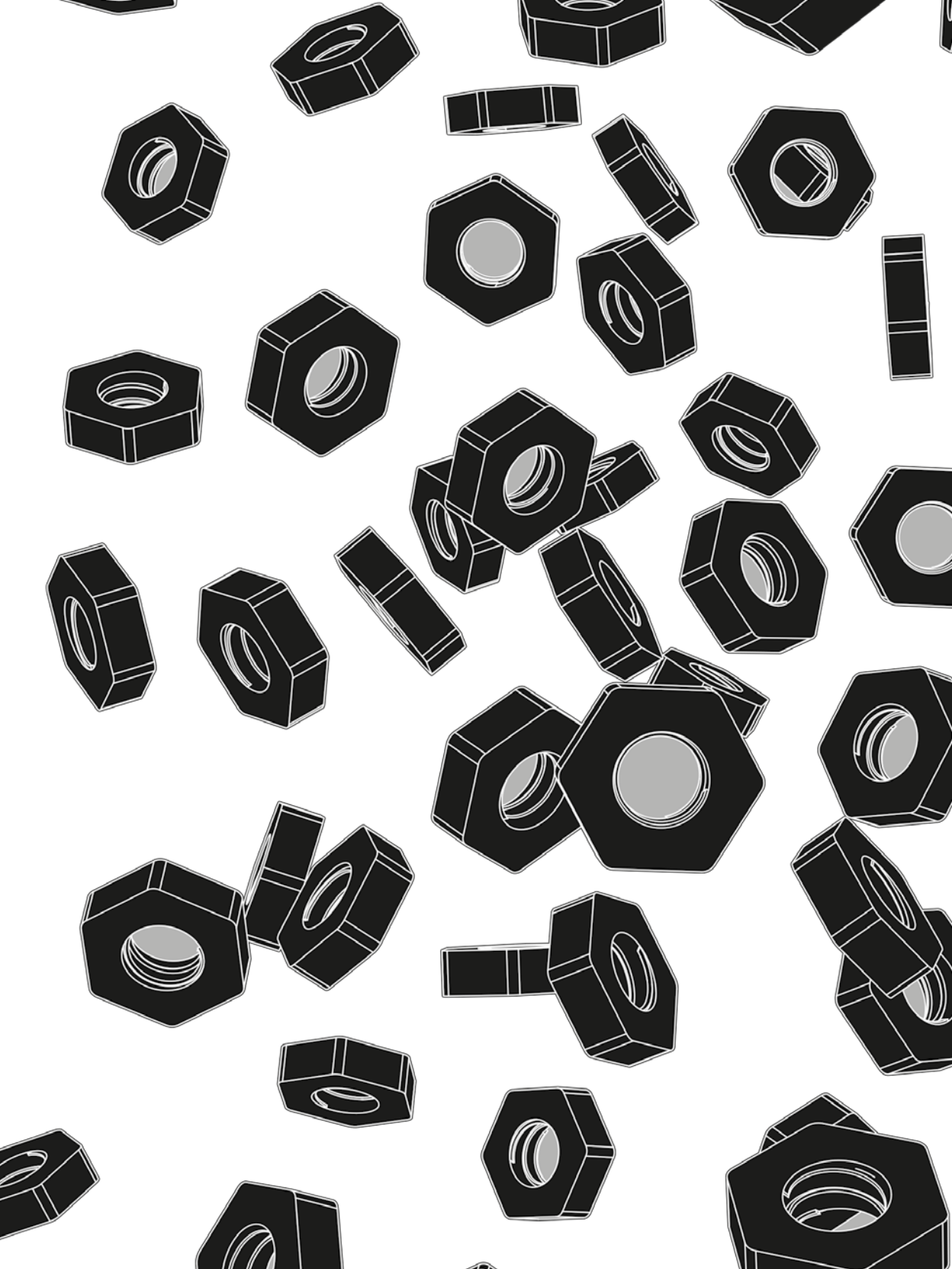
After a highly intense period of two weeks of implementation process, LIQUID became an integral part of the Architecture Studios Hall. It can be said that LIQUID is a modest but courageous installation. Modest for the material chosen, the plastic bottles, being the cheapest and most common item of our daily life, and courageous as it is the first project funded by TEDU from the Faculty of Architecture.

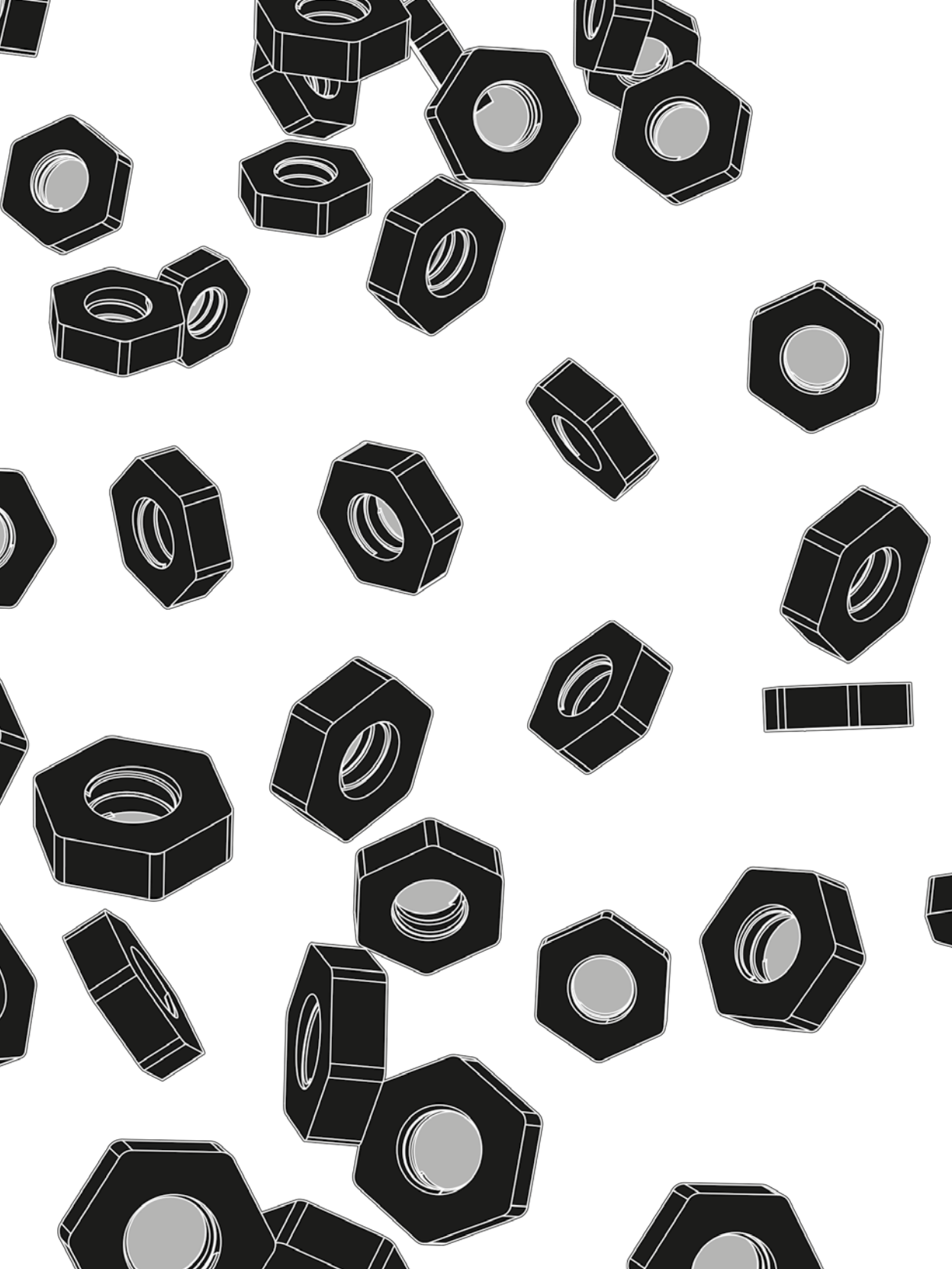














**SCOTT  
BYE**



VR

CON

*TEDU Arch studios are designed to float; they are meant to be like floating platforms that are connected to each other, so that they neither collide nor drift away independently. Such floating quality is mostly maintained by keeping the instructors also constantly moving, as no one participates in the same studio for more than a few years. That brings in that all attempts at improving the studios are undertaken in a cumulative manner and not separately, with objectives that extend their aims at the reflections at the other studios. In the recent couple of years, second year studios went through certain changes that, in such spirit, were in cooperation with some similar fine tuning in the first- and third-year studios. Yet none of those changes, in any of those studios altered the major means and ends to them; the second-year studio continues to be the first encounter with some components in architectural design that explore the fundamental question of the experience of space and its organization. In that exploration, students are provided with numerous opportunities to experiment with the methods, in which the design process itself is operatively problematized, as has always been one of the fundamental aims in the second year for long.*

In the context of second-year architectural design studio, it is intended to emphasize the first-year as a foundation for the architectural education for upcoming years, in preference to regarding it a separate formation within the continuous studio culture. So, there is not a sharp shift in the objectives of the studio as the change in the name indicates, but rather a smooth transition to the processes of architectural design that is structured around the discussion on major questions like how we can think, define, produce and act within architectural space.

There of, especially in the context of ARCH201, most of the objectives largely based on the assets of ARCH102 with an addition of some major architectural components and disregarding of some others altogether, to be able to set the frame of focus distinctly. The architectural components that are prioritized in this scenario were defined as **user, topography, land and structure**, which are believed to provide an adequate basis for initiating a discussion on 'spatial experience'. The last two years' studio practices intended to respond to departmental self-evaluations and extend its objectives to

include the definition of user profiles, program of functions or contextual settings *\_which were consciously left outside the definition of the assigned programs of the previous years.*

**Sectioning** was considered both as an intellectual and operational tool in ARCH 201, where series of cuts into the studied architectural object was studied as a method of attaining constant speculation and spatial complexity. Working through a series of sections was considered as a provoking approach to welcome uncertainty and ambiguity, which enabled to focus on both the visible *-through the section-* and the invisible *relations-through the gaps in-between the sections.* Therefore, it is aimed to acknowledge the non-drawn/non-visualized conditions as design inputs to be studied and re-discover the depth of the flattened sections. In both semesters, the process was initiated with producing a series of sections of the proposed experience, where the visible or invisible spatial relations did/didn't overlap. The uncertainty of the gaps between the sections was considered as catalyst that holds the potential of stimulating the design process.

*It is for architects to move beyond the self-conscious set pieces and to devise, as in the best music scores, gaps of uncertainty in which the individual can participate.*

*Re: CP / by Cedric Price. Basel; Boston: Birkhauser, 2003, p13.*

In the **Fall 2018-19**, it was aimed to work on a habitation environment at given a site in someplace, where the architectural program was proposed as an abstract index and the contextual references were excluded from the process\_which contrasts with the second-year architectural design studio objectives of the previous years. However, the architectural program is studied as being open to programmatic possibilities and interpretations and considered as a proposition for various spatial organizations. Considering “the uneasy relationship between the precision of architecture and the instability of day-to day life,”\*\* it was intended to interpret the program to diversify the spatial definitions and organizations. In order to define programmatic possibilities, the program was conceptualized as an organizational reference that holds well-structured as well as **uncertain** definitions.

*The programmatic outline is also defined as an index of several spaces, -of which titles are replaced with certain qualities of spaces such as ‘regenerative bundles, service kits, mini factories, spaces of displacement, power stations, cultivation zones, mass participation zones, junk spaces, leisure zones, spaces of abeyance...’-which were open for new readings, yet hold traces of density of user and time.*

Section\_ing was defined as the significant method of studying these programmatic possibilities, organizational principles and spatial definitions of this habitation environment, which enabled the framing of a single/specific condition of the various spatial organizations. Working through these frames, where the spatial depth is flattened\*\*, enabled to focus on spatial and conceptual **gaps**. Therefore, section\_ing and **gaps** were considered as methods of defining uncertain conditions and hence conceptualization of various fragments of space(s).

*\*Thresholds/Bernard Tschumi: Architecture and Events.*

*<https://www.moma.org/calendar/exhibitions/423>*

*\*\*MArch thesis by Alper Semih Alkan, titled as ‘Framing the invisible: section as a spatial frame for a reconsideration of architectural representation’ was an intellectual inspiration*

Revisiting the section\_ing as a method of study, in **Fall 2019-20**, the defined design problem was again a very much ‘**section**’ / ‘**fragment**’ related one, which focused on designing and structuring a sequence of spatial experiences on the railroad. It was aimed to question and elaborate on the spatial relations/conditions of the assigned ‘events’ and design the **fragments** [\*agenda\_Fragment] of its experience, where the railroad was its *raison d’être*. The major focus of the assignment was to seek for ways of formulating the spatial experience of a specific event through the rail line, where landscapes -including but not limited to the topography- and architectural spaces merged and emerged as an expressive field of study. Throughout the semester, it was aimed to search for strategies to augment on the relation of land, space and time while exploring the possibilities of their interaction with the event program.

The significant method of the study was again defined as **Section\_ing**, which enabled to frame a particular condition and/or moment of various relations. Of the numerous sections of the rail-ride, 5 specific ones were selected to re-

late with the given program and studied to discover the potentials/possibilities of their interactions and transitions. Although the experience was assumed to be distributed to the whole ride, the project focused mainly on specific fragments of the ride. Even though the event was structured in fragments-not necessarily having physical interaction with one another-, it was intended to conceptualize the unity between the parts and the whole. The studied sections were considered as fragments of the continuous experience of this event, where the speed of the train, hence the speed of the experience and the itinerary, hence the order of the experience varied according to each proposal.

The programmatic outline of the project was structured according to scalar changes in the density of the users and activities which supported the spatial variation studied through sections. The programmatic variation included the definition of users that were *in /on/ around/ near /through /under /across /not even close to) (the line/ the platform(s)/ the train)... for an instant/ in repeated moments/ for a while/ throughout the evening/ the whole week/ all year...performed / appreciated / participated..individually / in small groups / in masses...*

Following the shifts defined in ARCH 201 to embrace an experimental research on the concept of sectioning, ARCH 202 has also been restructured to respond to the revision in ARCH 201 and ARCH 301. One of the major changes that had a significant effect on ARCH 202 was that the house—the individual dwelling was abandoned in this studio as the standard problem, in which the concept of the scenario is studied with particular aspects that require custom tailored solutions for individual specificities. Although the aspects of uniqueness in the individual dwelling in ARCH 202 had very aptly been contrasted before with the anonymity and collectivity of the mass housing problem that immediately followed in ARCH 301, the huge scale shift between these two subsequent semesters was considered as a problem. We comprehended that the concept of the scenario (with all implications on how the experience of space is organized in all possible bodily, sensory, communicational and utilitarian modes) and the focus on design research (with not only by means of reaching out to the present knowledge that facilitates solutions but also with the active dialogue with other design approaches by means of locating one's own in relation to them) can also be studied.

in some other design problem areas which is not necessarily the individual house.

In that respect, the problem was decided to be a relatively small-scale public building, which should suggest a well-defined yet flexible use so that the study of the scenario can efficiently be prioritized; and the typology to it should be both historically well-established and still firmly within the contemporary debate so that it provides a rich variety for the research on precedents and varying positions with diverse statements for the students to derive “references”. It was decided therefore, to present the problem as the “Library in Reference” as referring to the “House in Reference” and “Housing Reference” projects of the previous ARCH 202s. The process, in which the semester proceeded then was shaped as similar to previous years’ “Reference” projects; the students were insistently asked to study not the architectural problem of a library but how various architects have responded to the problem of the library in various cases before them and how one can produce yet another response not by aiming originality but

a meaningful, consistent and productively communicative interaction with others' works. The satisfying results in the studio in the end did still not lack originality, as they processed their selected references into an intellectual and animated appropriation, according to a design understanding that they wish to express, either with the contextual, tectonic, experiential, performative, or any other basis that builds up their individual approach.

*Disclaimer:*

*Any resemblance to actual events, misfortunes, adversities, tragedies or disasters, past, present or future, or to people, living or dead, or to places that may or may not have caused, originated, transmitted or spread any global pandemics, is purely coincidental. The TEDU ARCH 202 studio hereby declares that we can neither confirm nor deny any connection, expressed or implied, to any curse, damnation, malediction, spell or hoo-doo that haunts or has haunted the Project: Unhygienix. Please proceed at your own risk.*

In **ARCH 202** of **Spring 2019-20**, everything looked perfectly bright at the beginning, as the numbers 202 and 2020 promised many entertaining graphic possibilities to be put to use in various course media. This was the second year that the usual individual dwelling was replaced by the small scale public building and after the previous year's library project, it was intended to extend the implications on the physical experience of space that goes beyond the solo movement of the human body within and with inclusions that strongly challenge the single dominance of the human body in determining the scale. In that respect, it was intended to study on a fish market, which did not only potentially introduce the scale of the boat but also of the fish, with all the stunning variety of both the scale and modes of its presence (yes, the smell, too).

In that spirit, the project assumed its title **Project: Unhygienix**, attempting the honor a beloved character in the famous comic series Asterix, Unhygienix the Fishmonger, who gave us all the reference required for the ARCH 202 project (a moderate scale public program that is flexible and open to interpretation; dynamic public interaction; small, potentially interesting but not highly complex context; and multiple objects that can initiate studies on scale interrelations –the boat, the crate and the counter) -we just felt inspired as we remembered how Unhygienix did not mind when people bought his fish to fight with but refused to hire them out. But then, as we just began our studies, the Asterix creator Albert Uderzo died at the age of 92, covid epidemic took off in a fish market in Wuhan and we all had to get in a lockdown to continue our studies online, just after returning from the field trip in Urla/Izmir, visiting also the Karantina Adası there. Project: Unhygienix then was concluded in the online studio, not the most desirable environment in many aspects (and also for the reason that it was much less dirty than the usual studio) but to a great deal of satisfaction, especially considering all.

*The component of design research, which was heavily at the focus of the studio in the past three years as well as being in the title with the word "reference" was also kept within the objectives and methods of the study, just in a more rather subtle statement and methodologically in a less descriptive and leading manner.*





**ARCH**



1

2

**Architectural Design I**

201

1

1



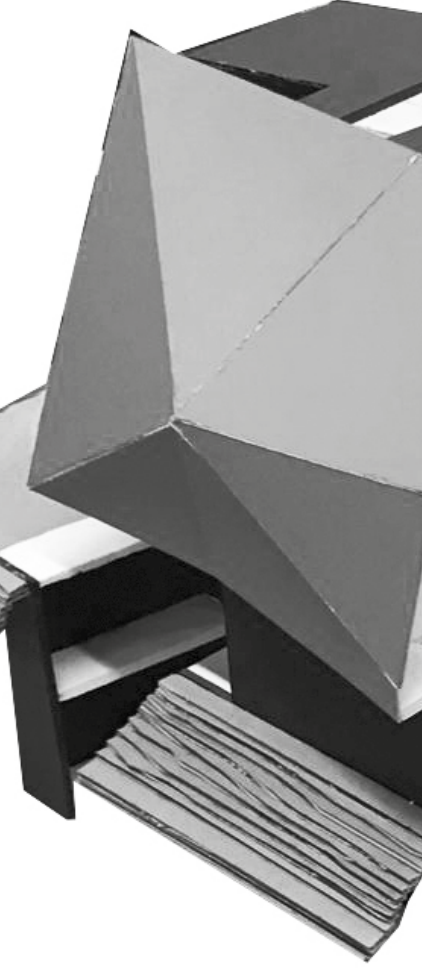
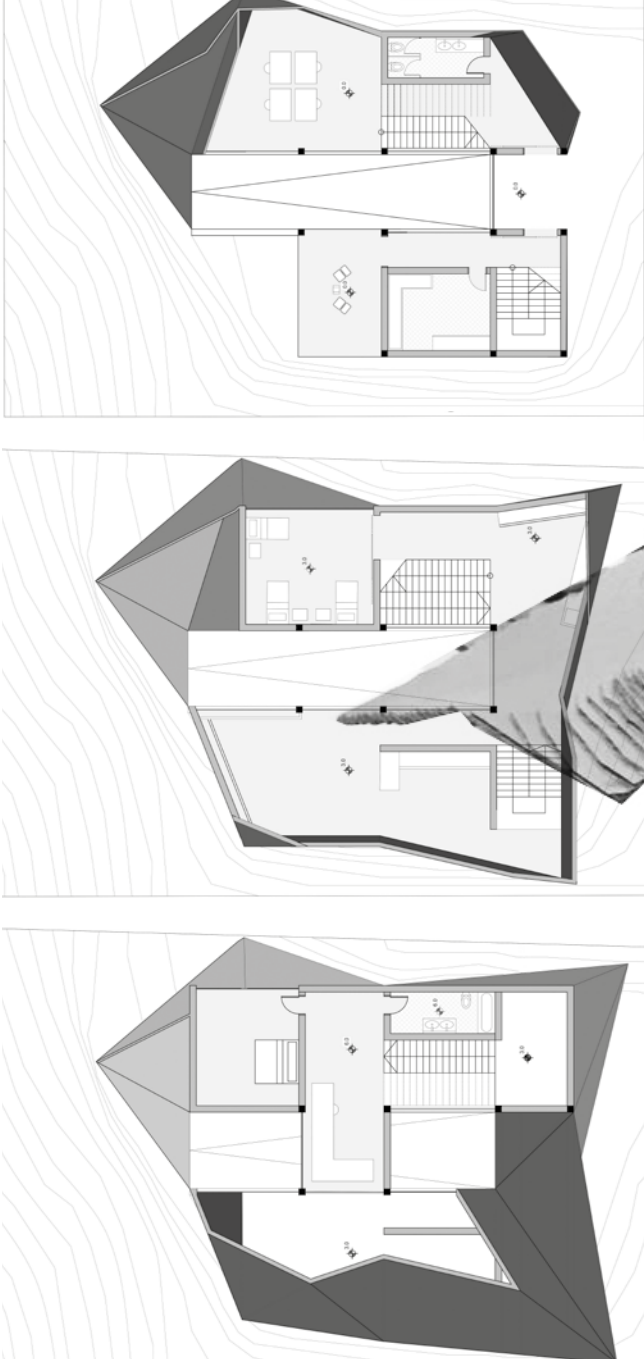
2018-2019  
FALL

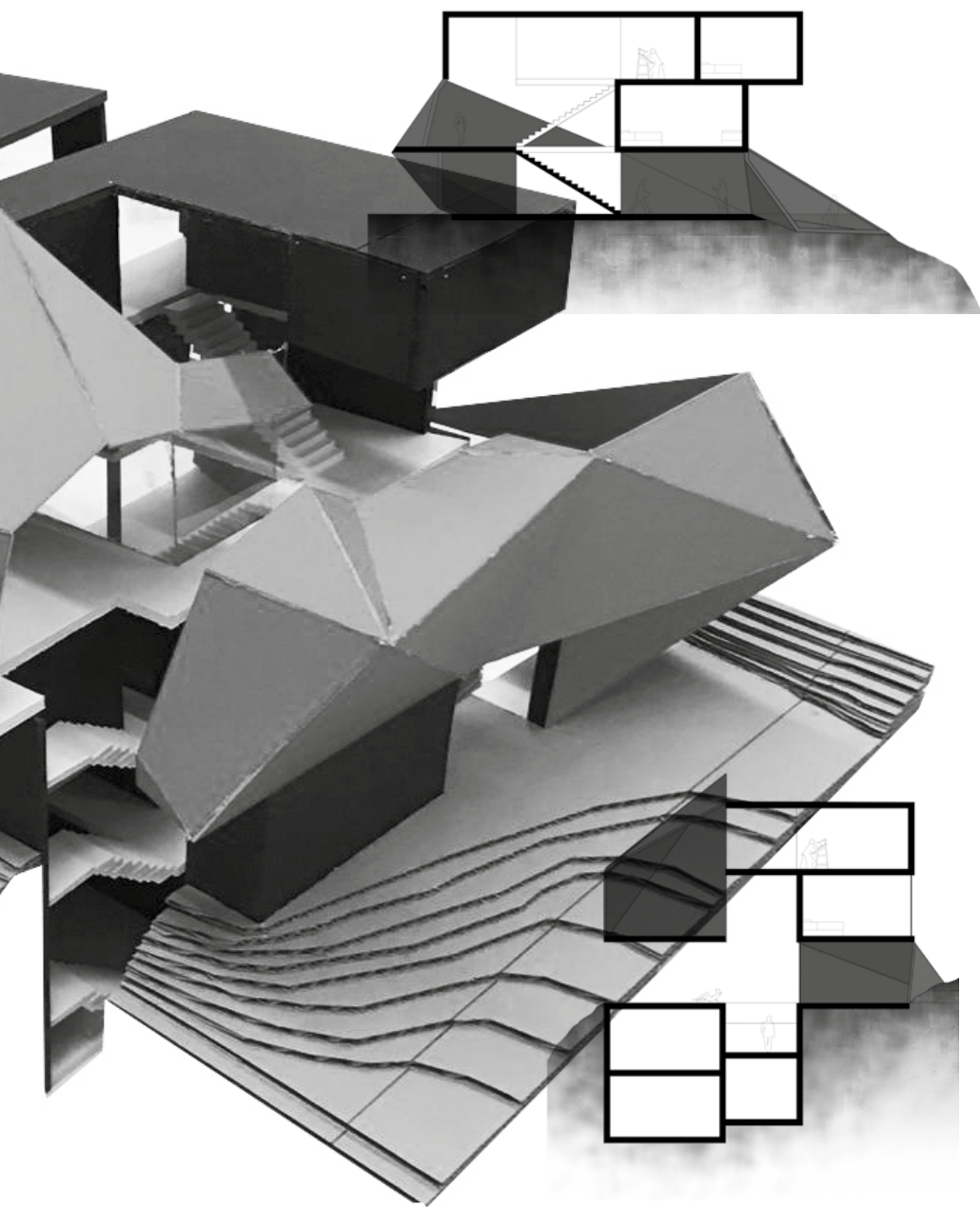
GAPS

**INSTRUCTORS**

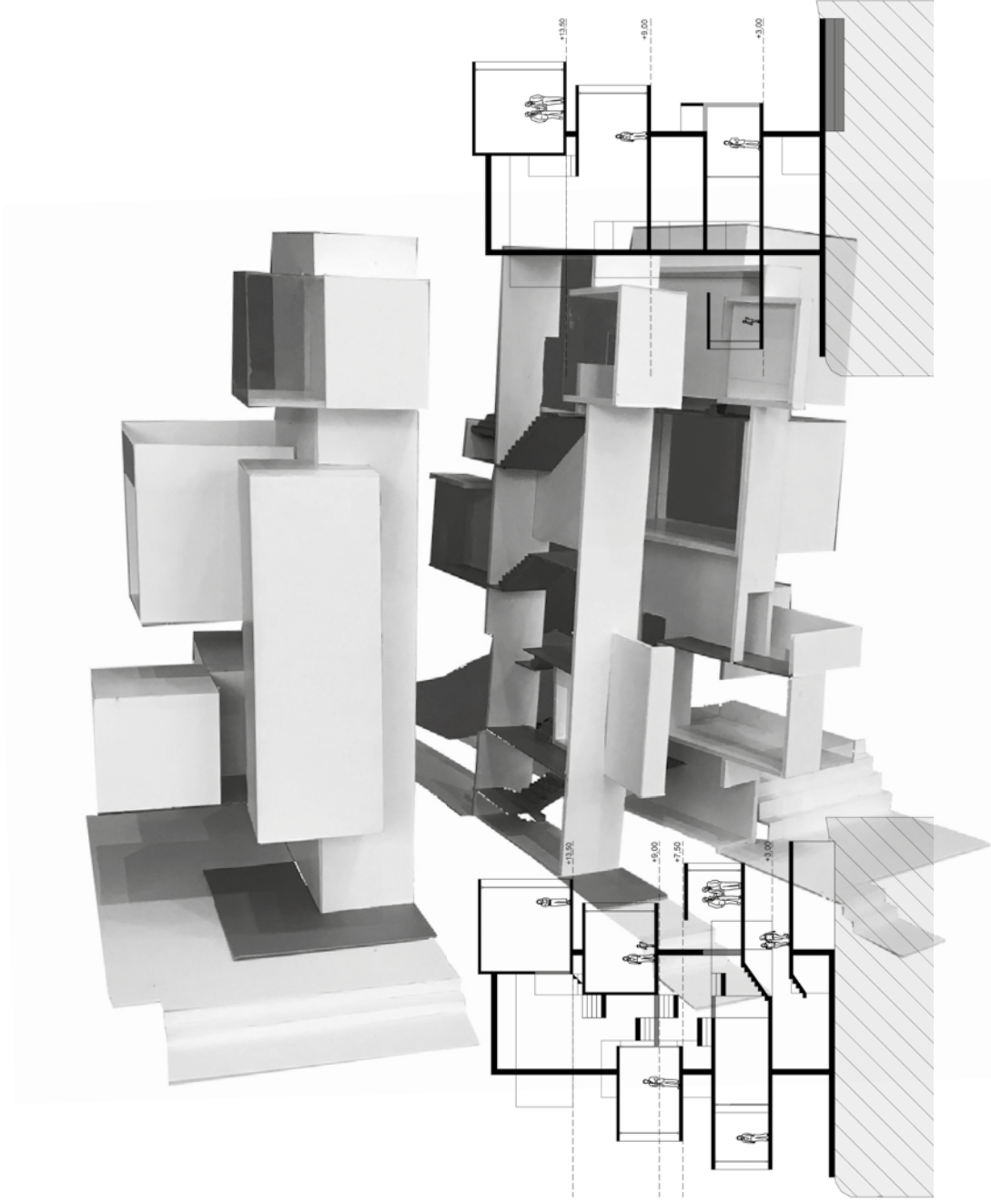
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Onur Yüncü  
Özgün Özçakır  
Seray Türkay

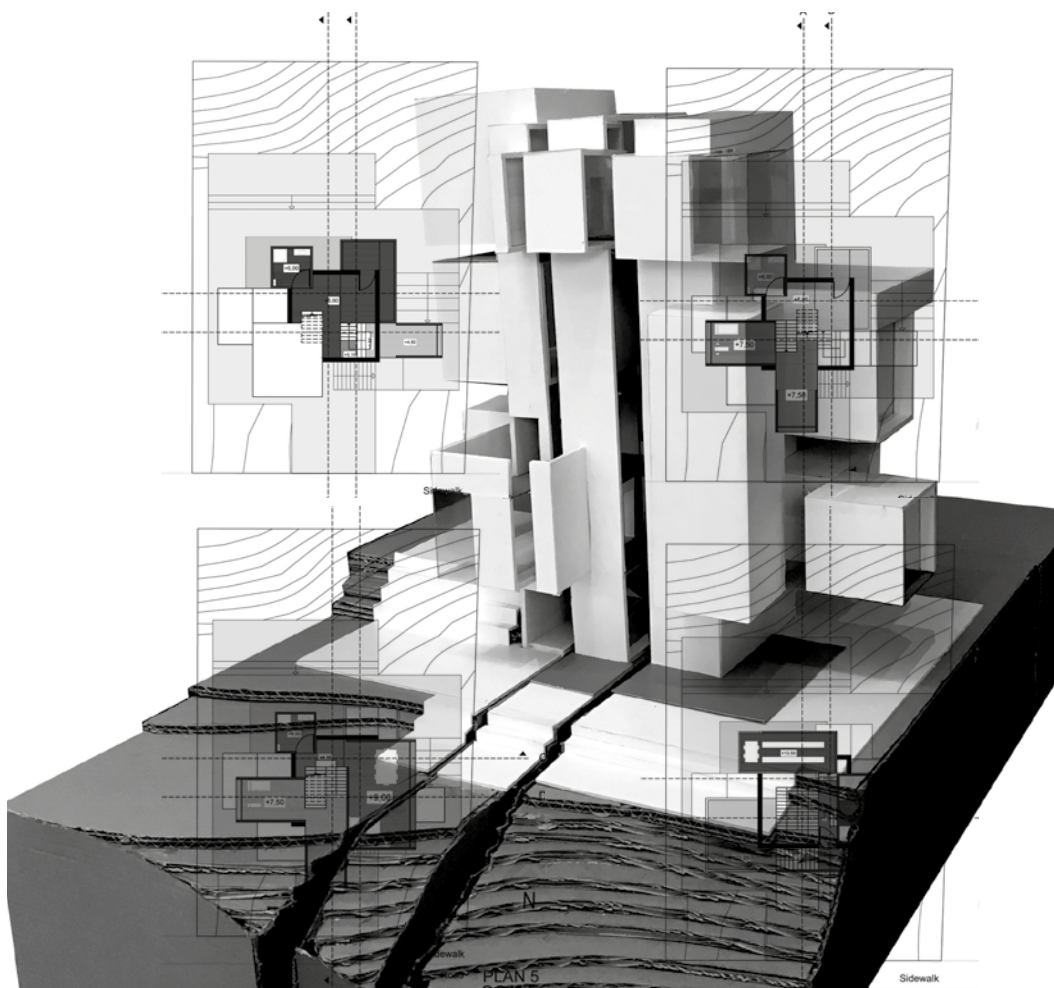
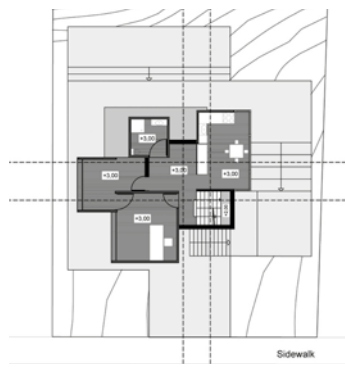
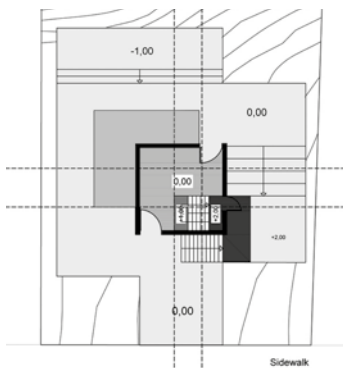
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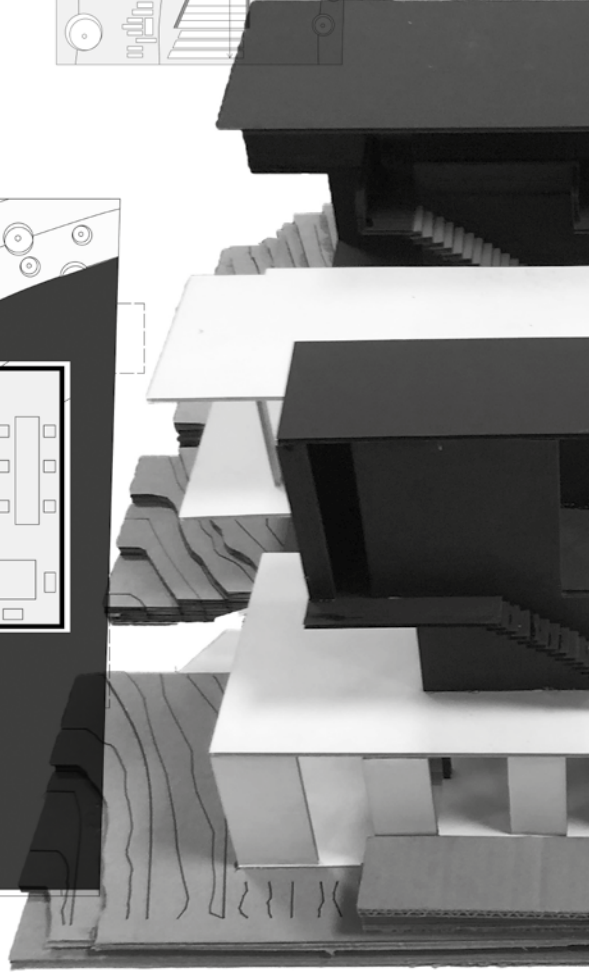
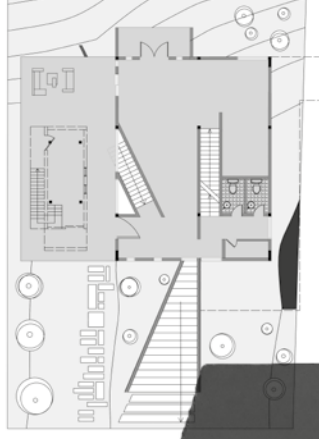
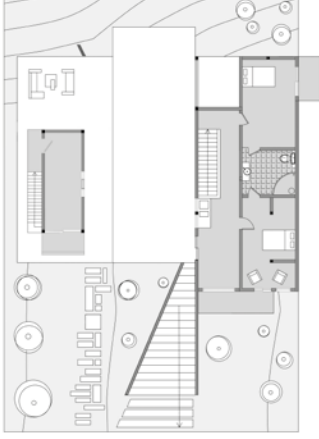




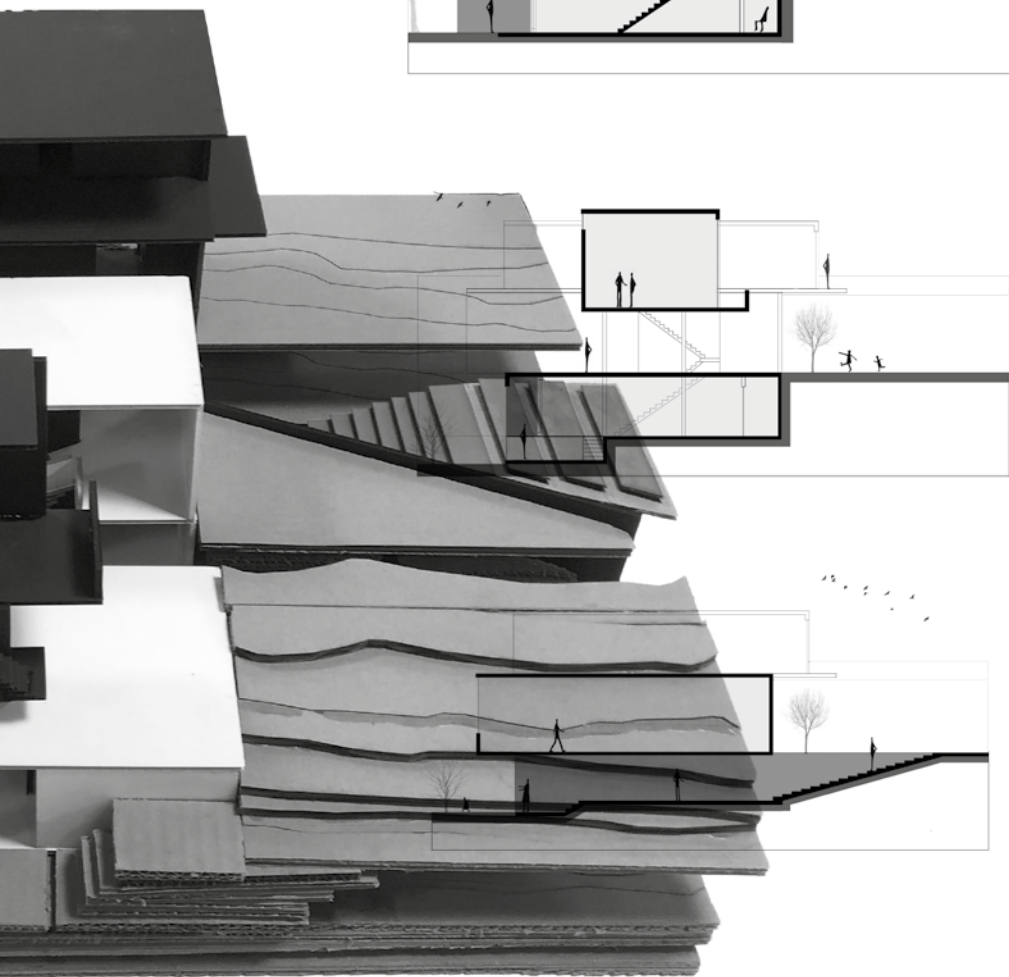
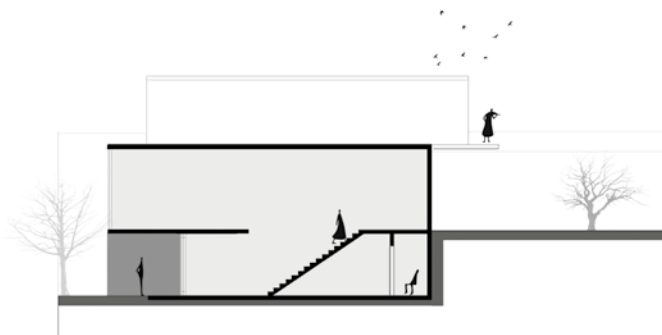
Gizem Kalay

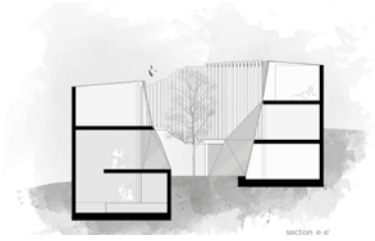
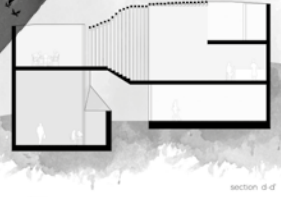
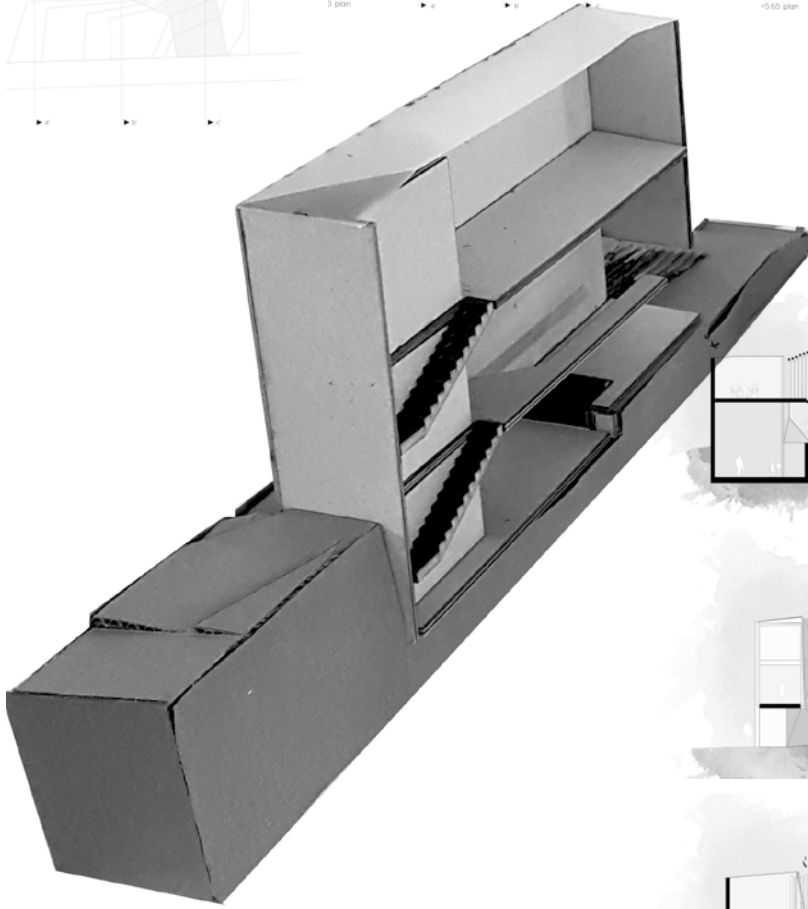
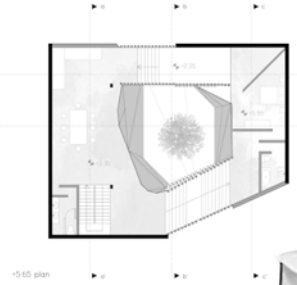
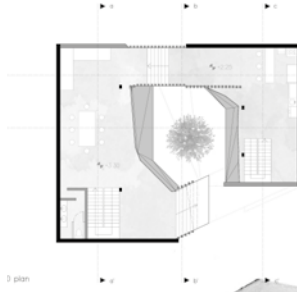
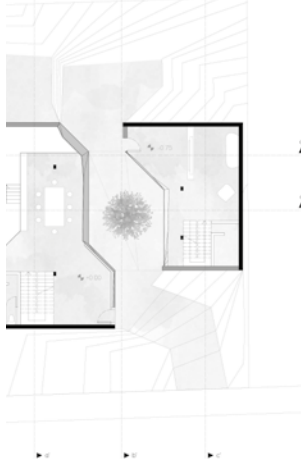


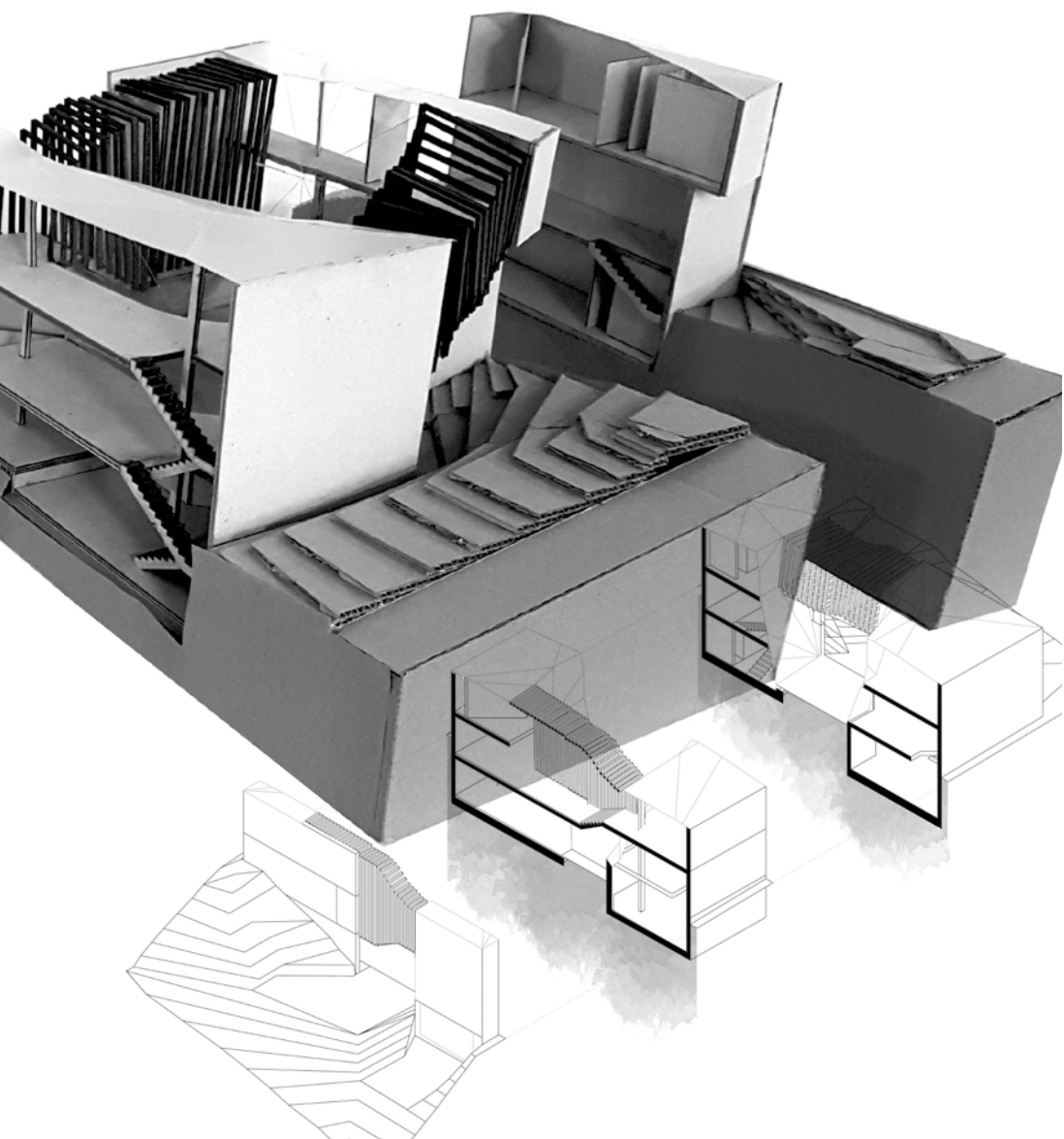


















2019-2020  
FALL

5.15  
FESTIVAL  
ON THE  
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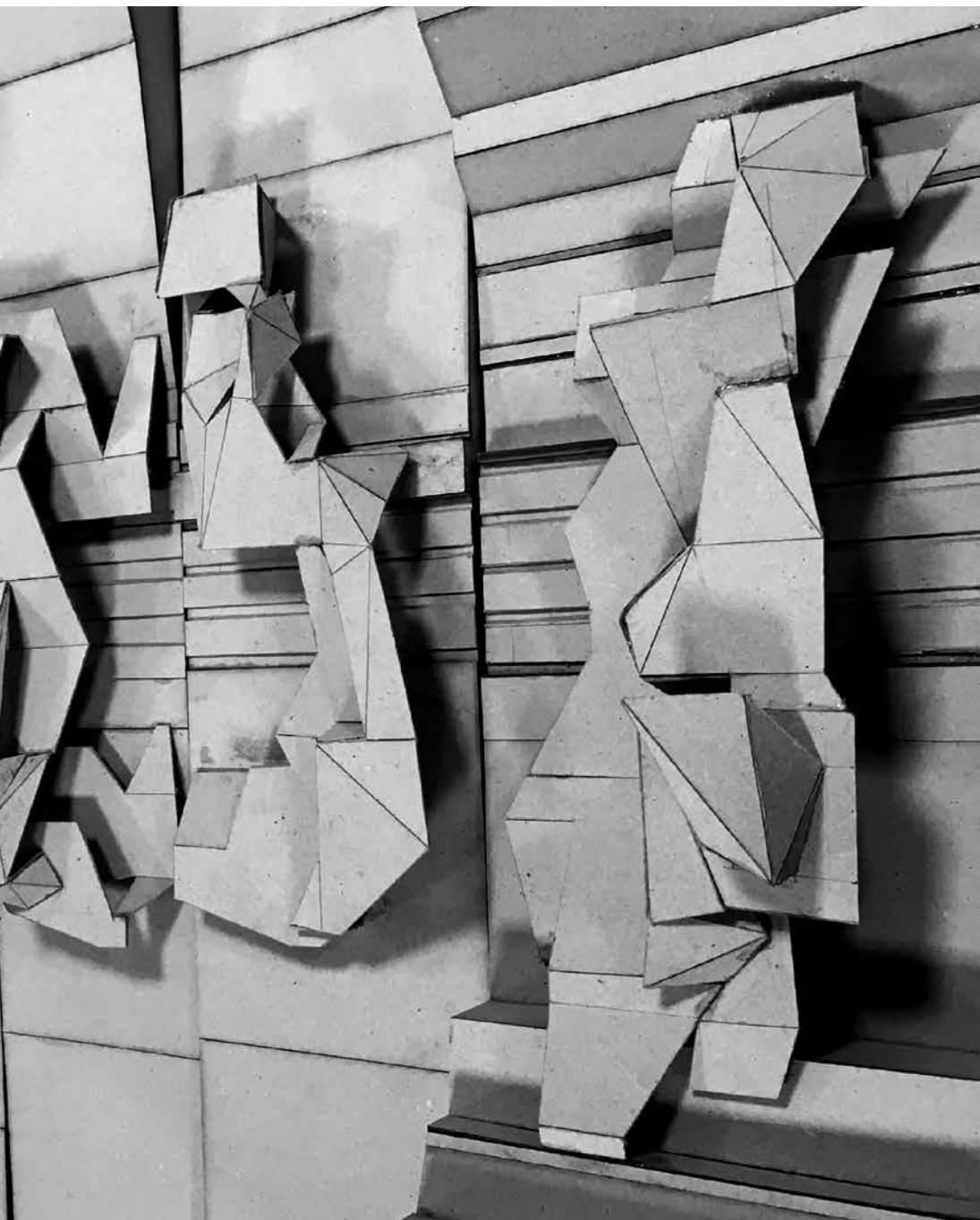
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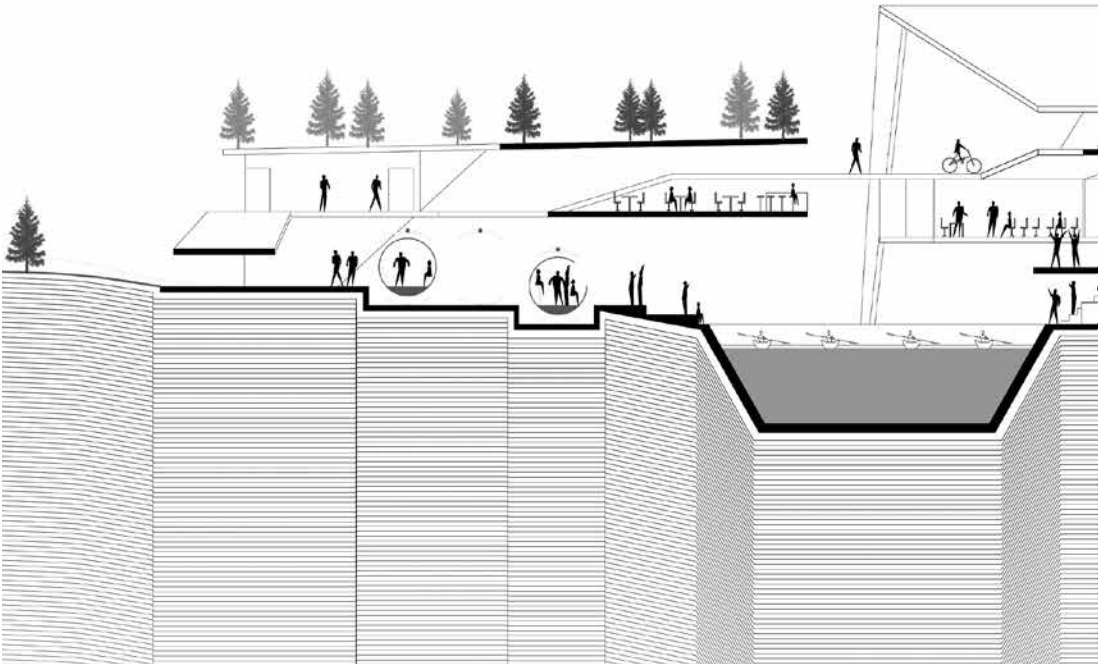
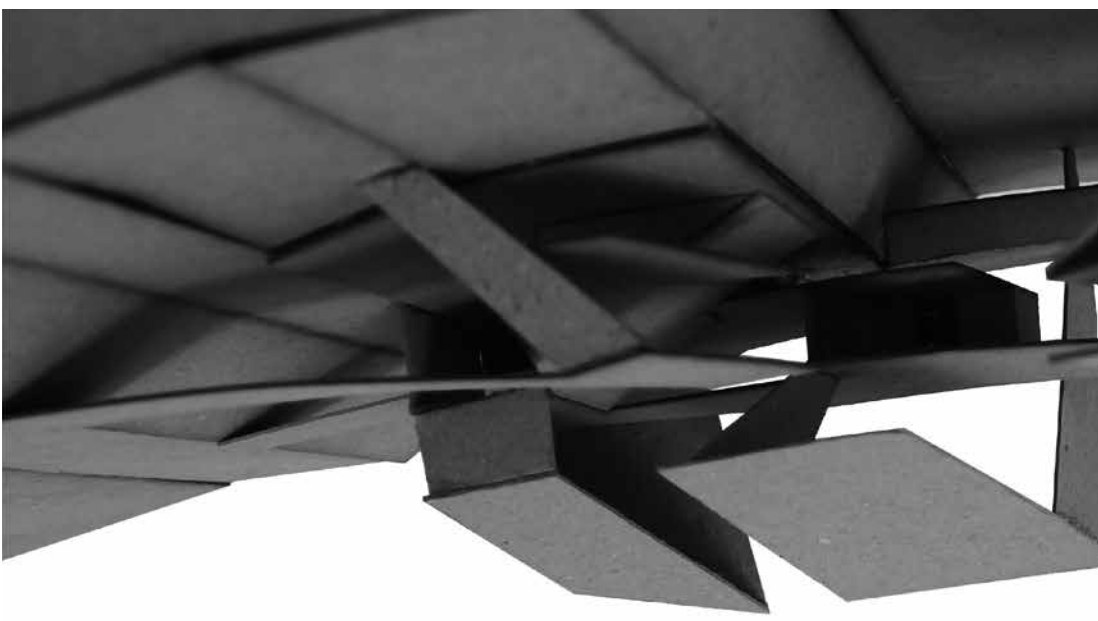
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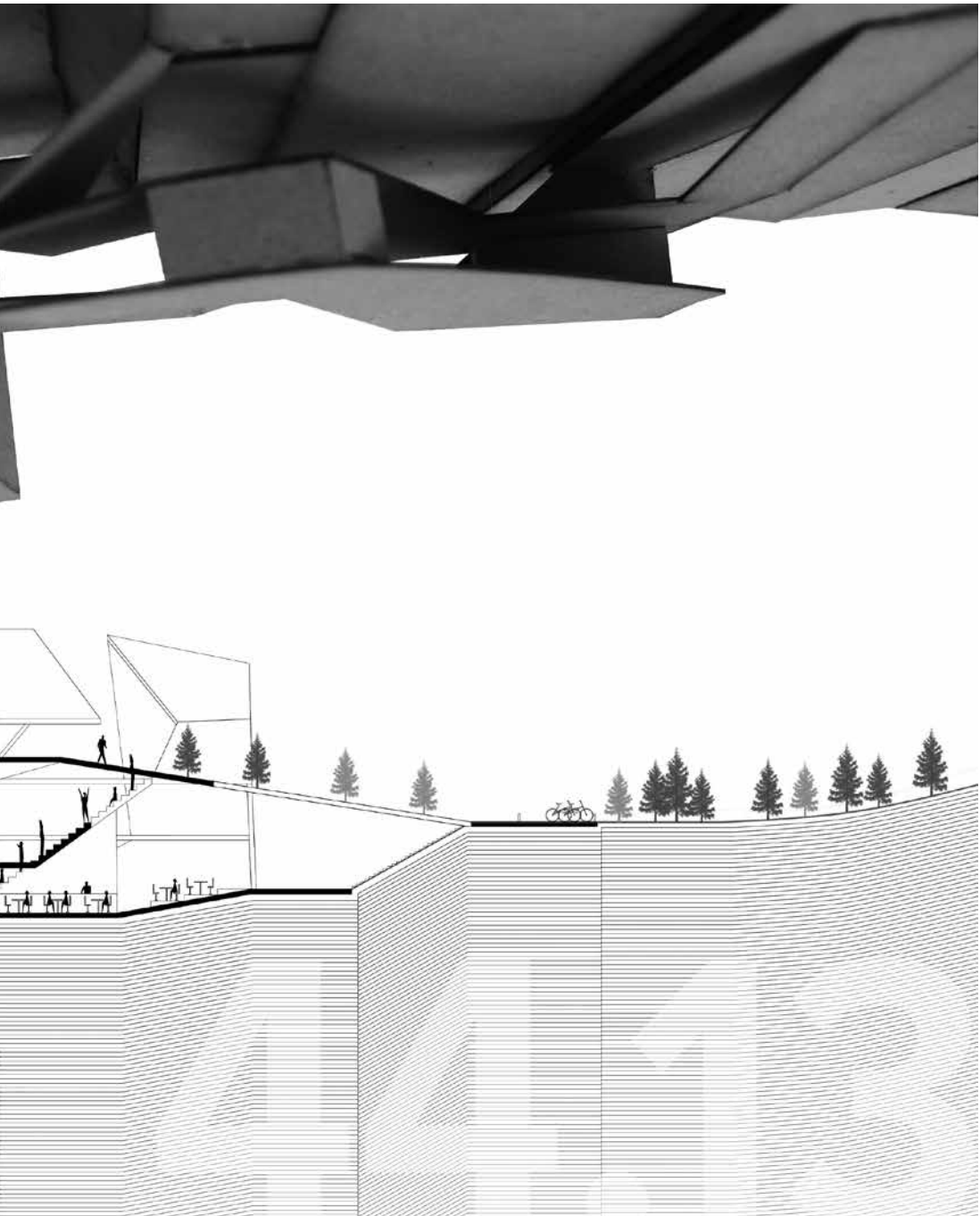


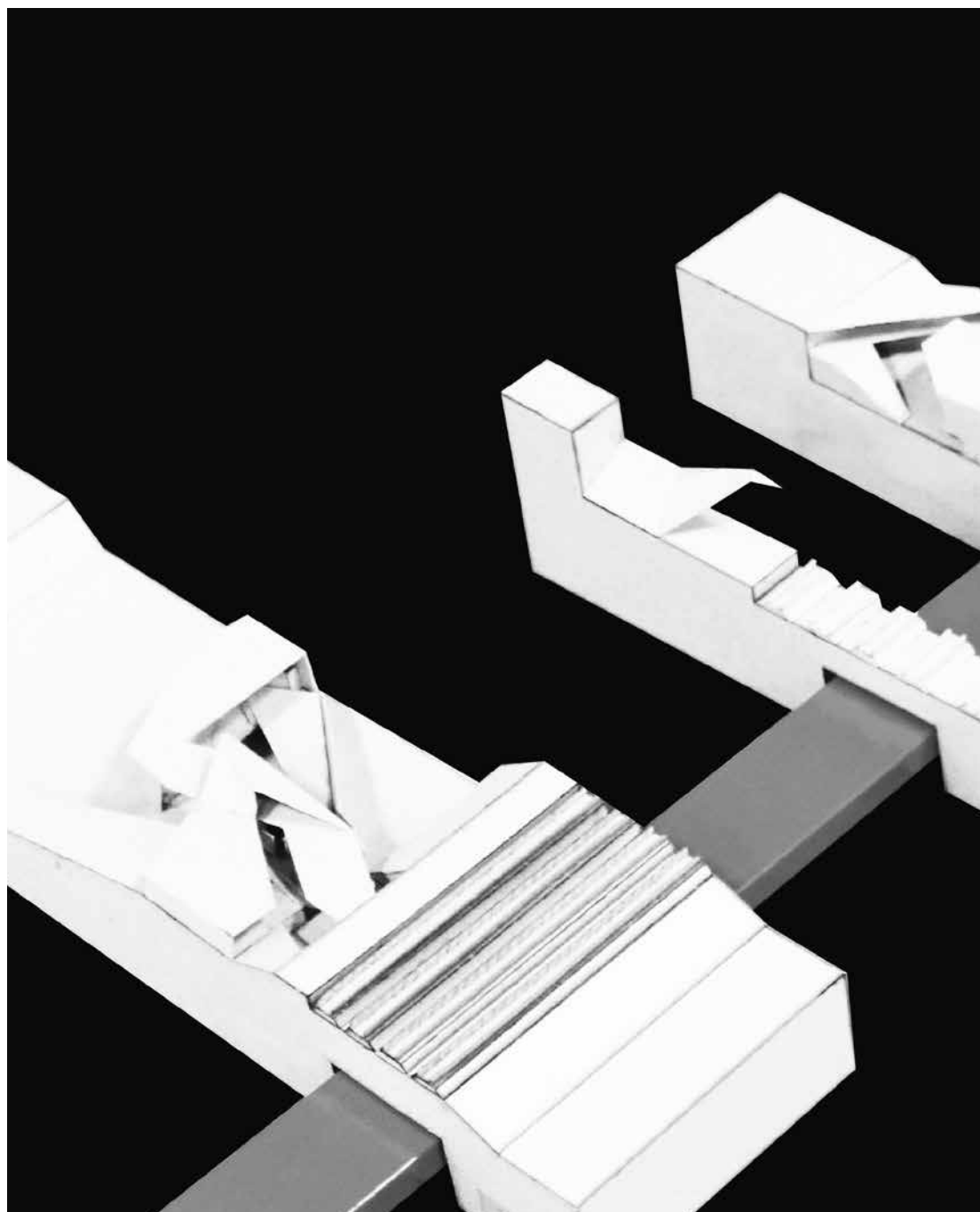


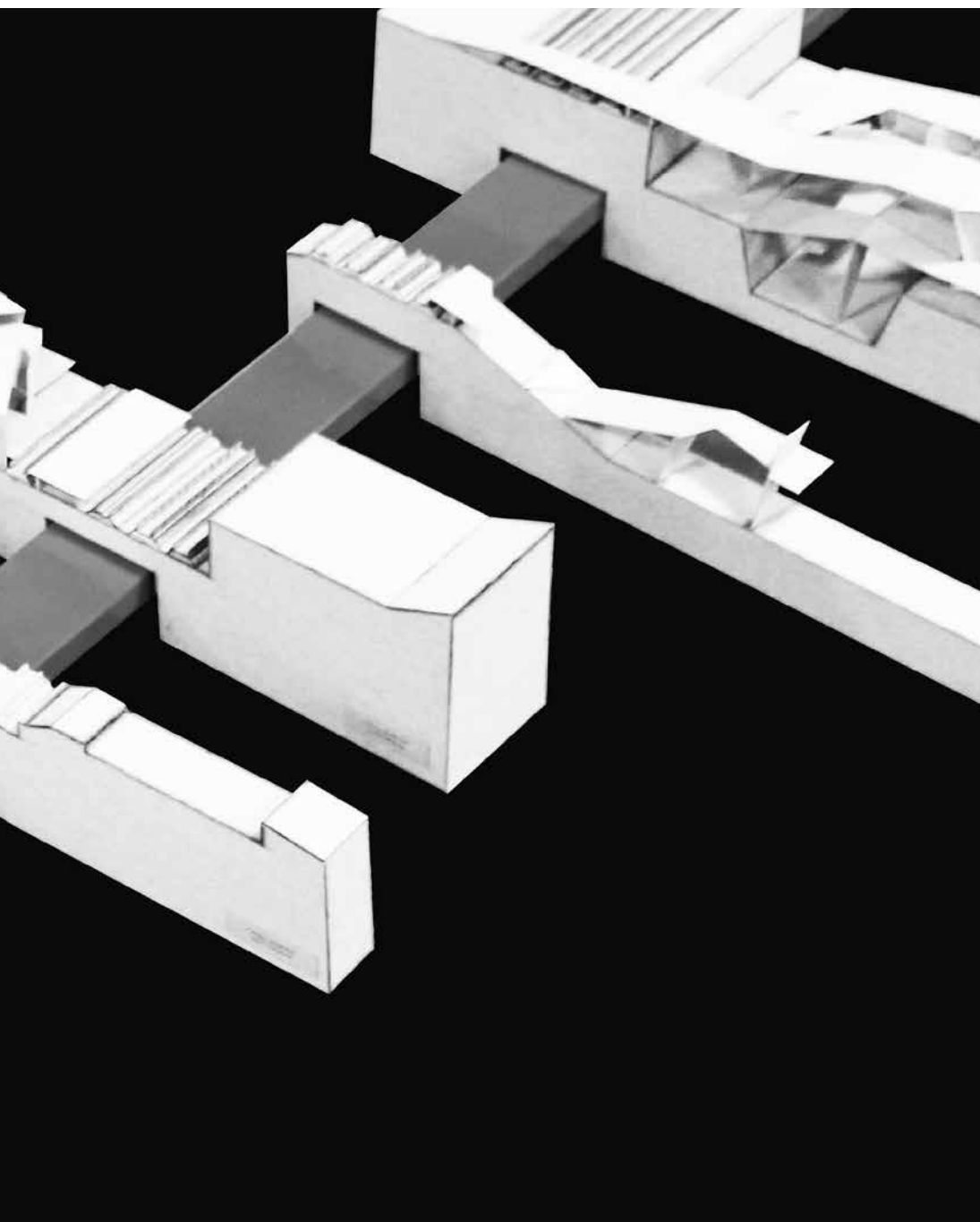


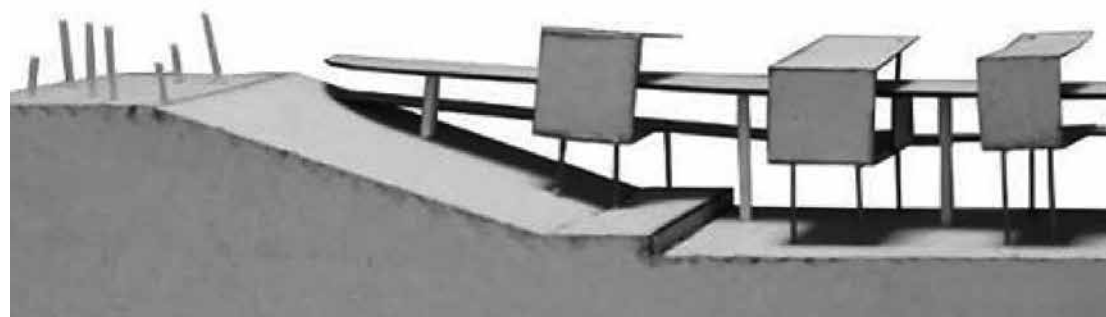
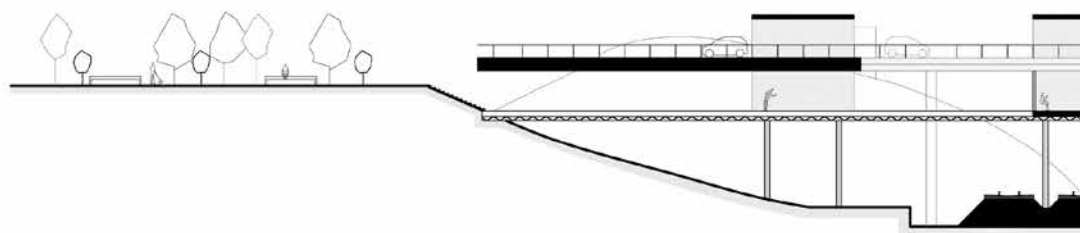
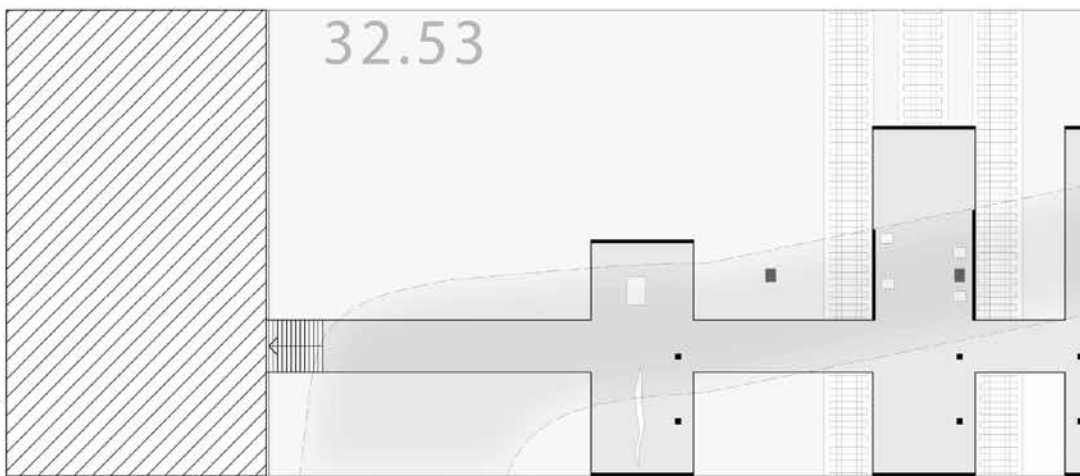


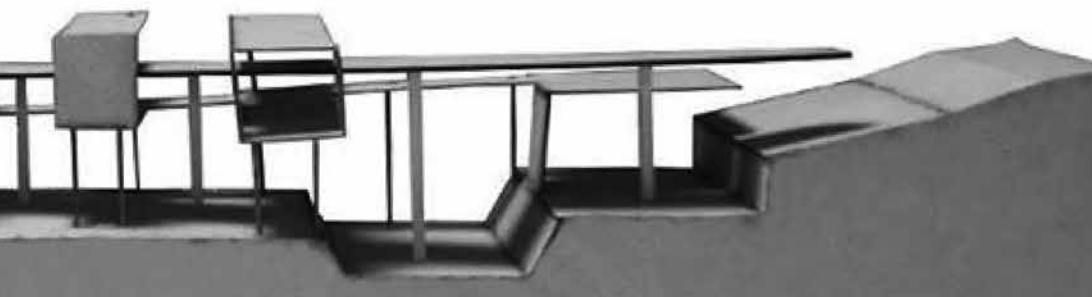
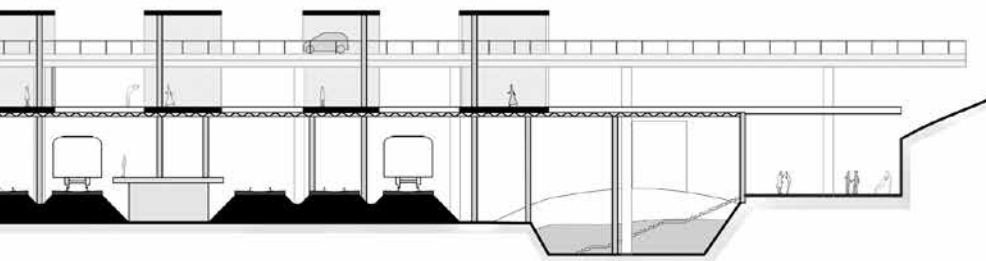
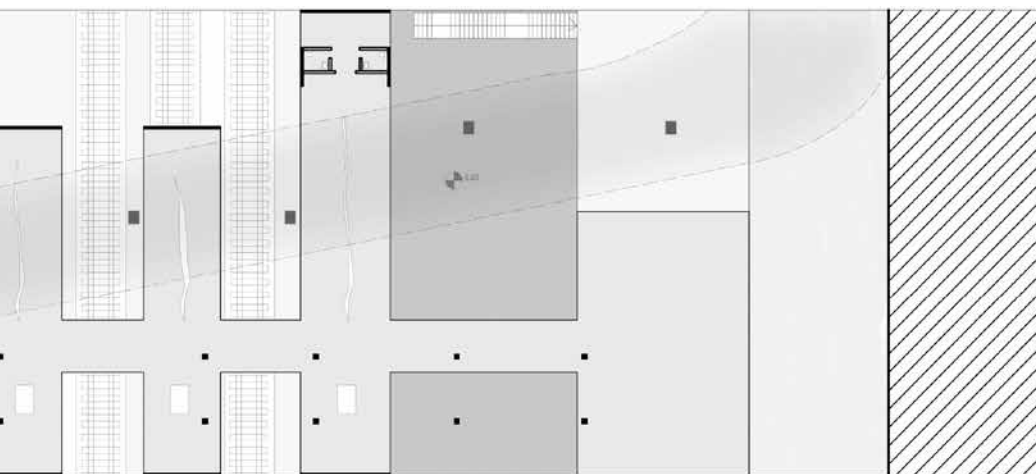












FRAGMENTED AGGREGATION

agenda\_\_“FRAGMENT”  
Bilge İmamoğlu



# SEGMENT FRAGMENT

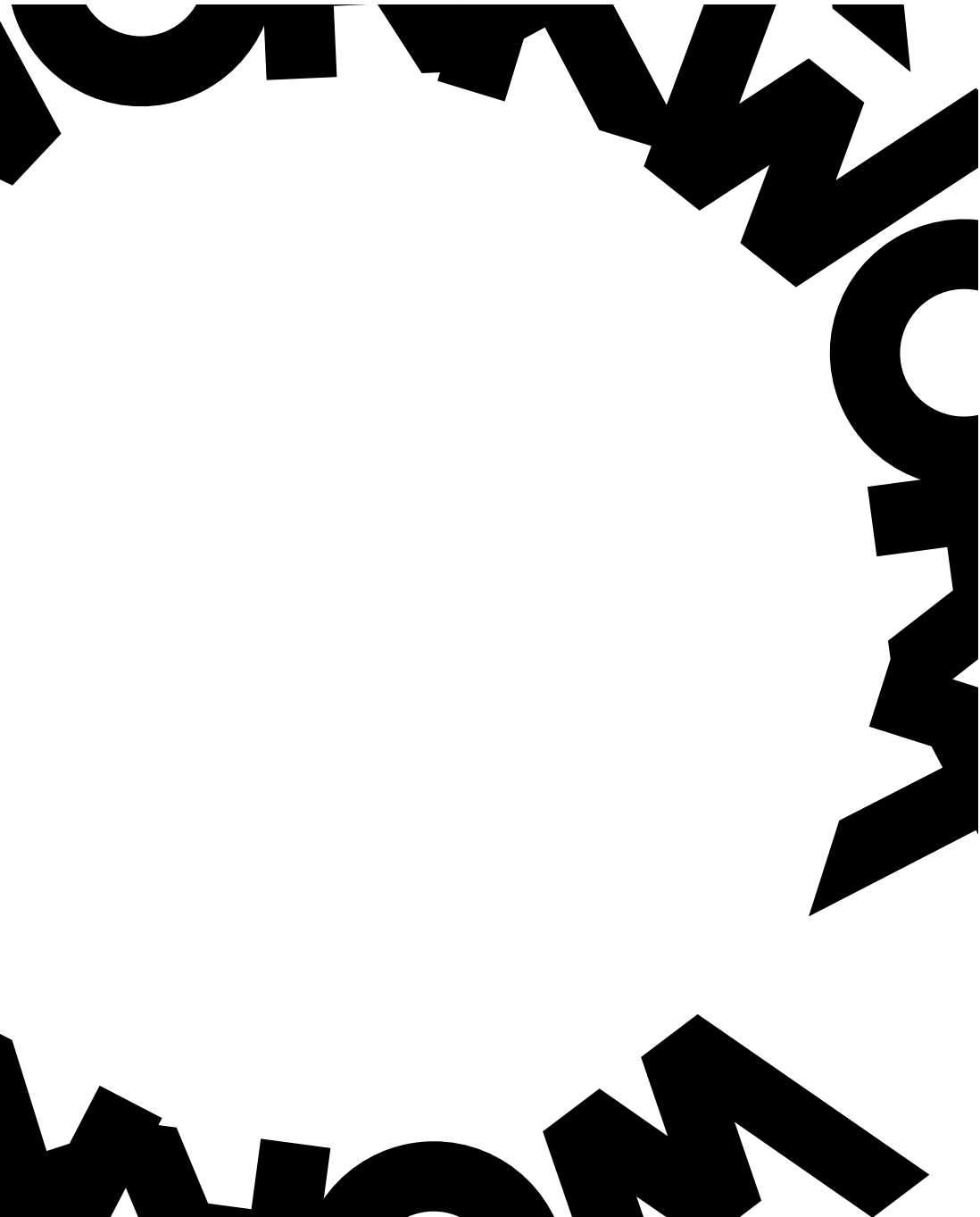
One can observe that the group of words that define the wide variety of parts, as anything that is less than a whole, are essentially in two major groups, as long as the design understanding is concerned. On the one hand is words such as part, portion, piece, and member; and on the other are segment, section, fragment, layer and some similar others. It can be suggested that the first group is of words that remain rather loyal to the essential compositional qualities that build up compositional relationships; parts, portions, pieces and members are so, only because the composition renders them as such. The other group, on the contrary is composed of words that are not intrinsic in the composition of the whole, but are rather externally enforced.

In our studios, and especially with the earlier ones in the first two years, one of the basic messages that we wish to continuously and repeatedly deliver, discuss and study at depth is that the design action, design research and design analysis are not separate and isolated spheres of activity, but they are operationally overlapping and simultaneous performances. The second group of words in that sense becomes vitally important in making that discussion as they bring analytical processes together with synthetic ones.

Segment, section, fragment and layer, all have verbs in their roots that relate to some external forces in action: cut, break and lay. Both segment and section come from the Latin *secare* "to cut," and PIE root *\*sek-* again, "to cut". The same idea as with the section also goes for the

fragment, but in a wilder fashion. The dictionary applies the word to mean a part that is produced by (or as if by) breaking off, being forcefully detached. It directly comes from the Latin *frangere* and the PIE root *\*bhreg-* both meaning "to break". It sounds more accidental than the section; as the section drawing, for instance, is a tool to provide complementary information on some three-dimensional object, the most essential information in any fragment is its incompleteness, which makes it interesting in many senses. The informative public announcements for new movies ("trailers" in English because they used to be shown after the actual show in opposed to the current custom) in Turkish are named *fragman* "fragment" following the French fashion, and not a section, portion, piece or just part, because it should tease people into watching the whole thing (as it is also called a teaser) by providing an unsatisfying and incomplete experience of the whole. Both section and fragment, in varying levels, are productive and interesting concepts in design theory in the sense that they present a rather non-deterministic and open re-interpretation of part-whole relationship, reminding us that, unlike the theory of composition from which the understanding of the part and the whole derived, the architectural design is by its nature, always and inevitably, incomplete.





In architectural education, design studios are the backbone of the whole four-year-education, and other courses are designed to be the supplementary branches making it possible to give a fulfilled package. History of architecture courses compose a significant part of this support by presenting required knowledge and awareness on the formation and development of architecture. Even though there is a common ground for design studios and architectural history courses, it is hard to talk about any direct relation in between. In TEDUArch, it is intended to construct a strong and, if possible, a direct relationship between architectural design studios and supportive courses, where the intricate relationship between ARCH202 and ARCH222 can be considered as an example of this search.

ARCH222 (History of Architecture II) course is the final compulsory course of architectural history courses and it covers the period throughout the enlightenment, industrial age and the mid-20th century. In the same semester, in ARCH202 Architectural Design II course, the students are given "in reference" projects, in which they search for case studies to study the "in reference" (where they are asked to draft a proposal, which would be defined in reference to -for example- other house designs and could be verbalized with, and only with, variations of the referring expressions). This approach in formulating an architectural design studio can be considered as an opportunity to define a common ground for these two

courses, as students make design research within the scope of architectural history course. The research assignment in ARCH222 is designed in consecutive stages, which are parallel with the schedule of the studio; so that the case studies assigned in ARCH222 can contribute to ARCH202 studio discussions and students' projects. The final report of this study conducted throughout the semester is considered as the final output of ARCH222. For this report, the main input is gathered from the case studies studied by the students related with their studio projects. The main idea is to make an exercise to search the commonalities between buildings/projects from different periods; in other words, searching for precedents. In this scope, students were expected, first, to prepare a bibliography including specific information about the characteristic, quality, material, etc. of the referred projects that they cited for their studio project. Following that, they make a research on possible references of the buildings without any limitation of time period.

This mutual study can be considered as a significant output of an architectural history course which provides a research base for the design problem of the studio. Through this study, students can benefit from the works of both courses interactively. But, more importantly, they realize that architectural history does not have to be an isolated course/study area from the design studio and does not have to be a chronologically conducted study either.

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\*Please check ARCH 202 projects.

\*\*D. İnan, B. İmamoğlu; "House in Reference, Housing Reference" in the Proceedings of EA01 International Conference on Educational Pursuits and Experiences; KKTC Gazimağusa; 15-16 November, 2018.

agenda\_\_"DESIGN RESEARCH IN HISTORY /  
HISTORY RESEARCH IN DESIGN"  
A. Elif Yabancı

**ARCH**

# **4** **Architectural Design II**

**2022**



2018-2019  
SPRING

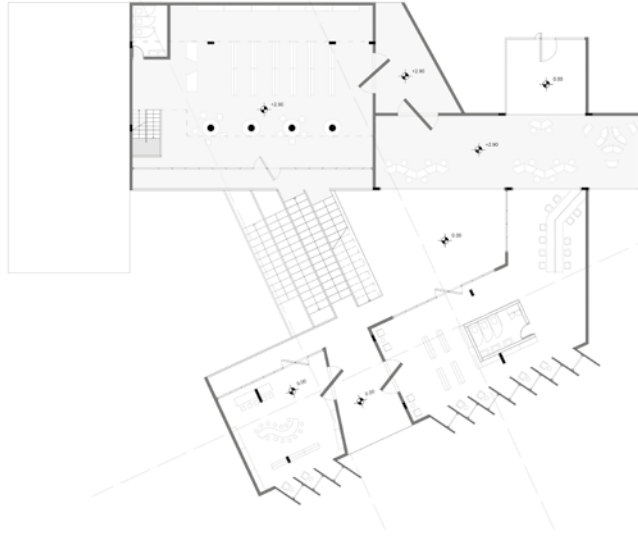
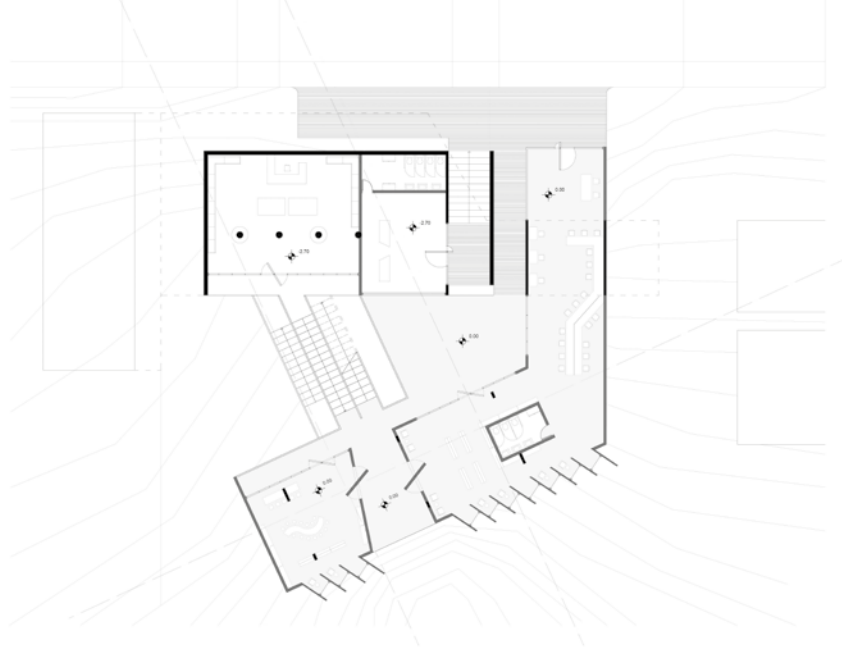
LIBRARY IN  
REFERENCE

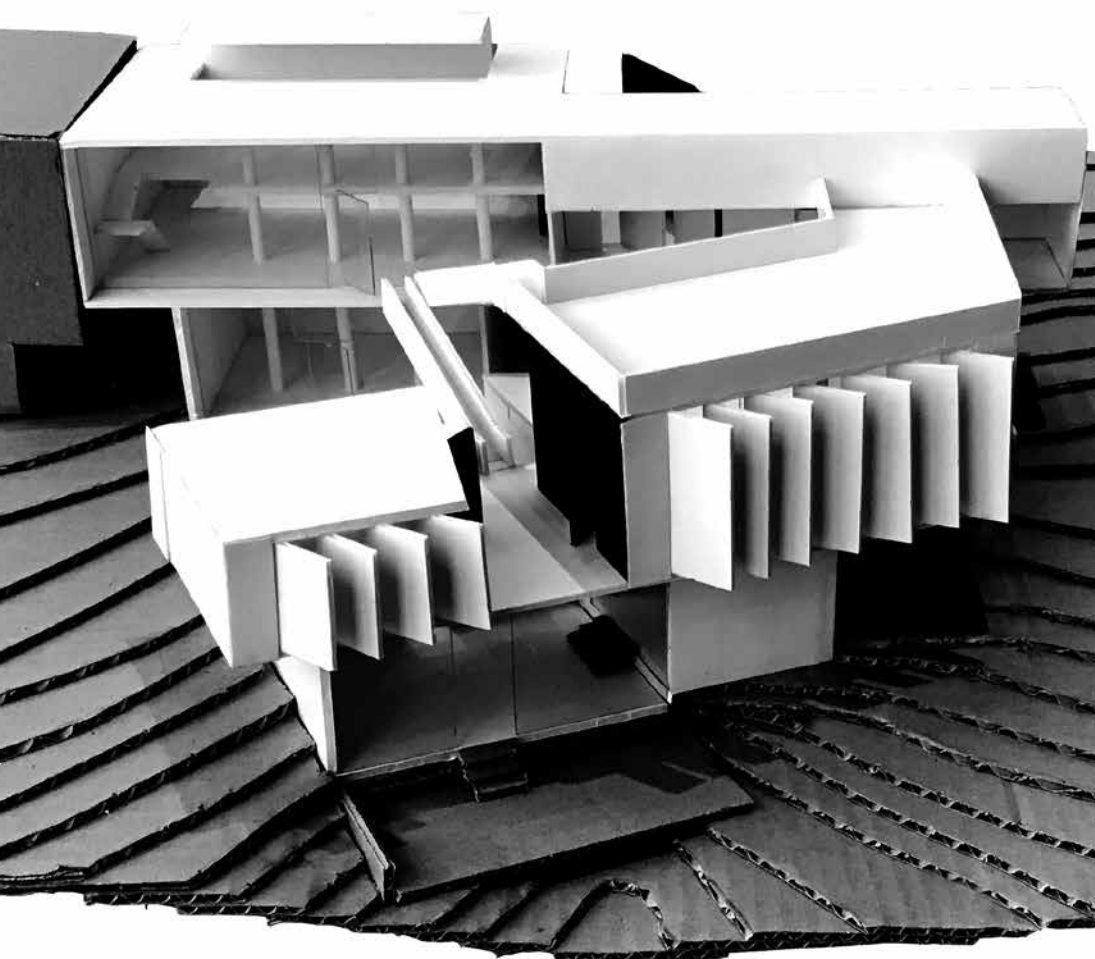
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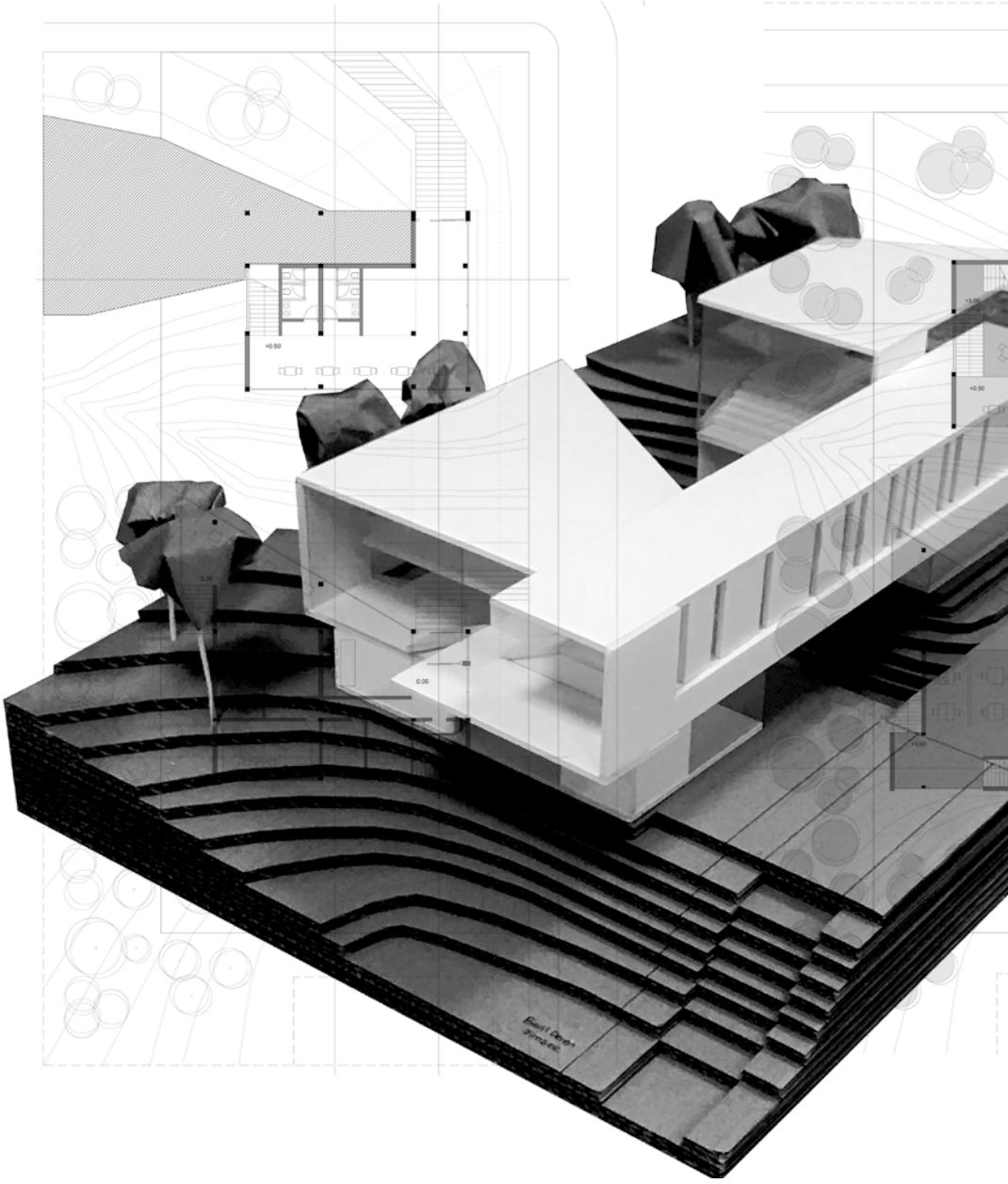
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Onur Yüncü  
Özgün Özçakır  
Pınar Aykaç  
Seray Türkay

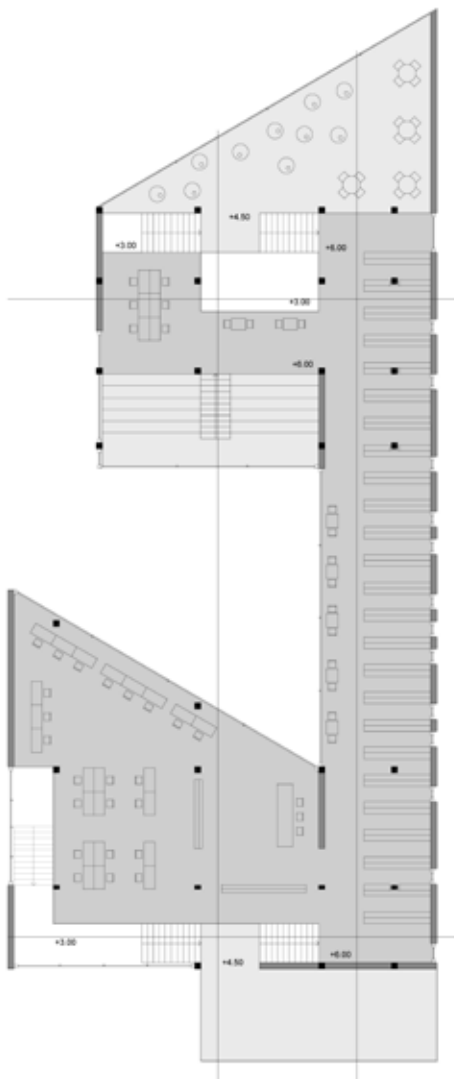
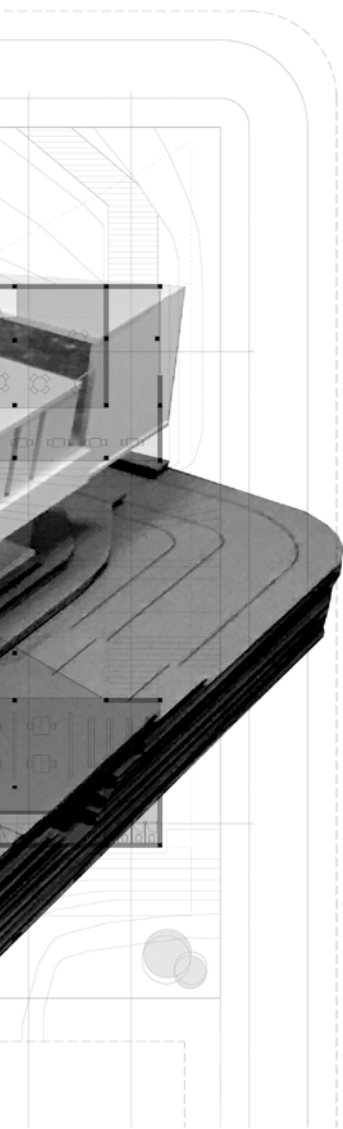


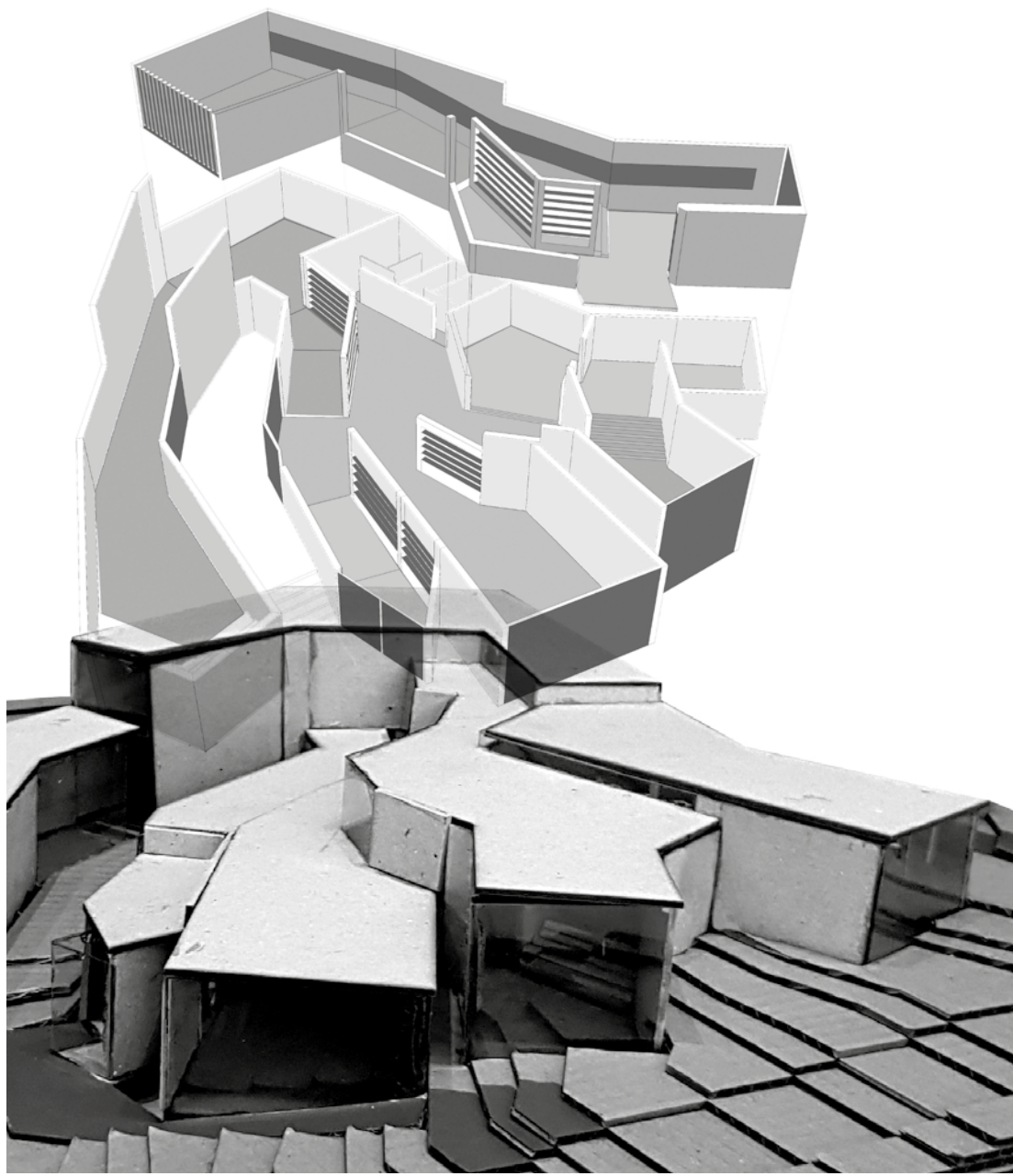


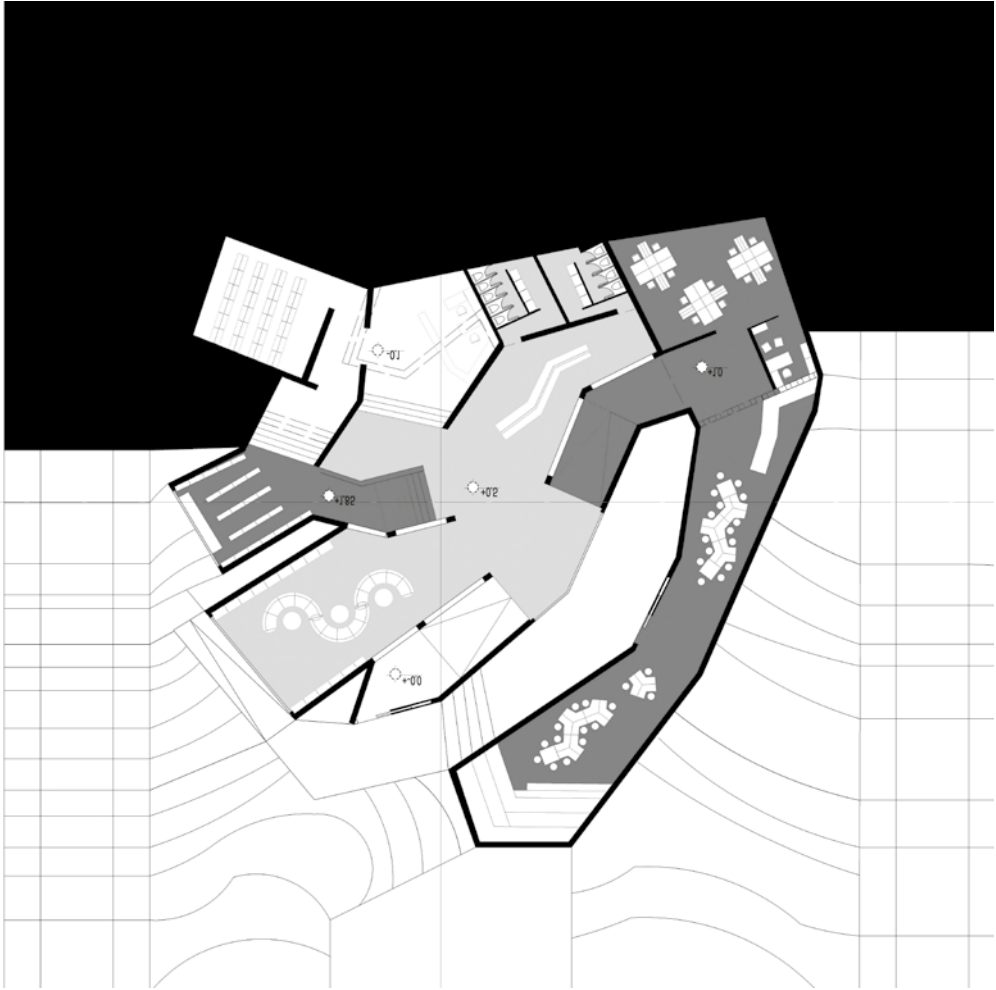




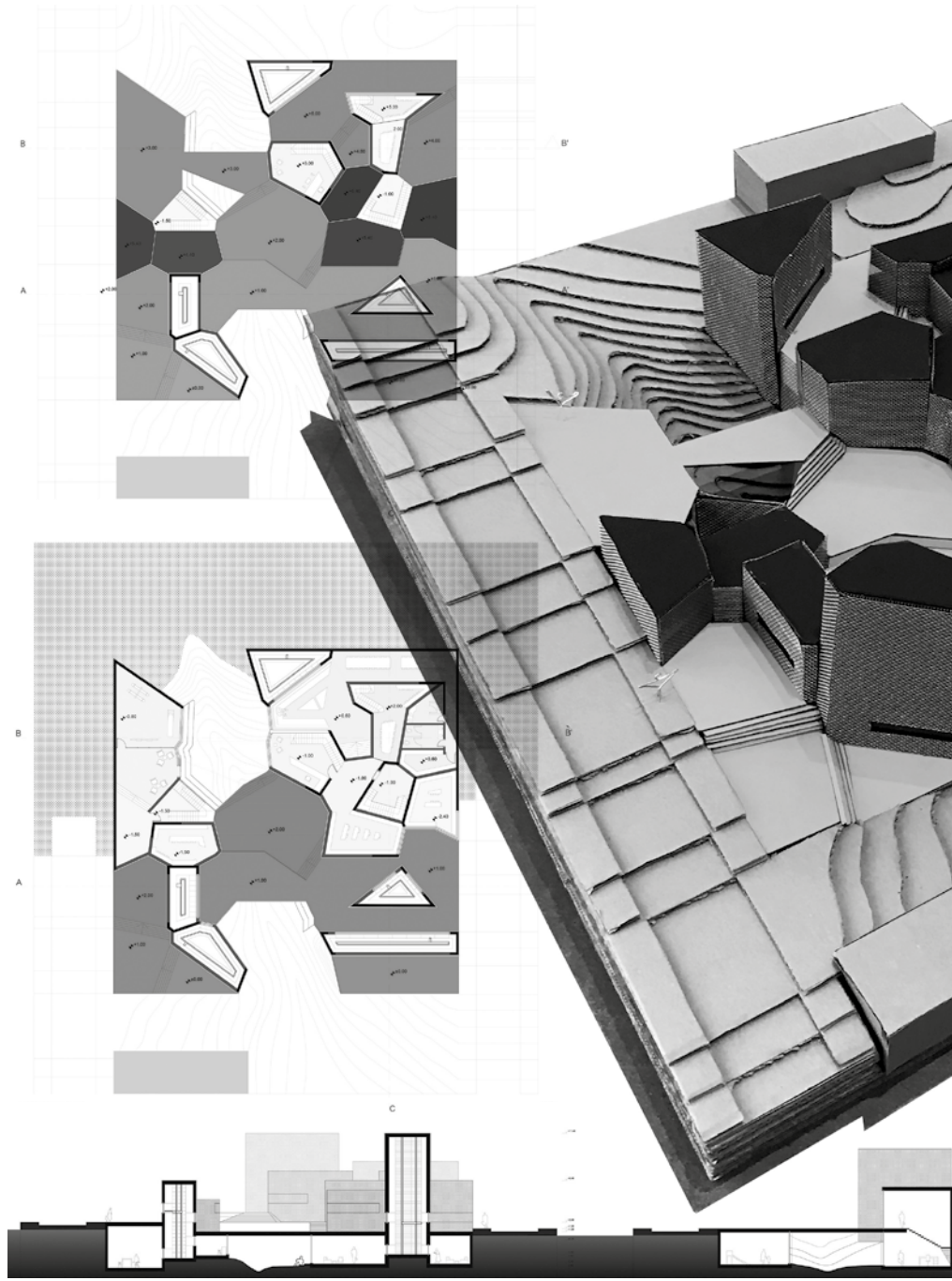




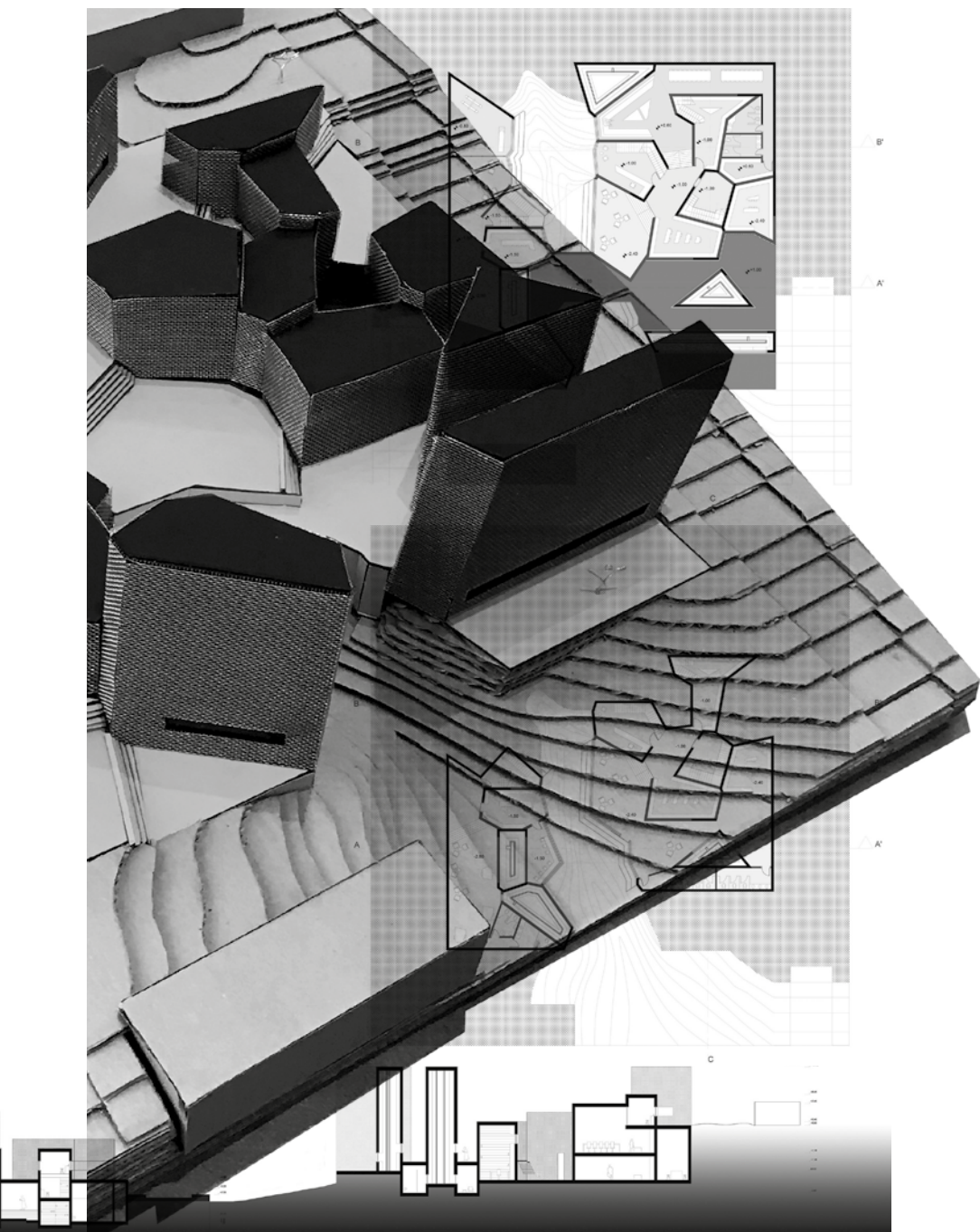














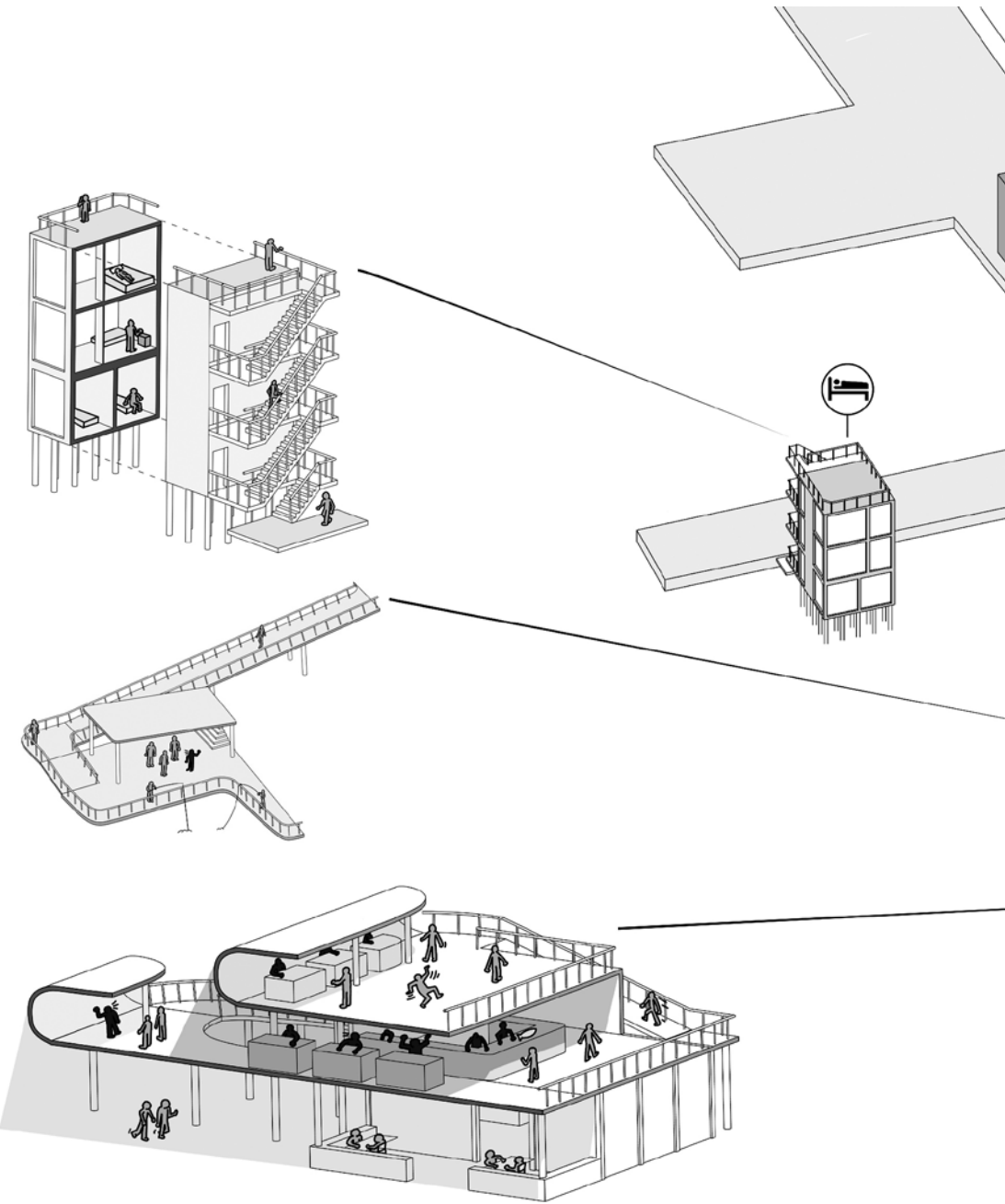
2019-2020  
SPRING

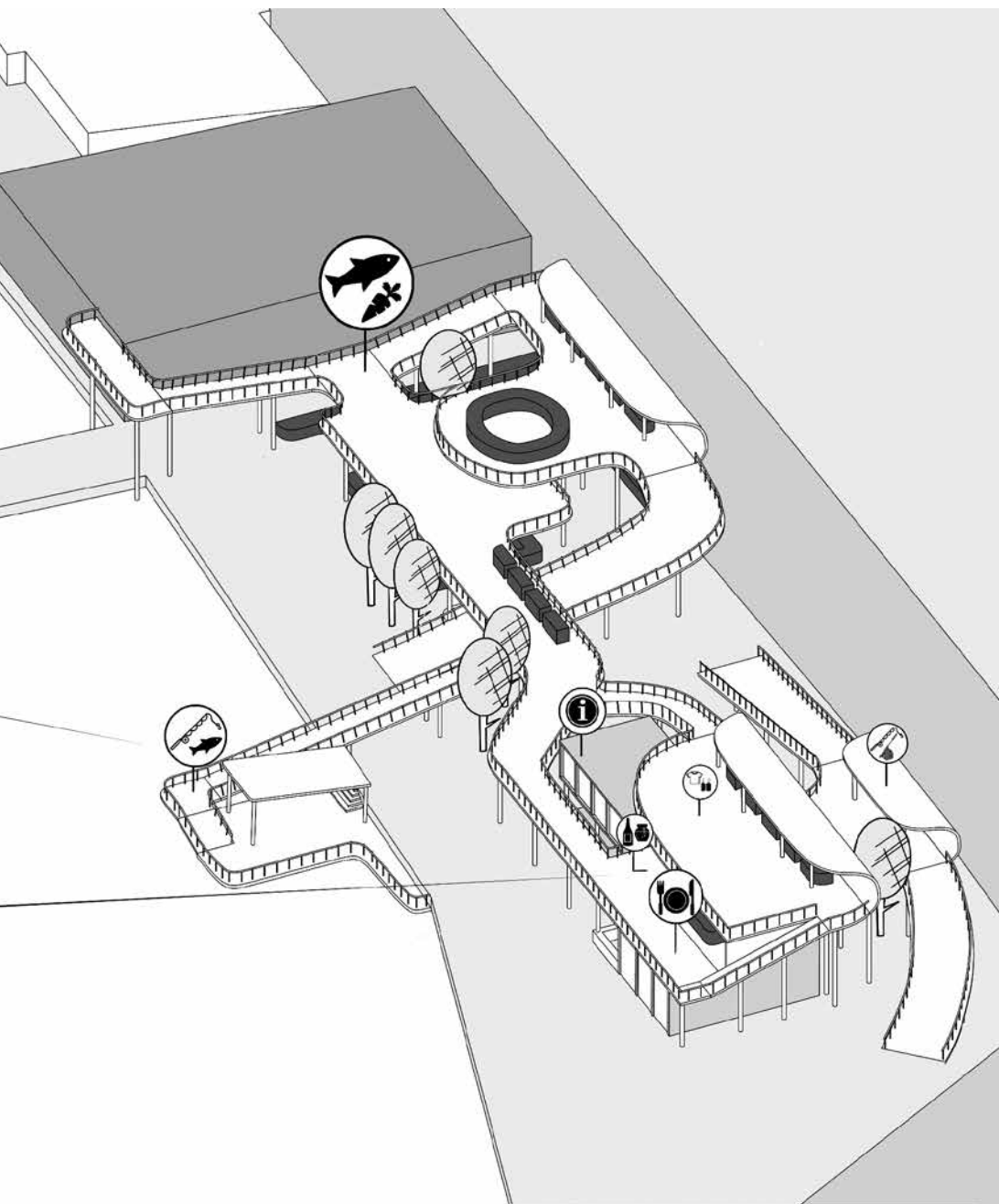
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NIEX

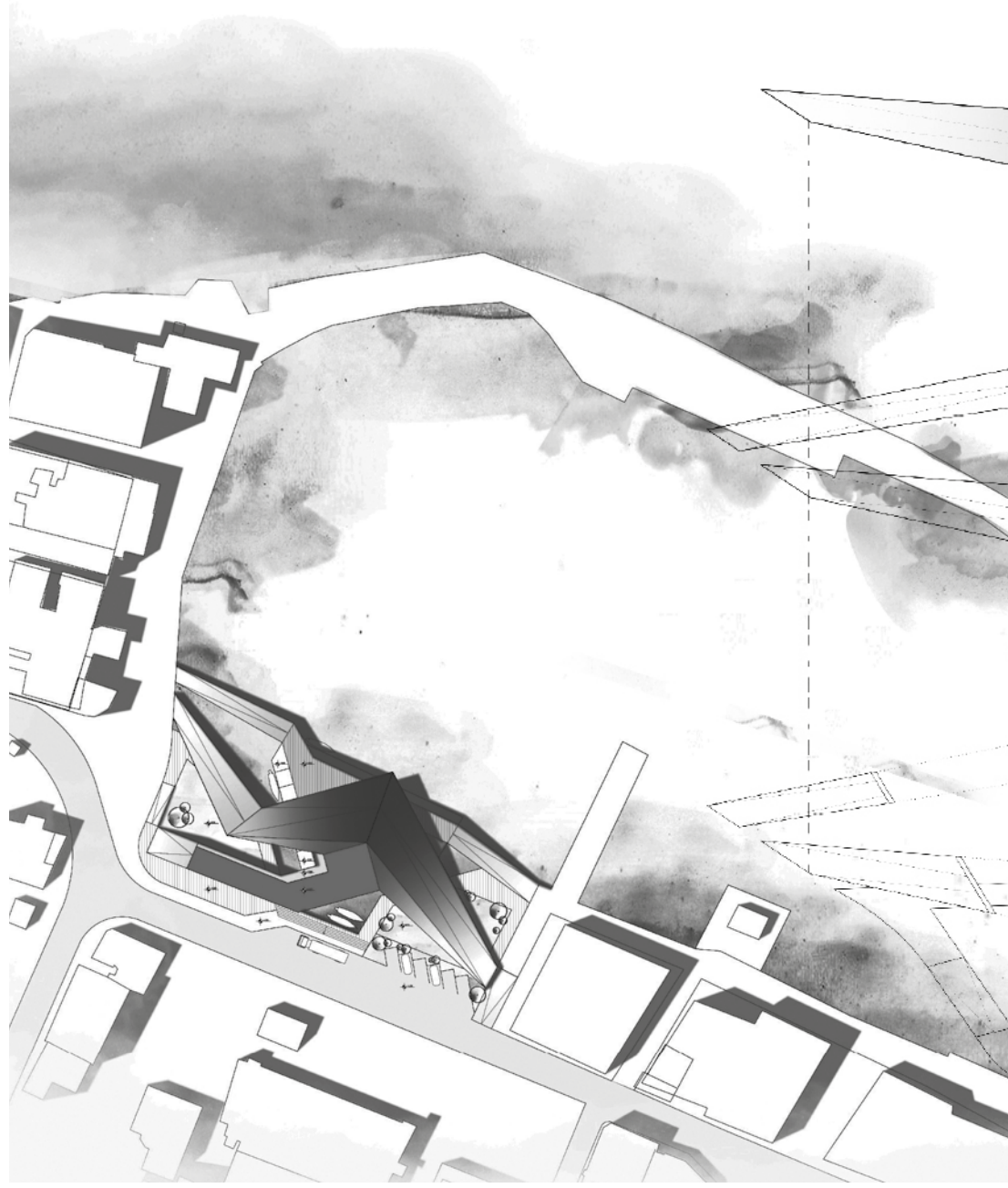
**INSTRUCTORS**

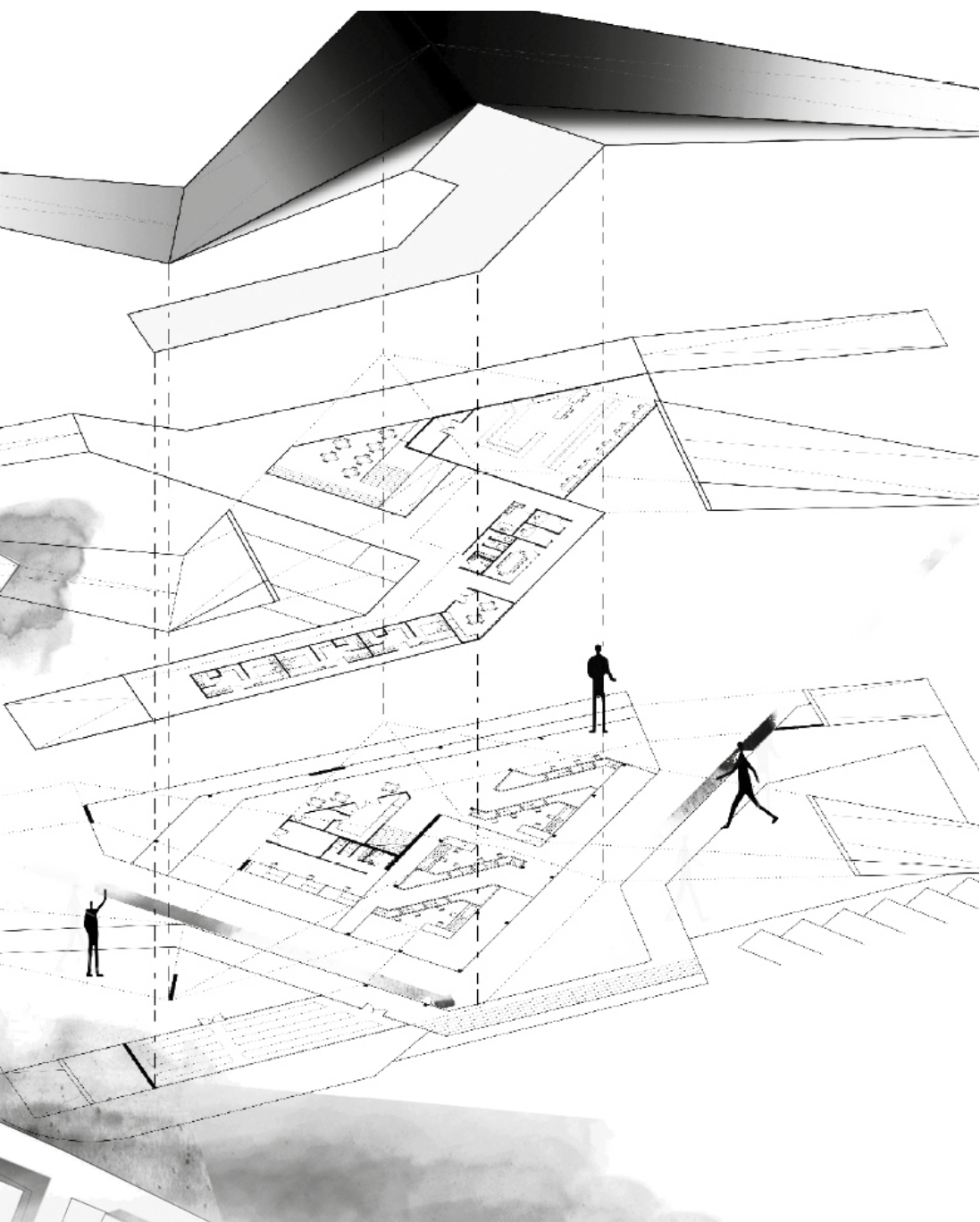
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Bilge İmamoğlu  
Cem Korkmaz  
Güneş Duyul  
Sinem Çınar Kalenderoğlu  
Utku Coşkuner  
Ziya İmren



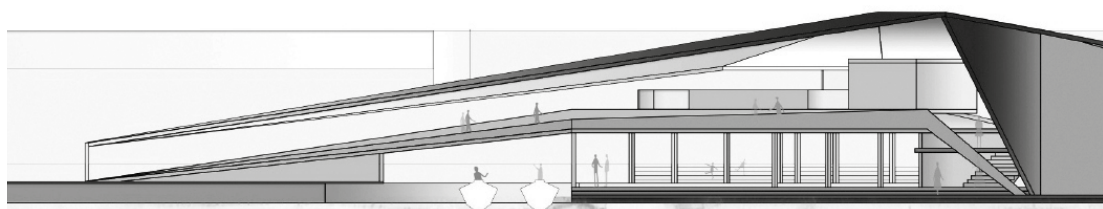
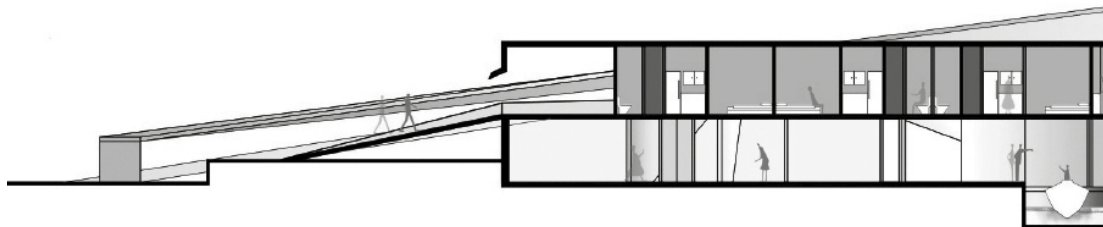




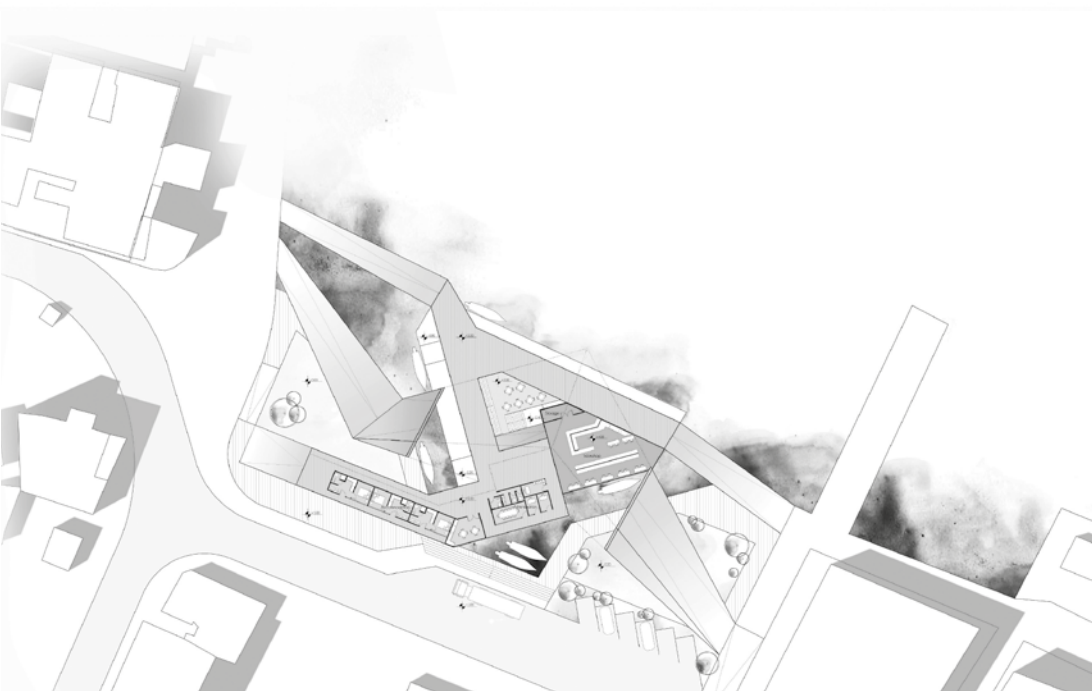
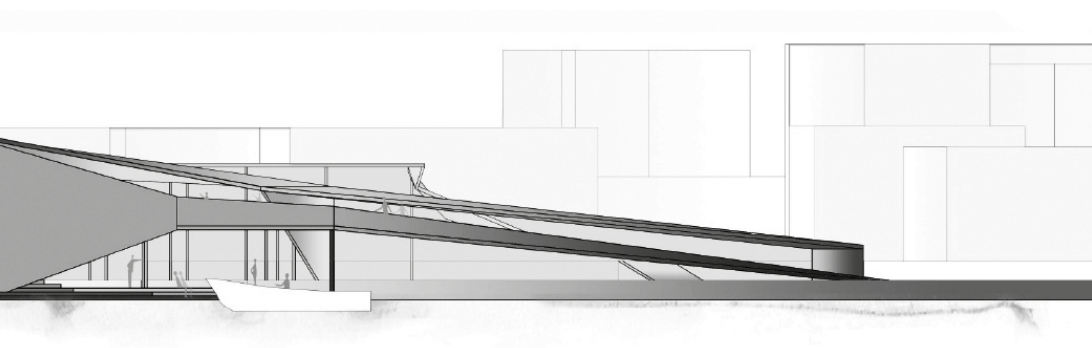


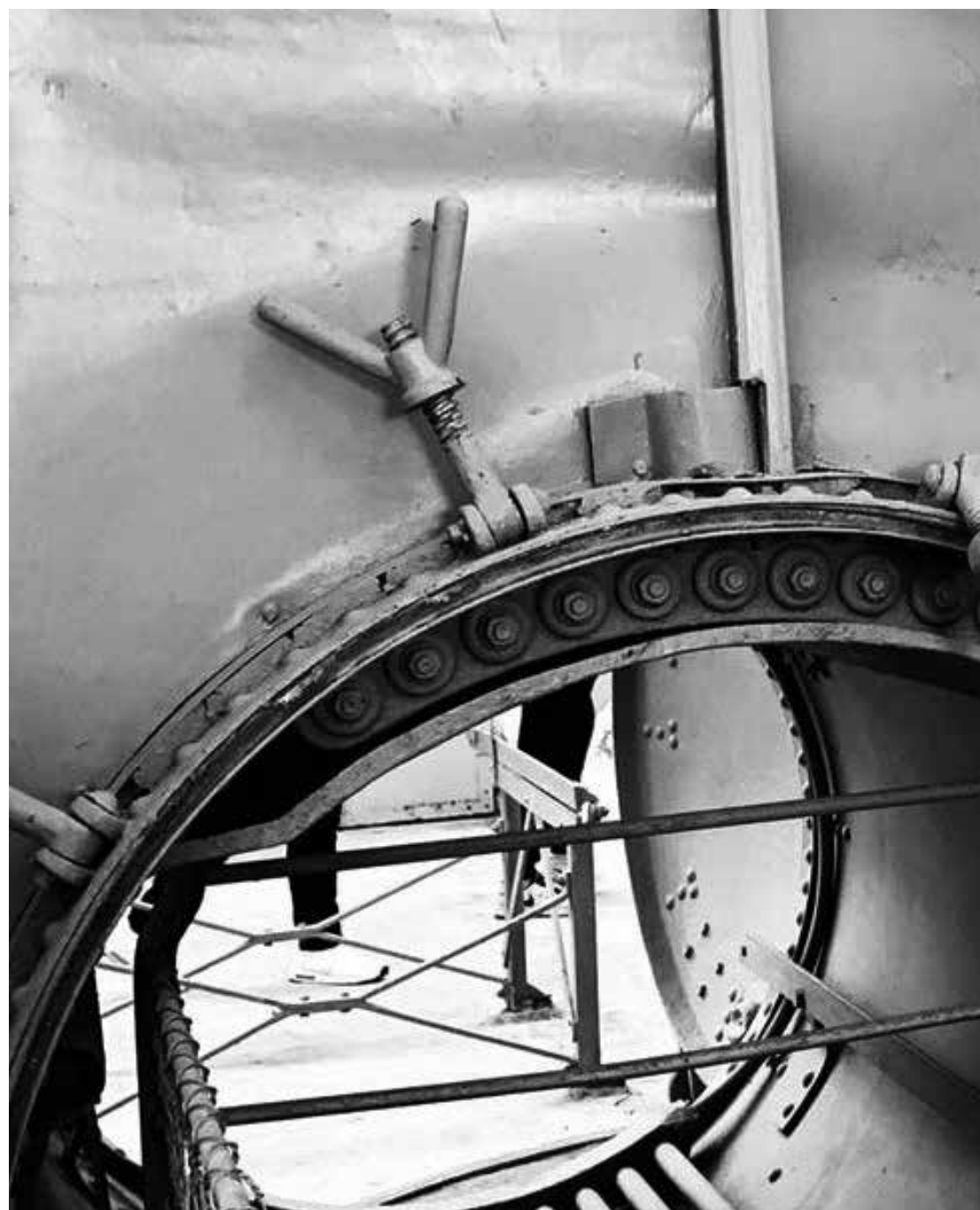




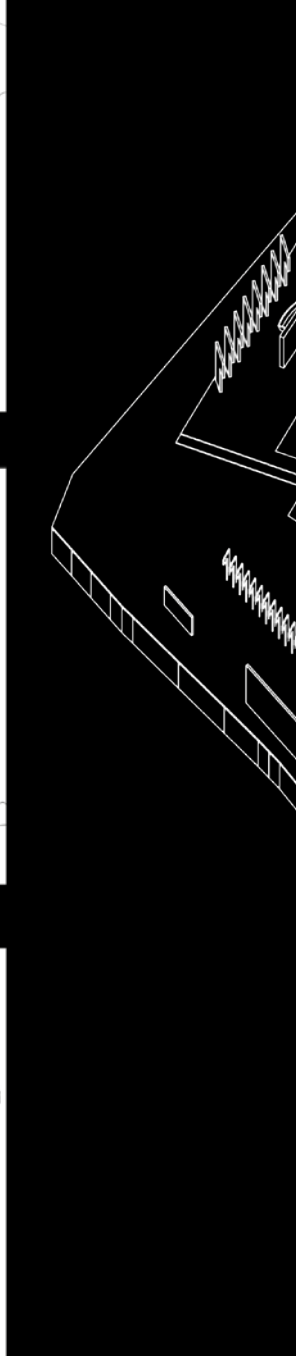
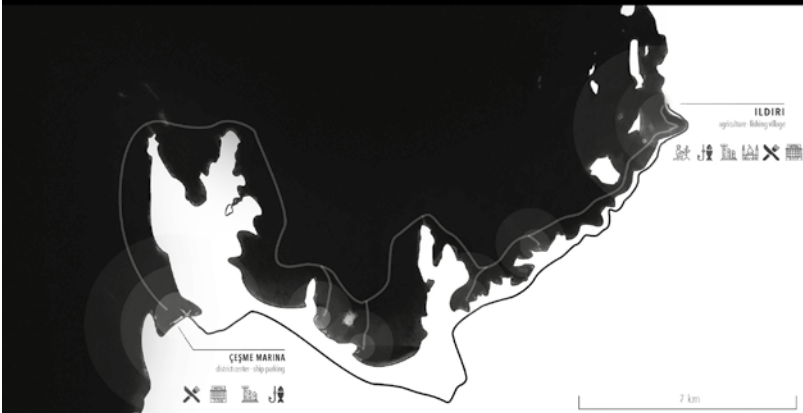


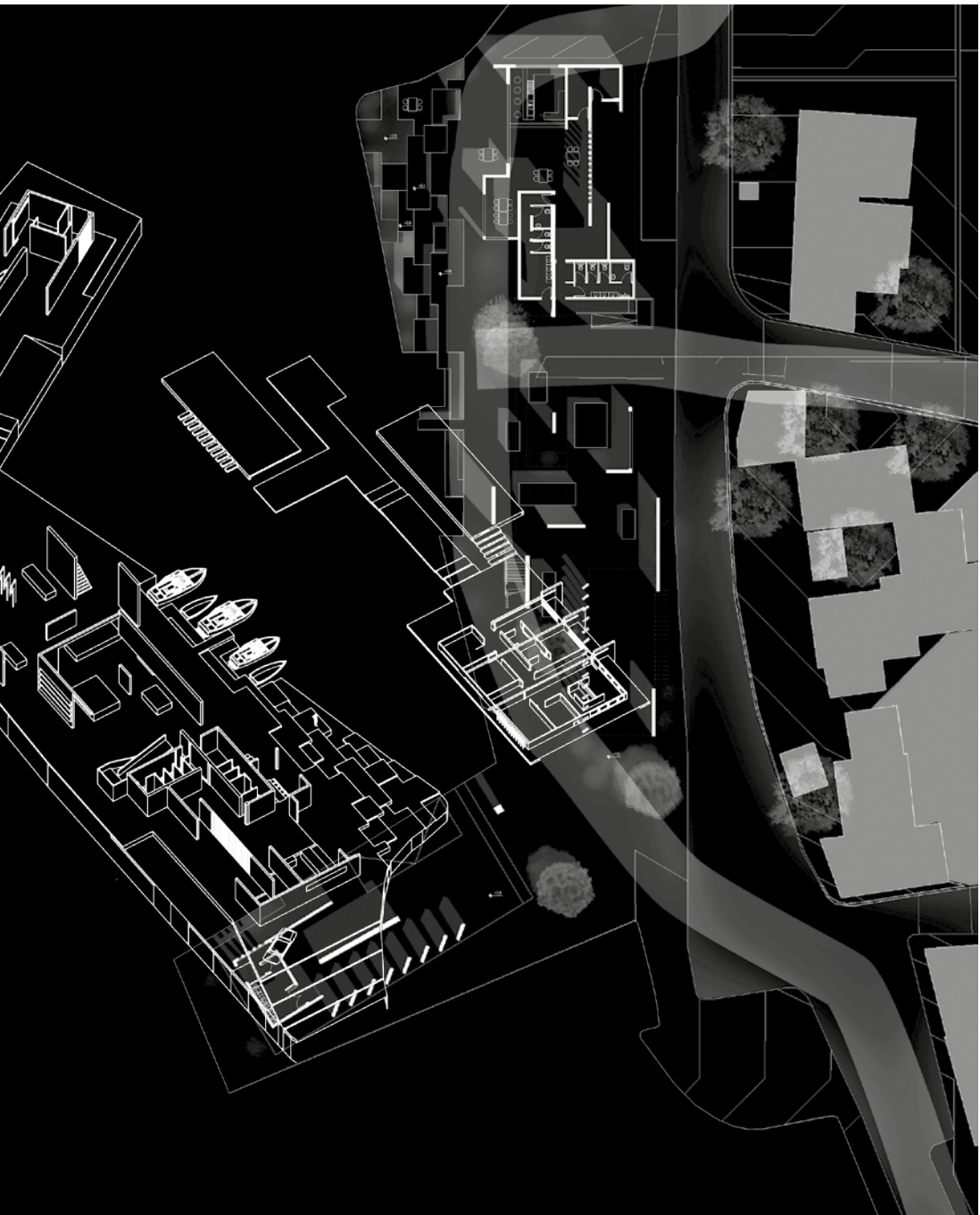


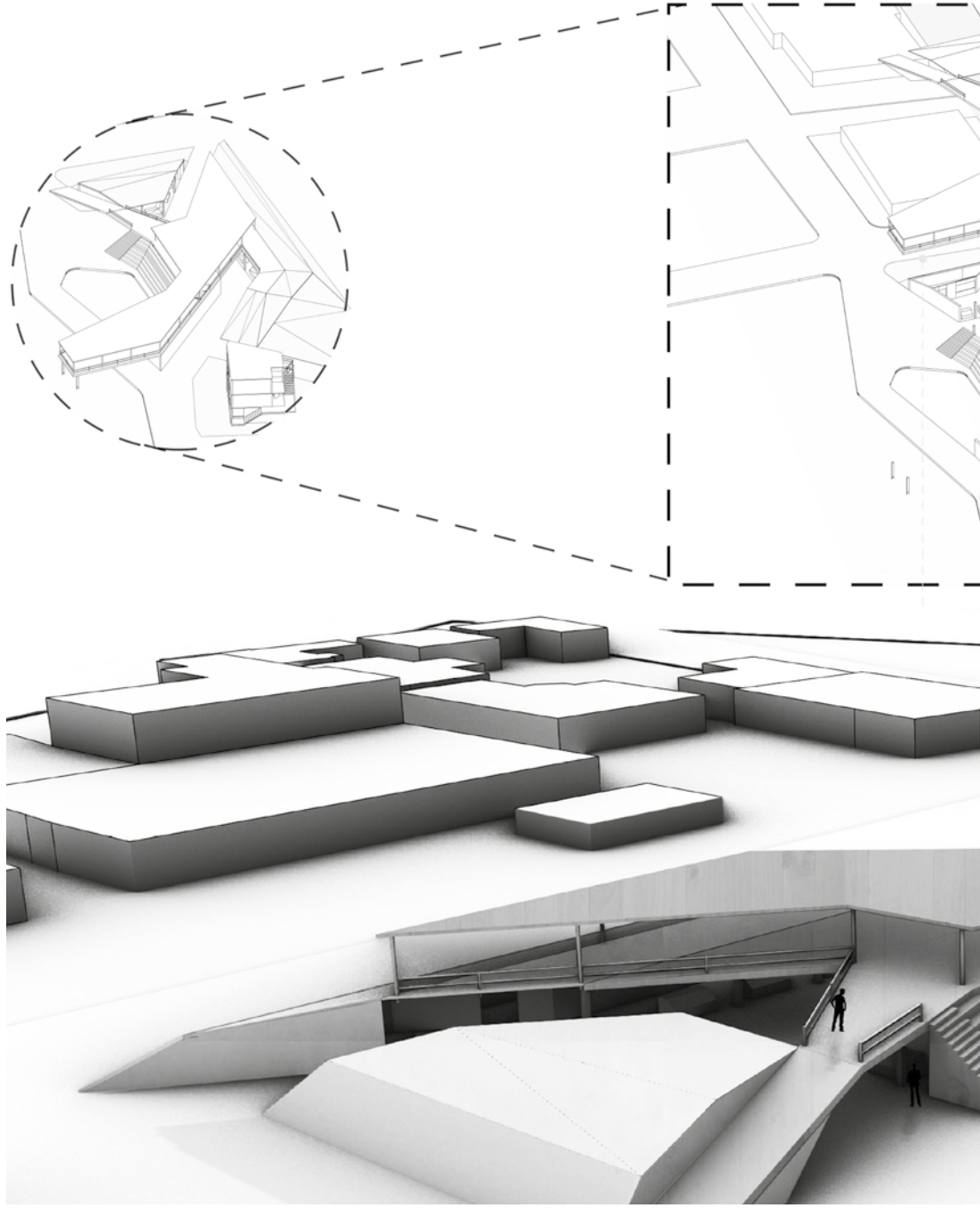




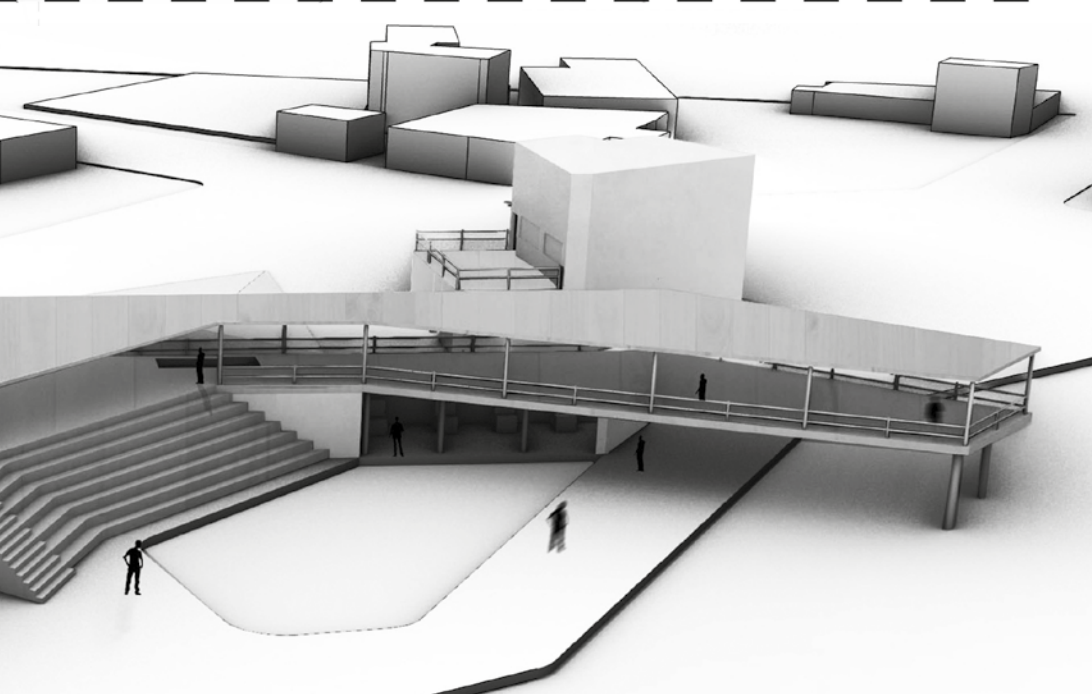
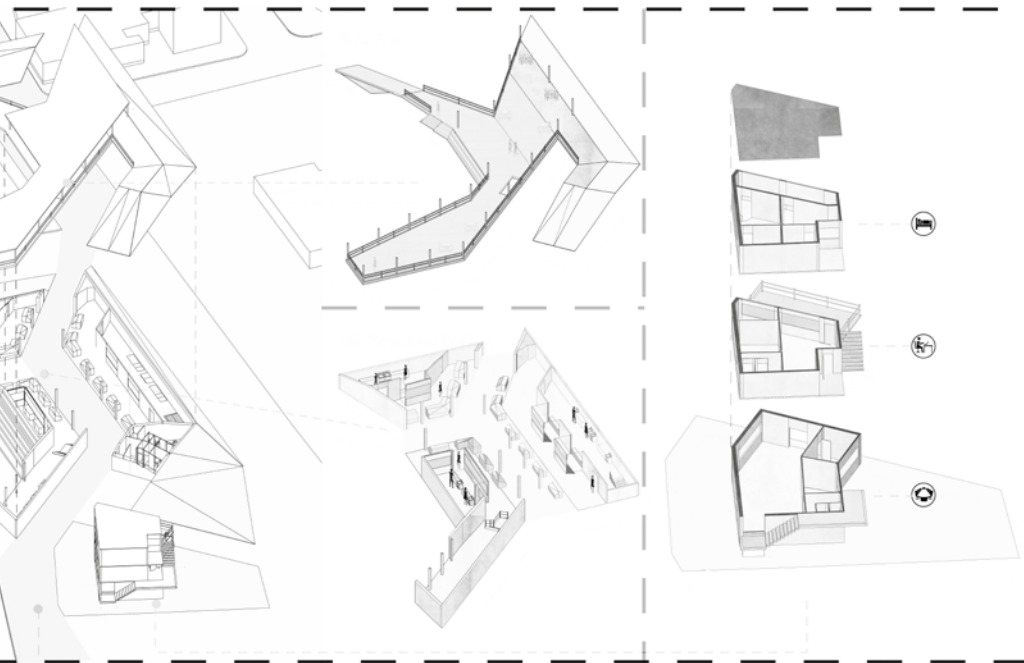


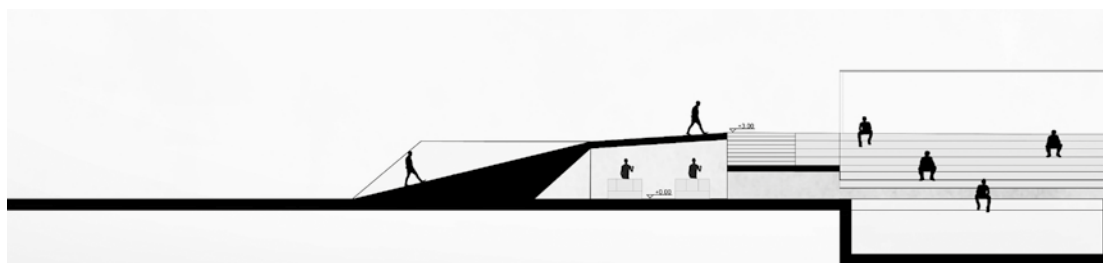




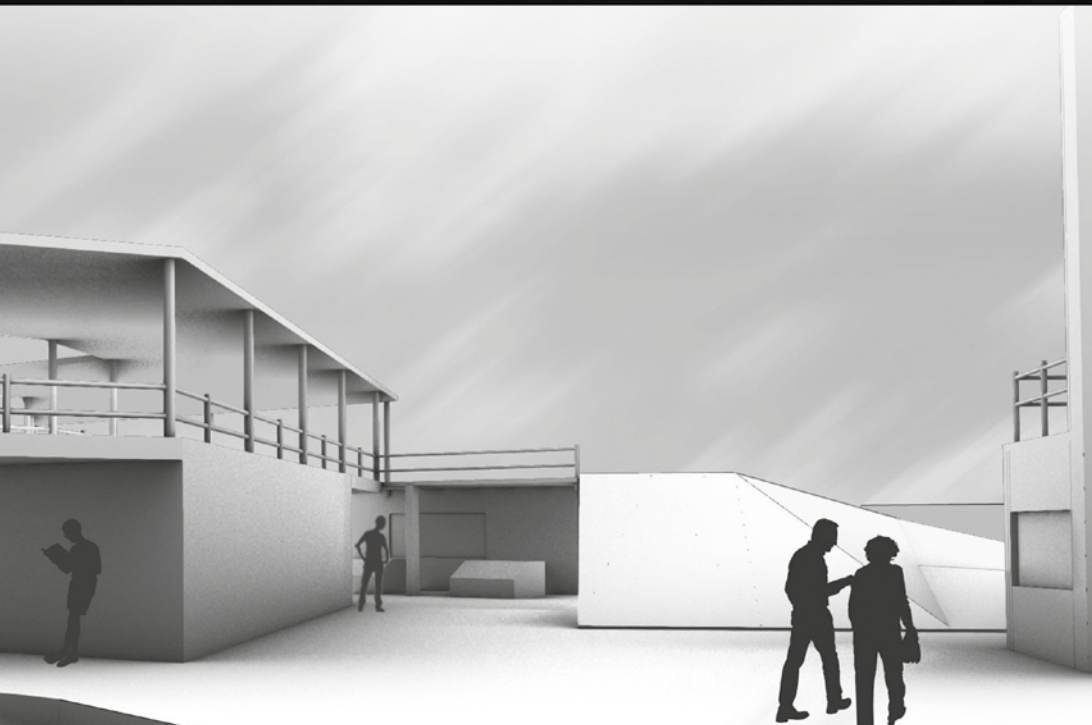
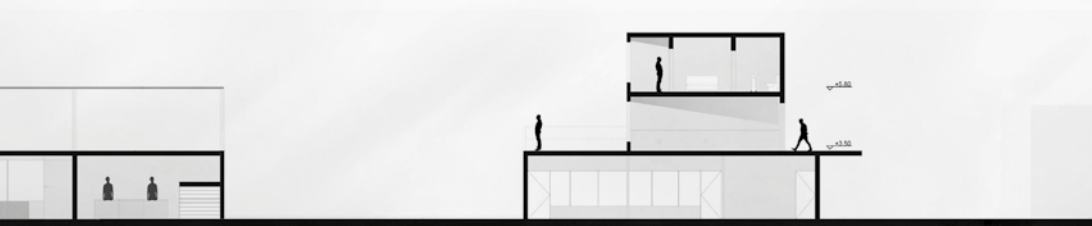
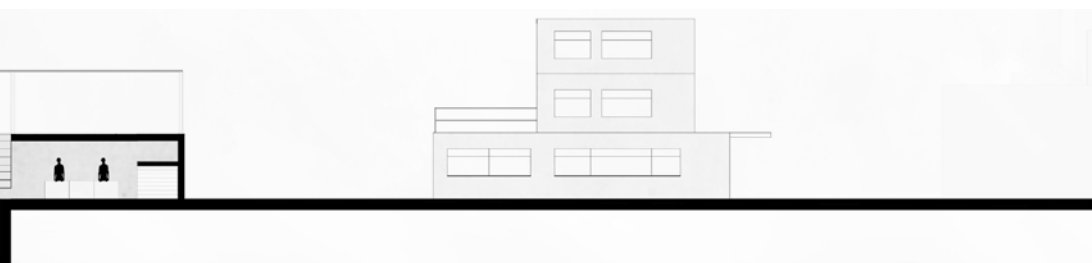












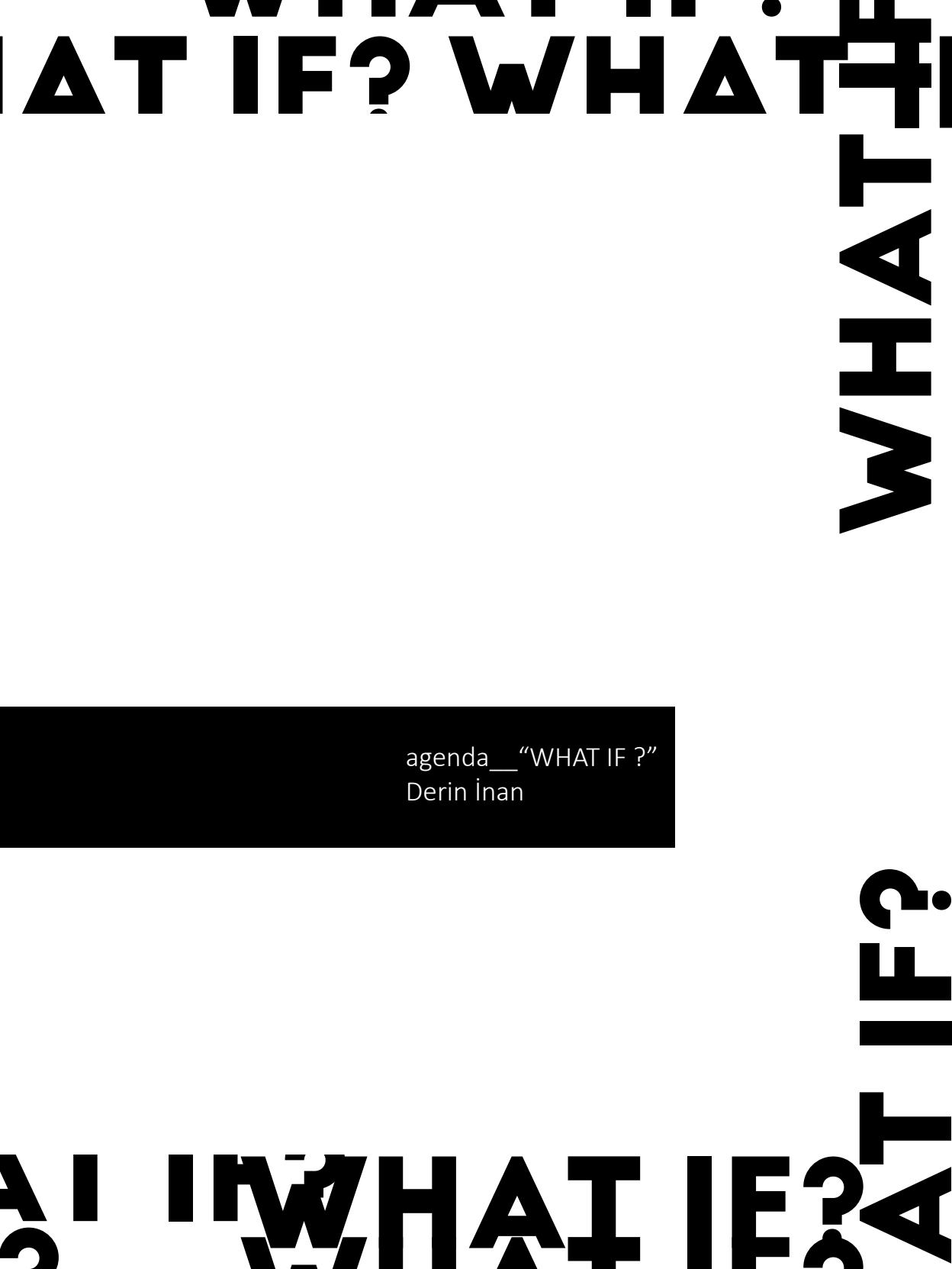
WHAT IF? WHAT IF? WHAT IF?

There is a hidden curiosity and a potential to think outside the box in each and every 'what if' question. The question inherently triggers alternative scenarios or calls for marginal rather than accustomed answers to the consequences of something happened or happening. In its conventional use, in exploring what would happen if certain things occurred differently, there is even a connotation to the occurrence of things mostly undesirable. In architecture however, undesirable occurrences may initiate desirable reflections and thinking. Therefore, the phrase was adopted as a strategy for questioning the adverse conditions and to be able to anticipate unexpected combinations. Deliberately subvert the architectural recipes and associations, and even maybe to question "What if an architect could be as experimental as a chef?"

The 'what if' exercise has never been under the auspice of a particular design studio, but has been adopted and put to use in many design studios of various years. It has inevitably been modified to adapt to the particular problems of different studios, but in essence the practical aspects of the term remain somewhat unchanged. In the initial exercise, which was introduced in the second-year design studio, it was defined as an initiator and an alternative method for rather accustomed research on case-studies. The introduction of a series of what if questions, entailed considering the common "case study", as a more personalized research process than mere information gathering. Questions like;

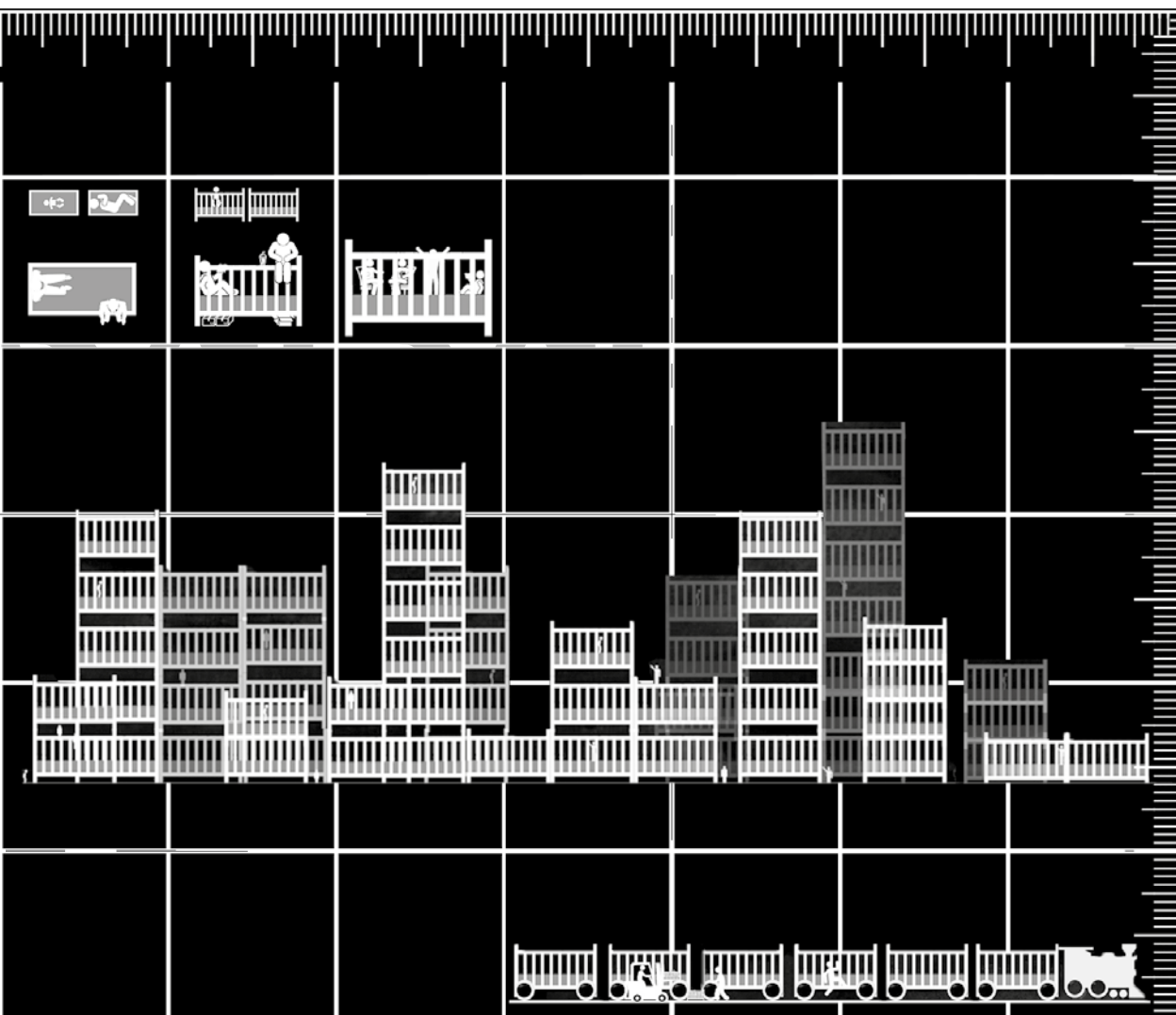
*What if, Le Corbusier's Villa Savoye had all load-bearing walls and no post & lintel?*  
*What if, Adolf Loos's Villa Müller was as transparent as the Glass House?*  
*What if, Peter Eisenmann designed the Gropius House?*  
*What if, Richard Meier designed Villa Dall'Ava by OMA?*  
*What if, The Red House by William Morris was designed by SANAA?*

required not only a serious inquiry on given cases, but went further to require individual design interpretations. The exercise defined as a game of mix&match, calls for a courageous positioning of oneself to challenge the most characteristic and omnipresent features of architectural works and an individual enterprise to work with mostly dissonant components of architectural design. In doing so, there is an opportunity to question; how we look at others' design work, what we do with what we see, the individual nature of architectural research and perhaps the possibilities to be experimental within.



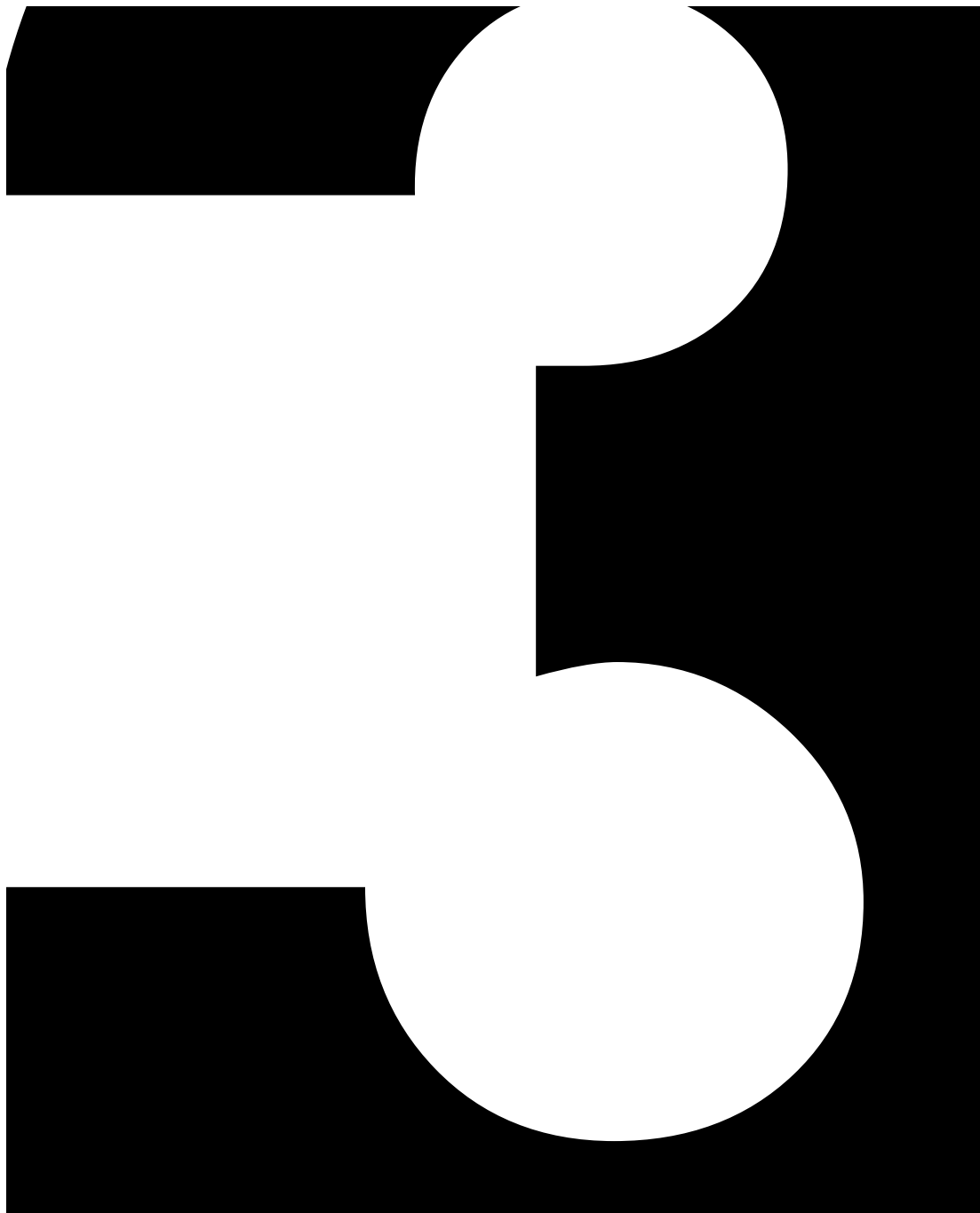
agenda\_\_“WHAT IF ?”  
Derin İnan






ADY

ALREADY







The main pedagogical agenda for the third-year architectural design education is to expand upon the design methodologies developed in the second-year, where students are expected to acquire an understanding of the interwoven relationship between human scale, human experience, space, structure, materiality, tectonics and spatial relations of various program elements. The third-year extends the subject matter to include the fundamental parameters of urban context that embrace historical, social and cultural conditions, environmental factors and programs. Therefore, third-year architectural design studios are structured to focus mainly on problems in urban scale with different highlights and study methods. Although ARCH 301 was structured to cover design problems in urban scale by accounting for the environmental, cultural, social and historical conditions, since 2019-20 Fall semester, this focus has been studied in the spring semester. Therefore, the introduced projects in the workbook are outputs of these two approaches. Since 2019-20, ARCH 301 covers (multi-dimensional) design problems by focusing on the effects of environmental forces, and cultural, social and historical conditions. In doing so, students are expected to engage in various analytical processes that inform and inspire the study of spatial, structural, environmental, technological and material qualities, which are to be reflected in form, program, construction system and tectonics of architecture.

The second semester, ARCH 302 studio -of which concern has shifted in 2019-20 with ARCH 301 studio- aims at developing an urban-based architectural understanding, so that it urges students to consider the total environment of architecture that dwells on multi-layered complex relations operating at multiple scales in an urban context. In doing so, the studio introduces the issues of economy of space, multiplication and repetition as its main concerns to be considered. Thus, concerning these intentions, being able to cope with and navigate between various scales of urban design and architecture, to develop methodological and strategic tools for repetition and multiplication and to define a collaborative design process by taking part in a group are the main learning outcomes of ARCH 302.

With these concerns, in **Fall 2018-19**, the project was altered from the usual mass housing problem -which became the standard in the past years-; nevertheless the alteration was not considered as a major change, on the contrary it was seen as a means of reinforcing the established objectives and procedures of the studio by introducing variety to the subject in its essentially not binding respects. The problem this time was introduced as a large-scale educational institution with all levels of basic education, social facilities and accommodation. The site was chosen as the land that stands between the Cebeci campus of Ankara University and 50. Yıl Parkı, which is very rich in both threats and opportunities both in terms of existing and potential urban interrelations and its physical/material qualities, aiming to satisfy the objective that ARCH 301 always presents an essentially urban study. The school building in this case brought some refreshment to the usual urban discussion of the studio, as it required a reconsideration of the educational institution as a potent force in the generation of an urban quality in the everyday life of the neighborhood, seeking for ways that its livelihood is maintained beyond six o'clock in the evening and beyond week days.

*As usual, the design proposals were produced in groups, within the institutional identity of an architectural firm –the extended workload with increased variety of spaces required groups of four students, instead of the usual three, which should be noted that, for some reason or the other, resulted in increased efficiency as well as increased production.*

With these concerns, in Fall 2018-19, the project was altered from the usual mass housing problem -which became the standard in the past years-; nevertheless the alteration was not considered as a major change, on the contrary it was seen as a means of reinforcing the established objectives and procedures of the studio by introducing variety to the subject in its essentially not binding respects. The problem this time was introduced as a large-scale educational institution with all levels of basic education, social facilities and accommodation. The site was chosen as the land that stands between the Cebeci campus of Ankara University and 50. Yıl Parkı, which is very rich in both threats and opportunities both in terms of existing and potential urban interrelations and its physical/material qualities, aiming to satisfy the objective that ARCH301 always presents an essentially urban study. The school building in this case brought some refreshment to the usual urban discussion of the studio, as it required a reconsideration of the educational institution

as a potent force in the generation of an urban quality in the everyday life of the neighborhood, seeking for ways that its livelihood is maintained beyond six o'clock in the evening and beyond week days.

The architectural core of the problem, which presents the multiplication of a unit designed for the anonymous use, replaced the housing unit of previous years with the (so-called) "classroom"; and it is "so-called" because, as the housing unit has also never been just presented as the unchanging expected result but always as some concept to be challenged in the previous years, the classroom was also expected to be deformed and reformed in the process of this project, in all the varying and diverse modes that subjects, objects and spaces can interrelate within the context of "modes of learning" to be researched in the scope of this architectural problem. As usual, proposals in the studio varied according to how far they wished to extend their studies in the program specific or context specific particularities of the problem.

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Whereas, in **Fall 2019-20**, with a switch of the semester guides between ARCH 301-302, the design problem, which was studied individually by the students, focused on the cultural, social and historical context with an awareness of environmental forces. Learning the ways to design in a layered urban context with a rich architectural and urban history was the major task.

A historical city out of Ankara was the usual preference for the site; hence Gaziantep was selected as the location of the project, where the studio performed a three days study trip. After orientation and visits to significant landmarks and characteristic neighborhoods, project sites selected within the historical city center were introduced. These sites' wider built context, geographical features, climatic characteristics and social patterns were analyzed by student groups. They also attended a local gastronomy

workshop during which they had the opportunity to experience the kitchen environment. A building function - culinary center - that is suitable for the city's context was assigned and a detailed function chart given. Aiding to deal with such complex contexts, theoretical readings, and specifically critical regionalist approaches in architecture, were presented and comprehended. The students realized a series of exercises towards the final project, each focusing on a specific semester outcome; i.e. massing, scaling, streetscape, functional distribution, open space articulation, façade composition, structure and tectonics.

Students worked in two different sites within the historical center of Gaziantep with a single functional requirement list. The design problem was also multi layered as the city itself. Students worked towards proposals that aimed to rejuvenate daily life with the introduction of a culinary center into this historical setting and the long-established gastronomical culture. A built area of approximately 4.000 m<sup>2</sup> was requested from the students, which included defined sizes for different functions such as coffee-house, dining hall, kitchen-lab, seminar/classrooms, auditorium, accommodation, shops

offices. As their endeavors unfolded, students researched into the functional necessities of a culinary center (such as a detailed study of the kitchen-lab) together with the materials, tectonics and facade composition of the immediate environment, while also becoming aware of the environmental factors and trying to develop genuine solutions.

*Changes brought forth in the definition of work/:er/:ing alter the definition of the body and foster new forms of work spaces. The clear separation between 'the home and the office or factory, between rest and work, night and day' engendered as a result of industrialization has been changed with post-industrialization, where 'work is collapsed back into the home and takes it further into the bedroom and into the bed itself.'*

According to the objectives of the third-year architectural design studio that intends to include the fundamental parameters of urban context embracing historical, social and cultural conditions, environmental factors and program, the design problem to be studied in **Spring 2018-19** was defined as the design of a WORKROOM in the historical center of Bursa. The main motivation of the project was the experienced changes in everyday life practices and social norms, as well as the developments in technology transform the pedestrian movement, social, commercial and urban activity patterns around the site 'modes of work, worker and working'.

As a response to these transformations, it was aimed to focus on the modes of living and working, as well as the notions of the human body are yet to be reinvented, which addresses the reconsideration and reinvention of spatial configurations of work/:er/:ing spaces., as well as the reconsideration of the body and bodily conditions that inhabit and define the workspace. Inspired by the discussion and research ground introduced by Dutch Pavilion in 16<sup>th</sup> Venice Architecture Biennale\_ 'Work, Body, Leisure' ('*Work, Body, Leisure*' considered the future of physical labor and the transformation of humanity. The research and the exhibition were structured to study the relationship between work, body and leisure and how these will be transformed/has been transformed by the social, economic and technological developments.), the design problem introduced in ARCH 302 was a ground for reimagining the contemporary and transforming workspace.

Therefore, the proposed design problem aimed to convey 'a deep understanding of the needs of a future workplace environment' and to create 'an environment that addresses different working typologies.'

Design problem of the spring semester was structured upon this discussion and was formulated as the design of a WORKROOM in the historical center of Bursa. The pedestrian movement, social, commercial and urban activity patterns around the site were studied in relation to the historical buildings (such as Ulucami, Uzun Çarşı, Koza Han) in close vicinity of the site. The proposed WORKROOM was expected to take into consideration the urban inputs and the ongoing discussion on work/:er/:ing while studying different modes of work and working spaces and the existing/to be generated properties of the close vicinity. A built area of approximately 10.000 m<sup>2</sup> was requested from the students, which included various program elements either predefined or proposed by the students.

In **Spring 2019-20**, the design problem of ARCH 302 focused on mass housing design, where the students were expected to work in groups. Mass housing is a total design project and necessitates working on different scales from landscape to interiors. It is a perfect project exercise to acquire several architectural competencies and conceptions: rationalization of spaces; multiplication of units to form larger wholes; clustering building masses; providing efficiency in building circulation; mass production and modularization, locating and orienting units and buildings in reference to environmental concerns and topography; providing pedestrian and vehicular accessibility; etc. Since the critique of mainstream modernist housing projects from the 1950s to 1970s, ideal mass housing is conceived far more than a rational or formalist design problematic. It is the creation of a healthy social environment –a habitation- that provides multiple levels of sociability. To stress this part of the design problem the specific term topic was introduced with the title **“living together”** and the focus was pointed further in the subtitle as “community housing”. It was envisaged that the major housing project would be for young and senior citizens (university students and elderly) living together and forming a community, a small neighborhood. Various scenarios of cohabitation that would enrich the lives of these people were to be envisaged. This would include a larger program of supporting uses like health, leisure and sports facilities. In this sense the project has the character of a multi-use housing without any commercial concern.

In line with a TEDU tradition (although in a different semester), the semester was performed as a group work with some outputs produced individually. The first part of the term started with the formation of “offices” made up by four persons. The groups are expected to brand and define the characteristics of their practice. When the office was established their “first job” (and the introductory term exercise) was to propose an innovative set of housing units, which would overview and criticize the existing ones in the housing market of Turkey (such as 4+1, or 2+1).

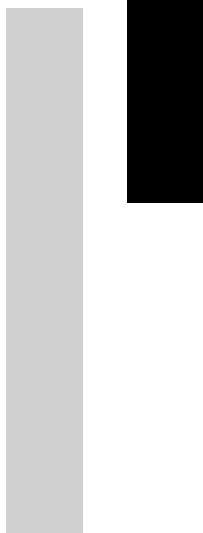
For the rest and the major part of the semester, the offices developed design proposals for a “community housing” for the “living together” of the young and the elderly. 2 different sites in Çayyolu, Ankara were selected. The program was composed of a built area of 18.000 m<sup>2</sup>, whose 25% is devoted for social and shared functions while the rest is for housing units.

*During the preliminary phases of the housing study, COVID-19 pandemic came out and due to partial lockdowns online studio period began. This situation also introduced a particular flood of new information for the theme of the studio, which promoted “living together”, focusing on the relationship between the young and the elderly. As the students were working in groups of four, this sudden shift from face-to-face to online studio did not affect the production in a negative way, instead a variety of well developed and presented projects were proposed at the end of a productive period.*

# ARC

**Architectural Design III**

**H3** 3





2018-2019  
FALL

# MODES OF LEARNING

## INSTRUCTORS

Bilge İmamoğlu  
Can Aker  
Çağrı Koçer  
Onur Özkoç  
Ziya İmren

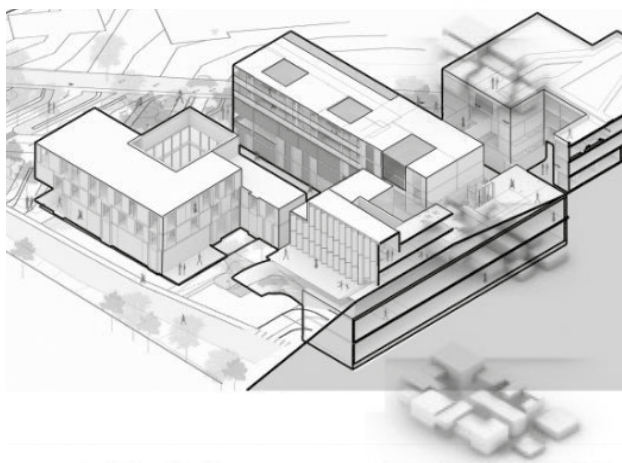
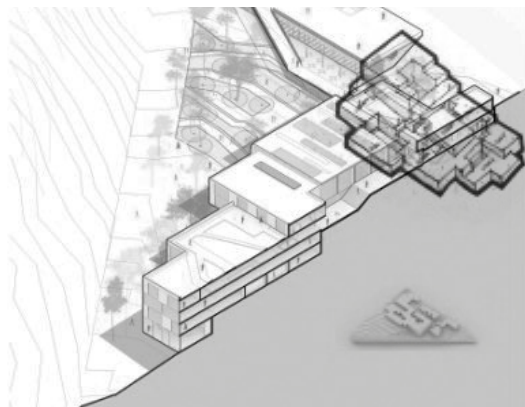


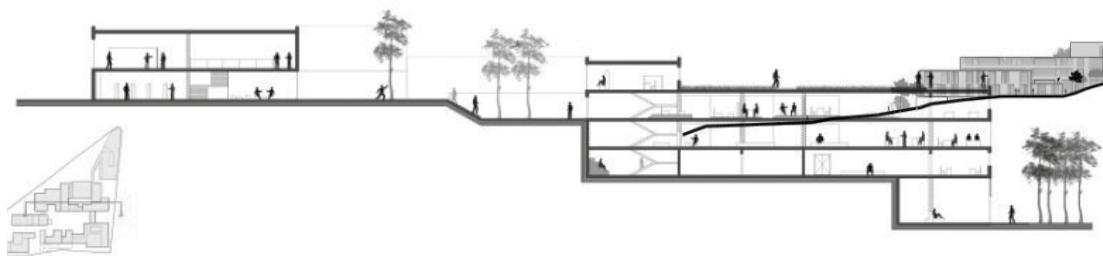
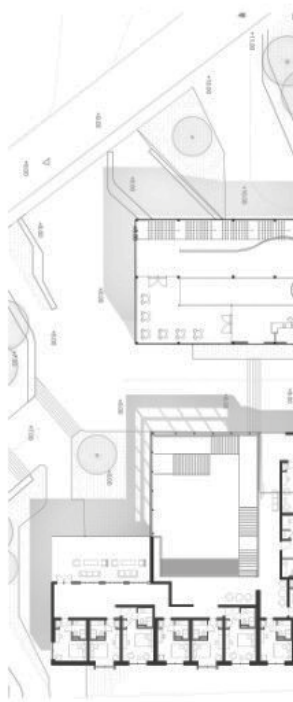
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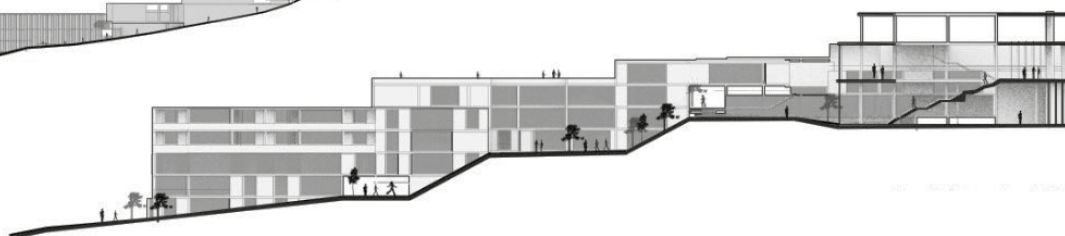
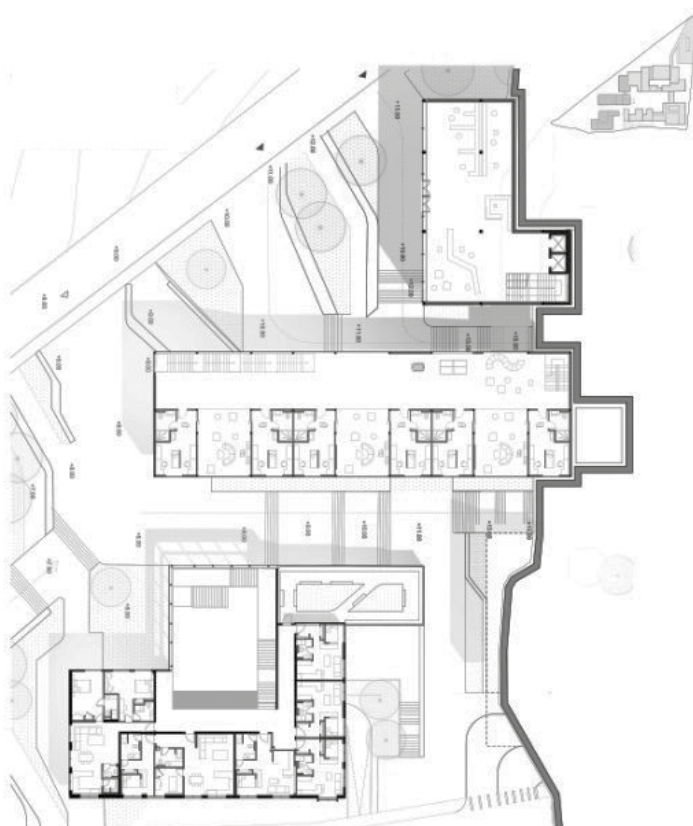
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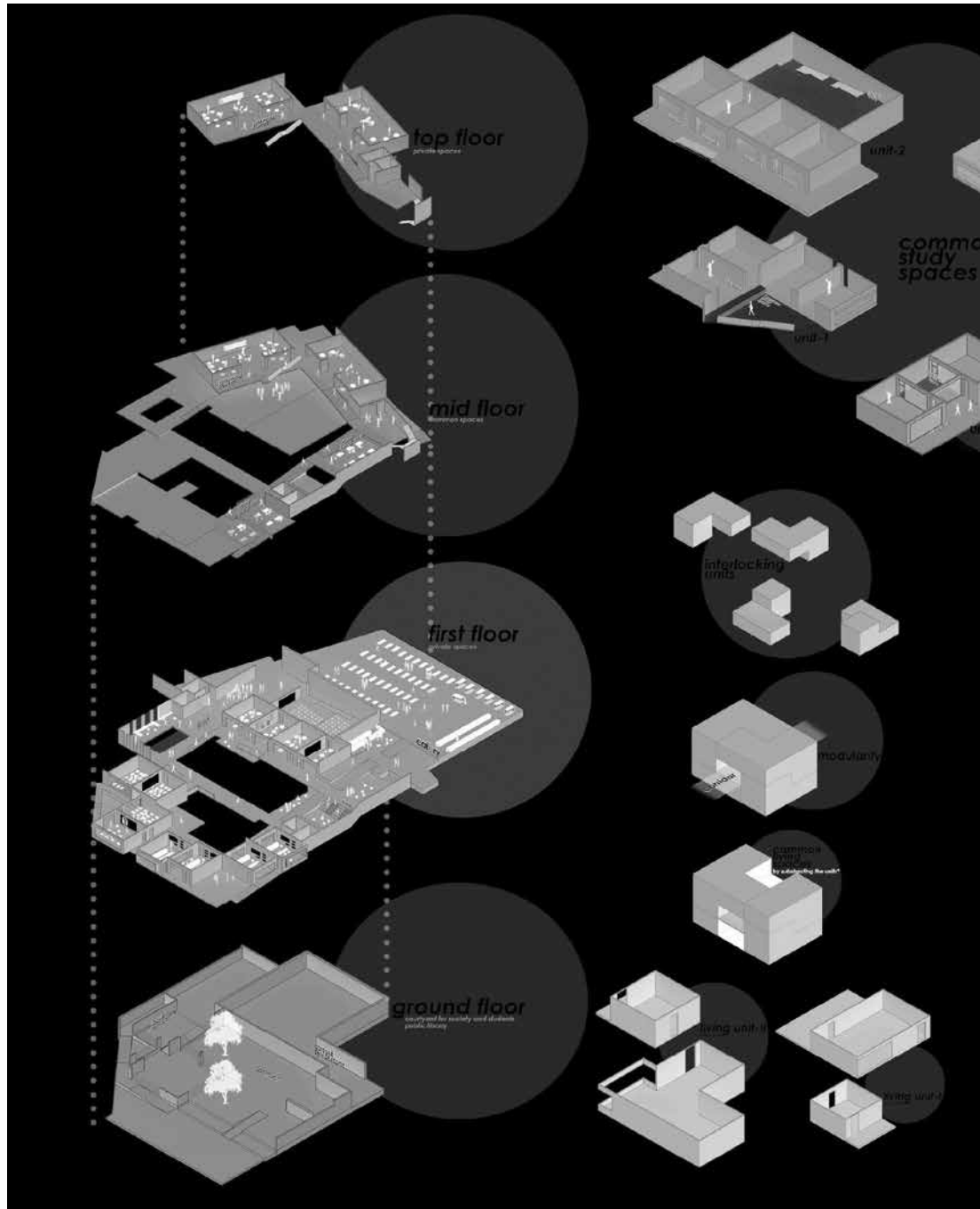
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erl & music  
classrooms

unit-4

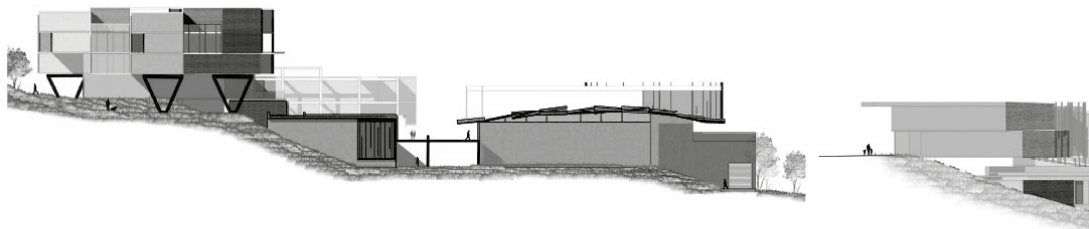
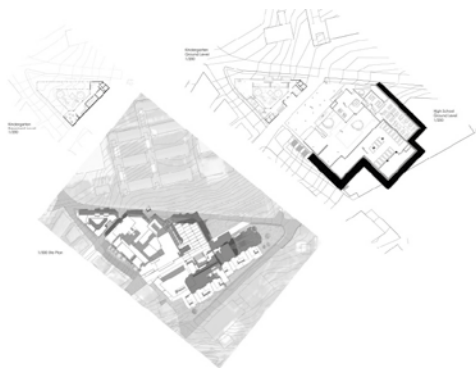
accessibility &  
publicity

roof top  
playground

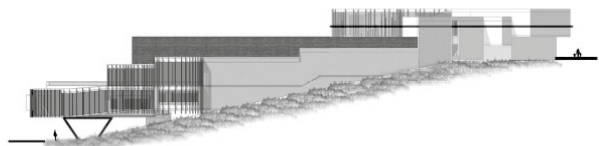
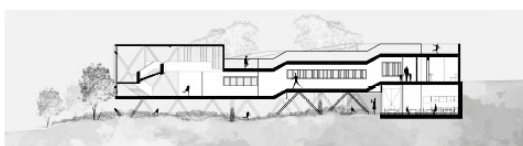
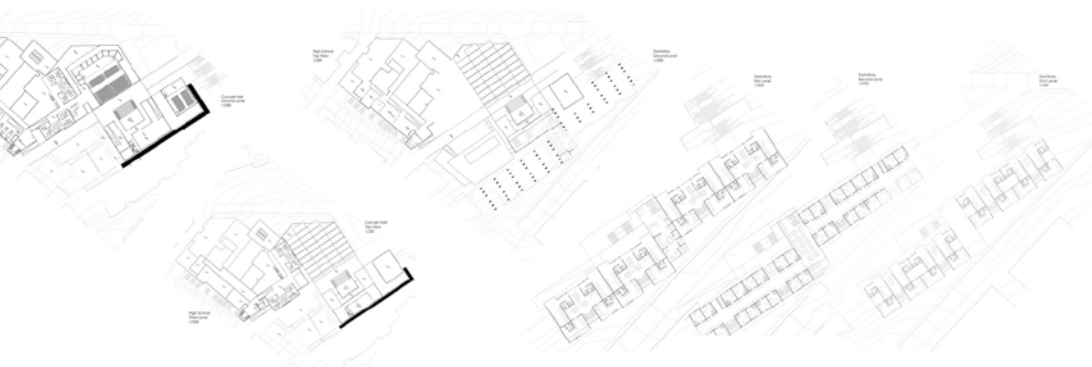
classrooms

playground

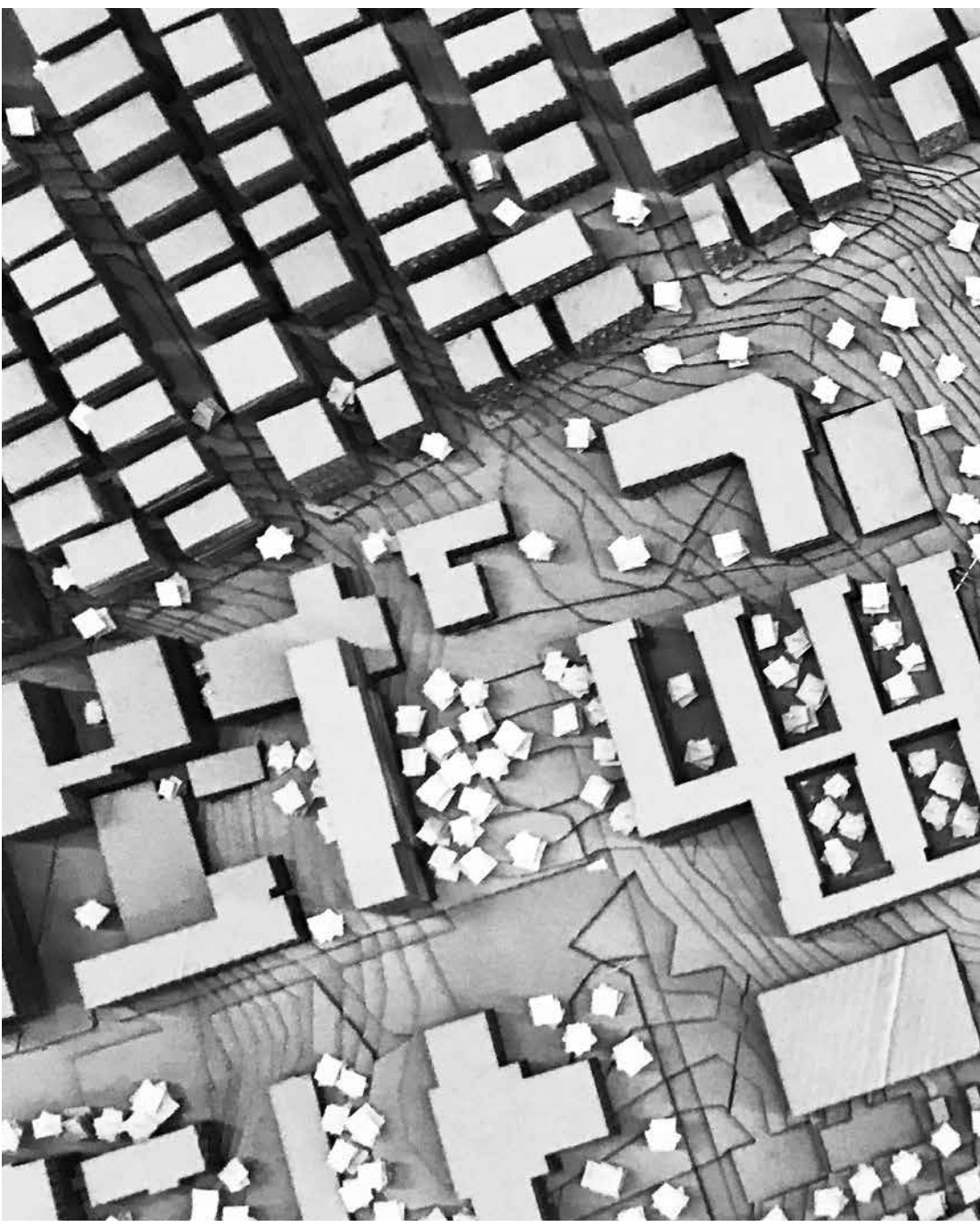




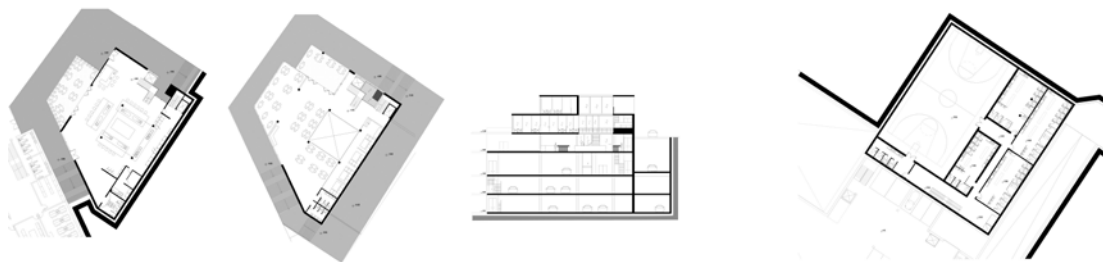


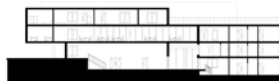
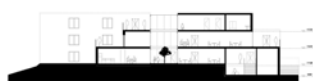


**Aloof\_**Arda Kalenci/ Deniz Ergin Gündüz/ Eylül Çiçek/ Mehmet Akçakoca

















2019-2020  
FALL

GAZİANTEP  
CULINARY  
CENTER

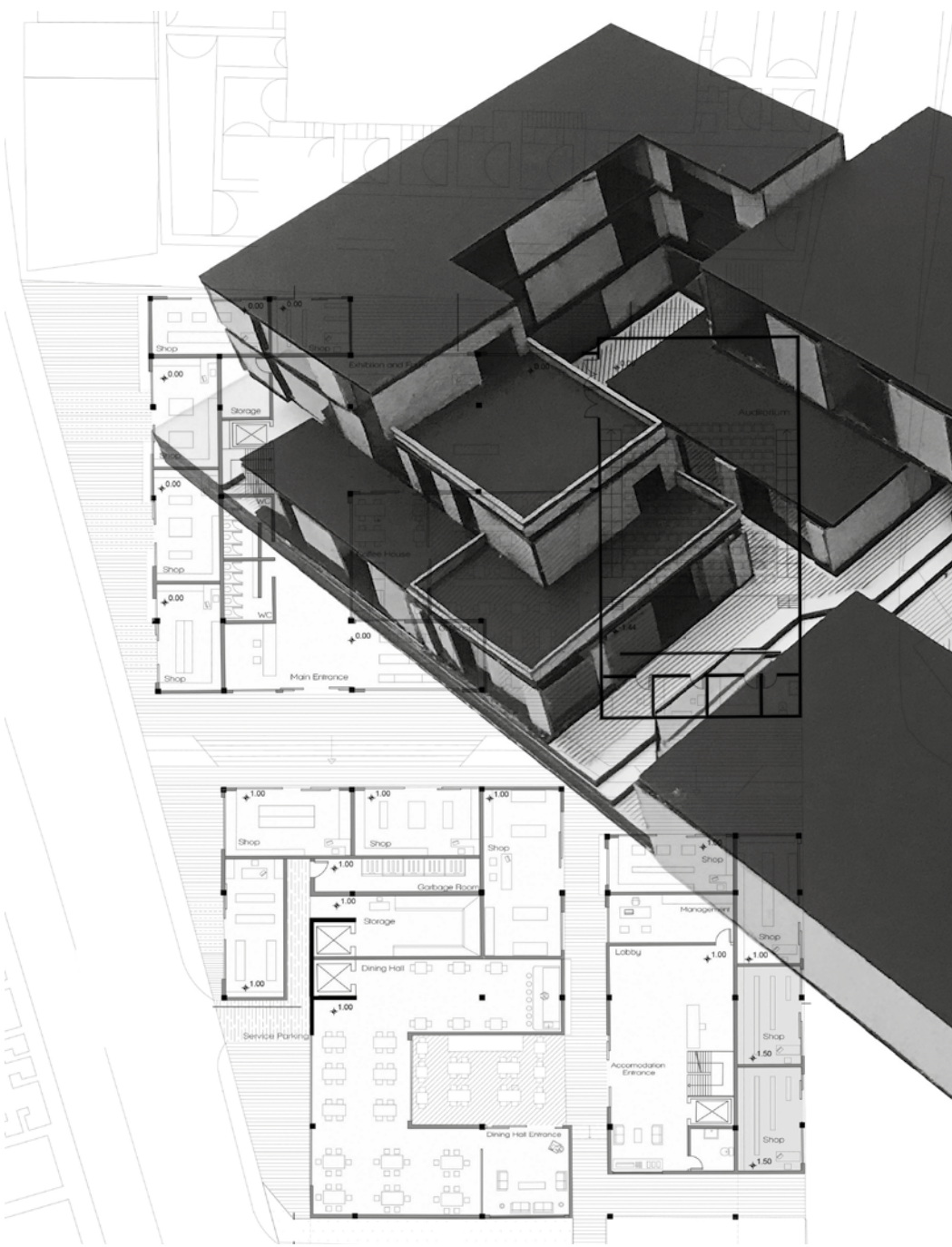
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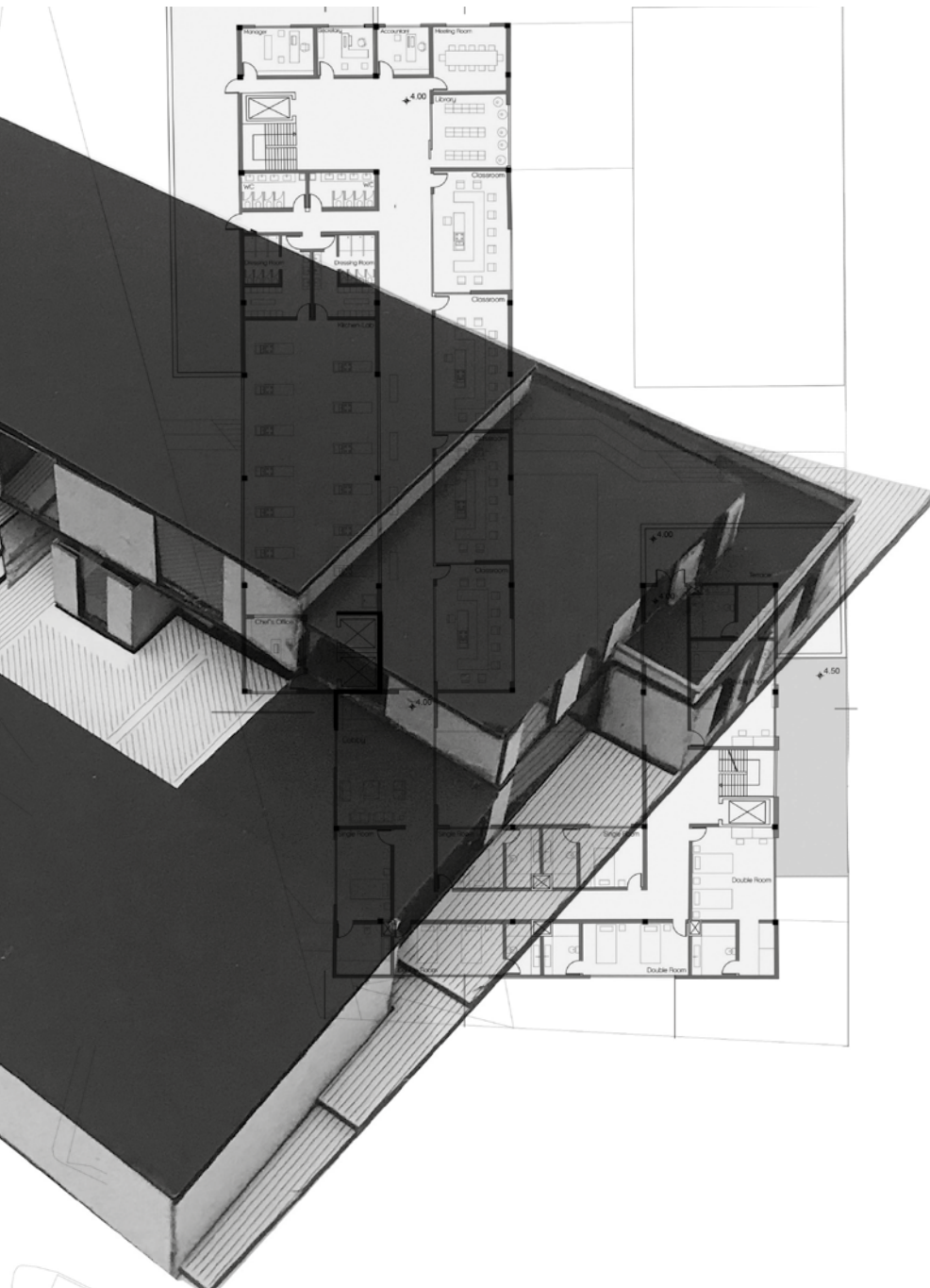
A. Elif Yabacı  
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Çağrı Koçer  
Esatcan Coşkun  
Namik Erkal  
Onur Özkoç  
Onur Yüncü

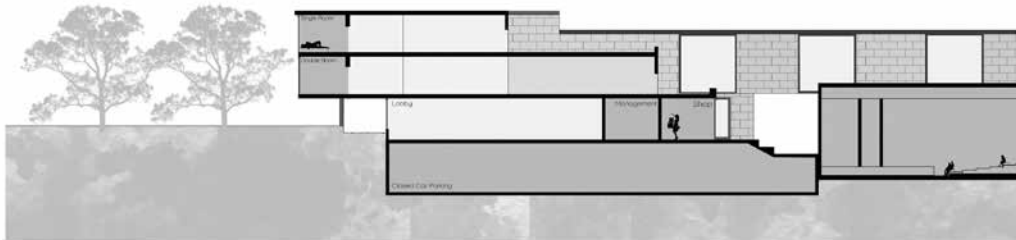


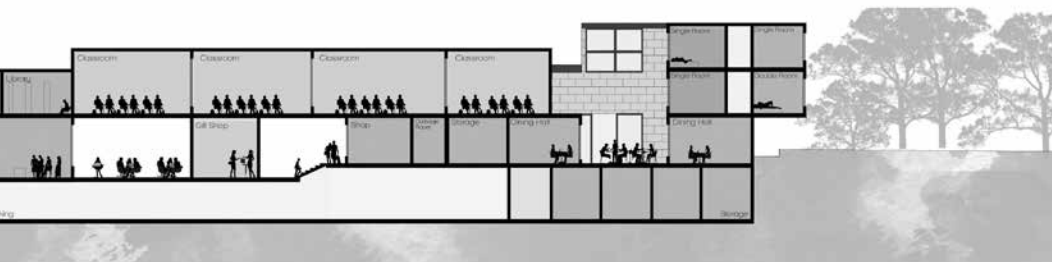
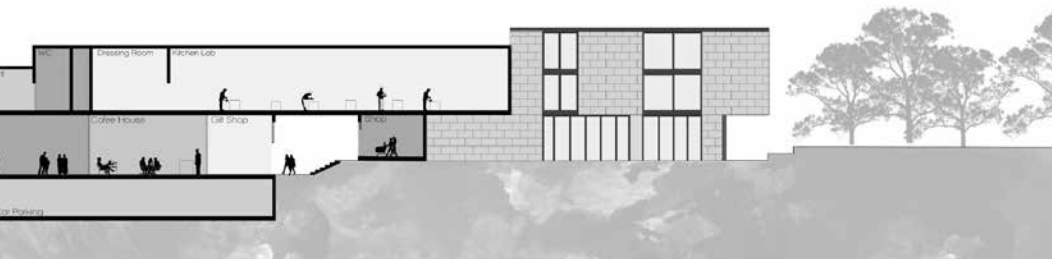
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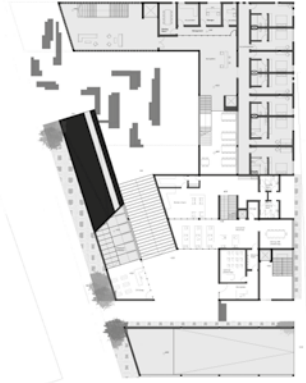
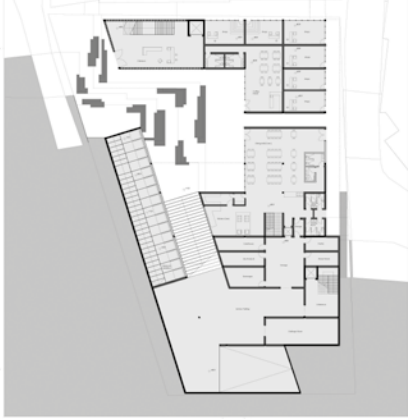
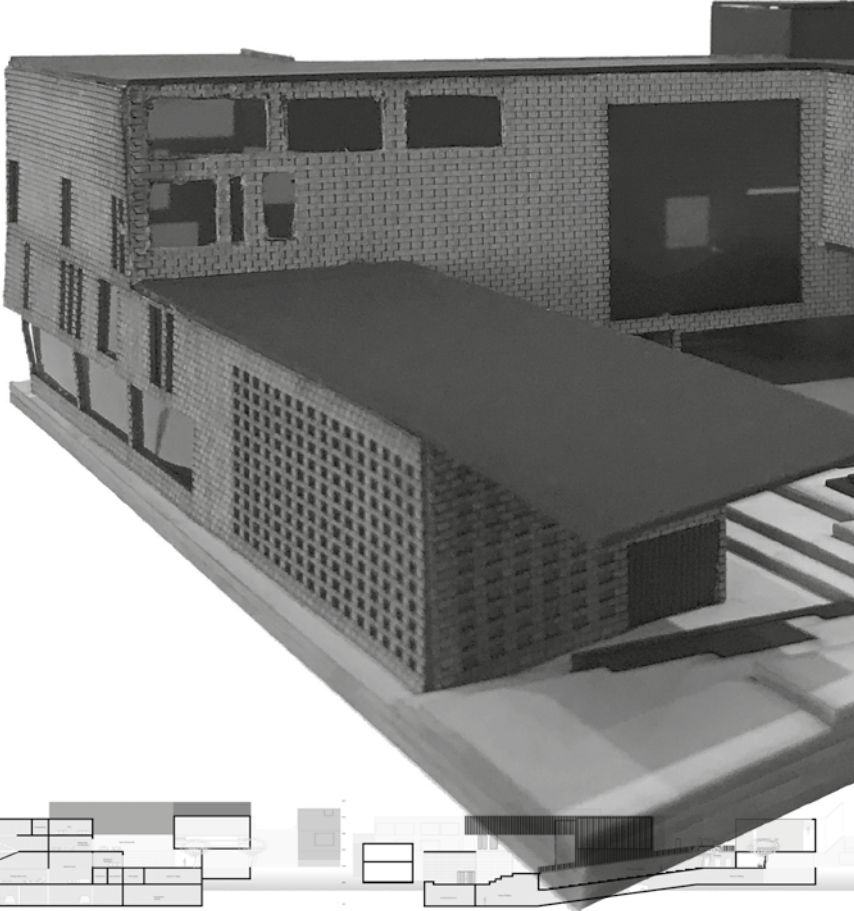
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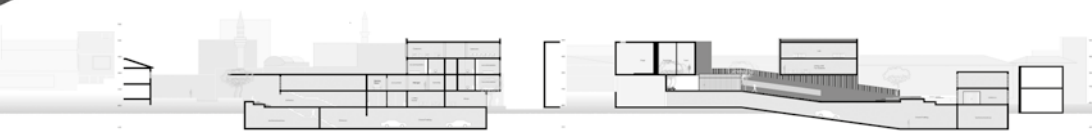
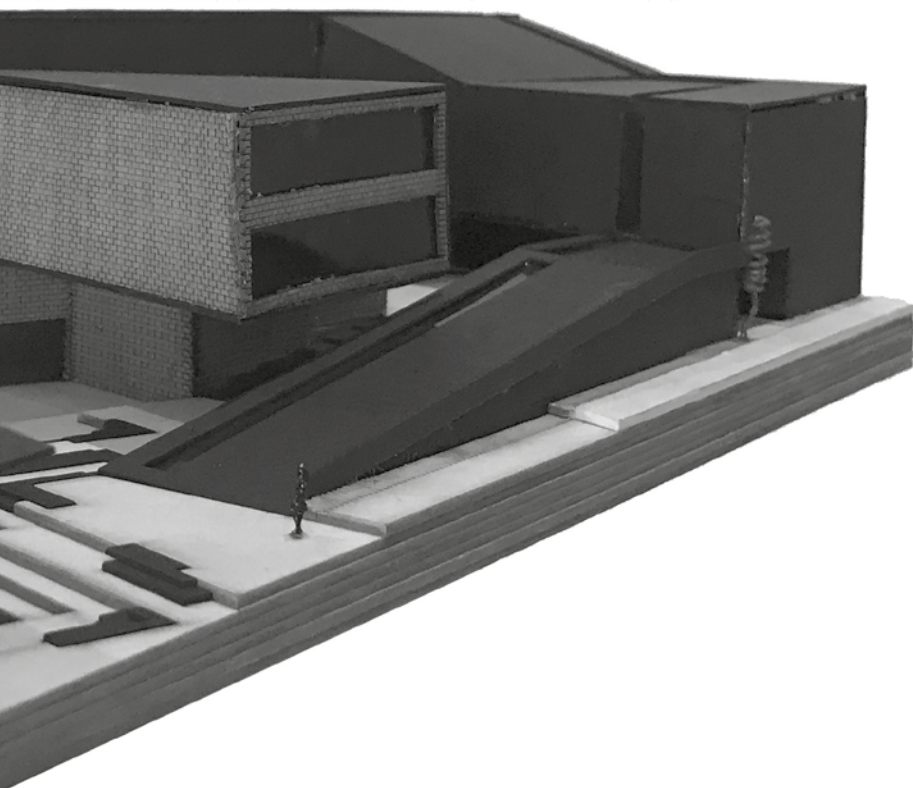




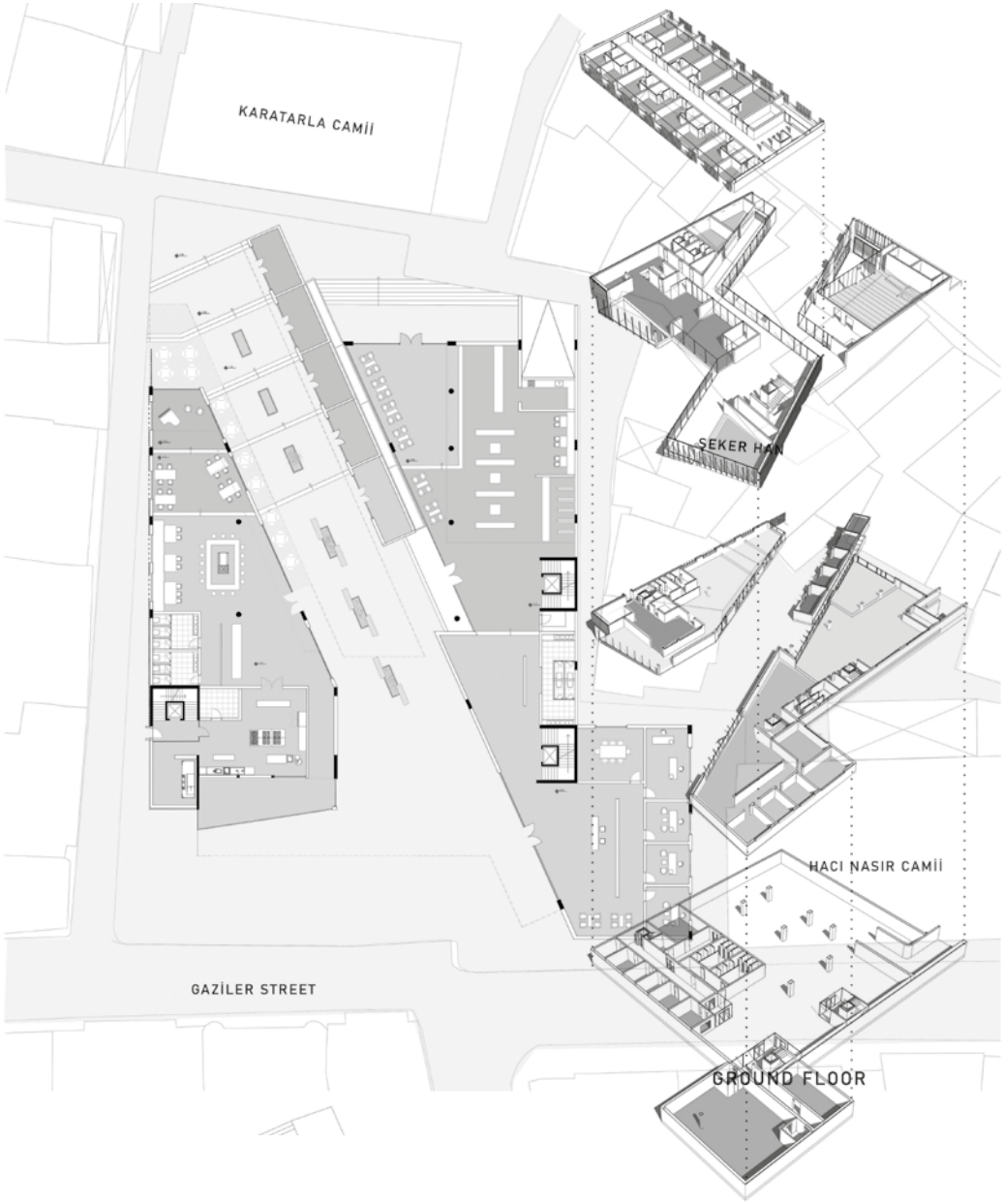




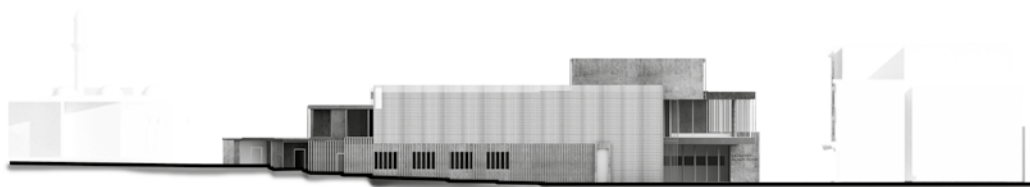












It was almost thirty years ago when Christopher Frayling attempted to redefine the relationship between research and design with his tripartite conception of "research into art and design," "research through art and design," and "research for art and design." Since then, we are discussing the possibilities of knowledge generation through our acts of designing around similar terminology.

Although this discourse is indispensable for our comprehension, if one focuses on the acts of design and research it will also be seen that these two human activities were intertwined until our contemporary understanding. It can be argued that the English verb to design is derived from the Italian word *disegno*, which literally means drawing, but mostly used to denote a direct link between drawing and conception, and eventually intellectual labor, therefore differentiating the work of designers from that of craftsmen.\*\* *Ricercar* (or *ricercare*), on the other hand, is another word from the same period for naming a musical form prominent in the sixteenth and seventeenth centuries which is now known as fugue. It is based on explorations of a single motive mostly carried on through the imitation of the initial motive.\*\*\* Sharing the same etymological roots with the English word research, it becomes a research on music through playing music.

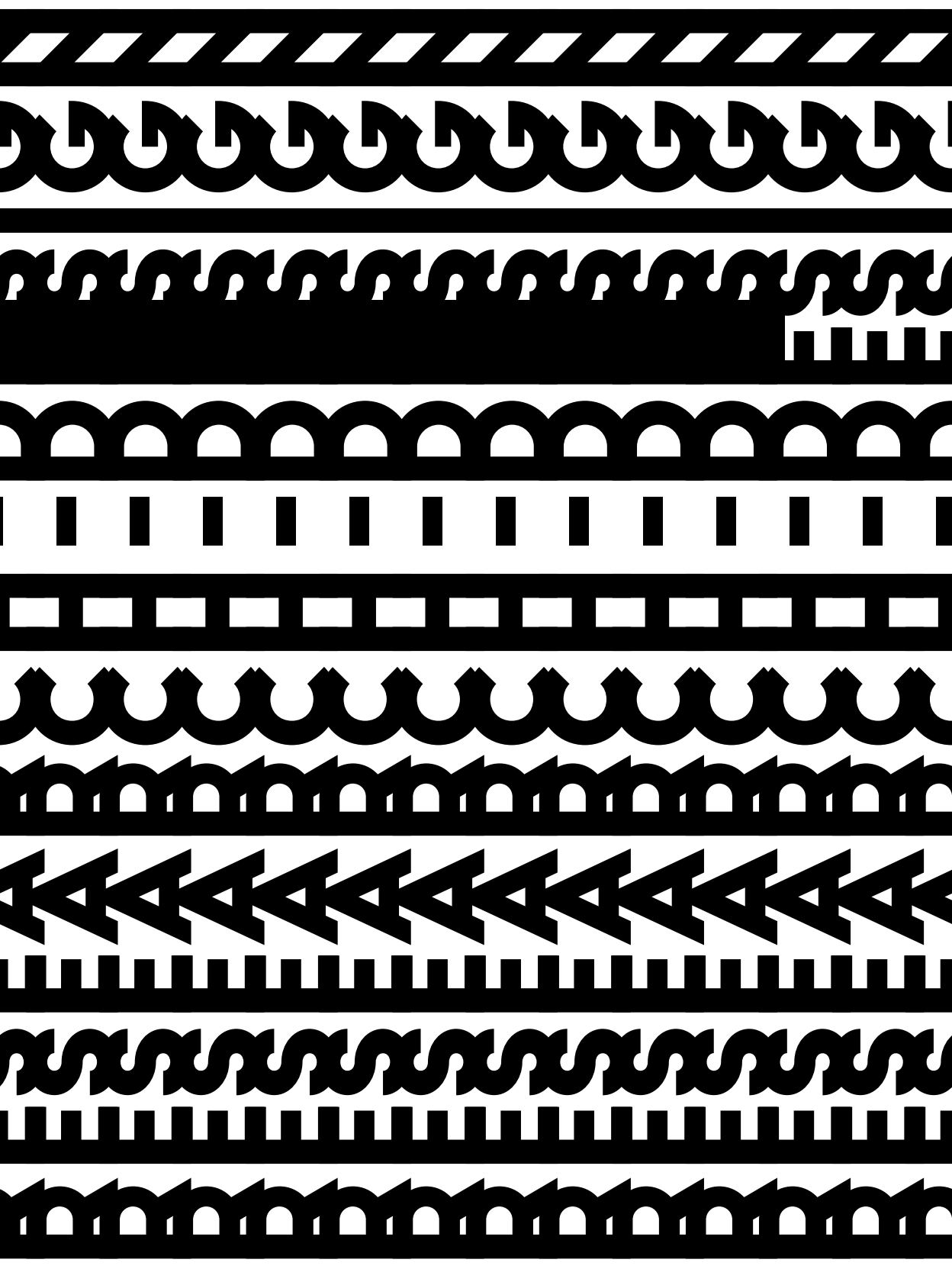
If we are to learn from history, it might be fair to state that we should possess the responsibility of finding genuine ways of generating knowledge while we are producing artifacts.

## agenda\_\_"RESEARCH-DESIGN" Onur Yüncü

\* Christopher Frayling, "Research in Art and Design," *Royal College of Art, London, Research Paper*, Vol. 1-1 (1993/4): 5.

\*\* Giorgio Vasari, *Vasari on Technique*, trans. L. S. Maclellan (New York, NY: Dover Publications Inc., 1960, first published as G. Vasari, *The Introduction to the Three Arts of Design, Architecture, Sculpture and Painting, prefixed to the Lives of the Most Excellent Painters, Sculptors and Architects*, 2<sup>nd</sup> Edition, 1568), 205.

\*\*\* *ricercare*. Encyclopedia Britannica. 2007. *Encyclopedia Britannica Online*, [Internet: WWW], ADDRESS: <http://www.britannica.com/eb/article-9063541/ricercare> [ACCESSED: 4 February 2007]. Also Douglas R. Hofstadter, *Gödel, Escher, Bach: an Eternal Golden Braid* (New York, NY: Basic Books, Inc., 1999), 7.







# STAIRCASE

"Architects, all idiots; they always forget to put in the stairs."\*

The staircase is one of the most fundamental elements of architecture and, as Gustave Flaubert jokingly put it, "forgetting" to put it is one of the biggest mistakes that make the building inoperable and unusable. The call made by the curator Rem Koolhaas for the 2014 Venice International Architecture Biennale with the theme "Fundamentals" was an open call to look back the reference points of the discipline; that is the call to look back to the essential elements of architecture, namely roof, wall, door, window, flooring and stair in the context of different architectures and histories. These elements were taken under the microscope and their anatomy deciphered regardless of the architect, place and time.

The Latin *scalae*, the English *scale*, means staircase. This relationship between scale and staircase\*\* is a topic worth thinking about. Researchers working about the scale such as Susan Hedges and Albena Yaneva establish an analogy between scale and staircase. They say, similar to staircase, the scale enables us to come and go between large and small, discon-

nected parts by moving closer and further, and by zooming in and out. Let's build the analogy in reverse and try to understand the staircase by relating it with scale: The scale is based on a rhythmic movement; it helps us to read and perceive the representation of reality, an idea, a problem in a versatile way, sometimes jumping between magnitudes, fluctuating, and sometimes going back and forward. In this sense, just like the scale, we can see the staircase as a tool that enables us to look at problems from various viewpoints by going up and down in a certain rhythm; sometimes by jumping two by three and making sudden changes between heights, and sometimes by moving away from the ground or approaching.

Well then, how can the staircase as a metaphor with its all-possible connotations broaden our comprehension of architectural practice and of its criticism?

I think, the answers to this question can be sought in the quote by Georges Perec: "Notice how unfamiliar things may come to seem as a result of taking staircase B instead of staircase A, or of going up to the fifth floor when you live on the second."

\*\*\*

What this quote implies is consider the staircase not only as a building element but also as a tool that triggers intellectual action. An up and down movement on the staircase allows us to explore and question as we come and go between disjointed thoughts that make up our perceptions. It enables us to see the problem from different angles, which we cannot see with the comfort and ease of our current habits and knowledge while standing on the ground we always on; enables us to see the invisible, to trace the hidden, and to expand into the layers of thoughts.

\*Gustave Flaubert, cited in John Templer, *The Staircase: History and Theories* vol. 1 (The MIT Press, 1994), p. ix.

\*\*Susan Hedges, "Scale as the Representation of an Idea, the dream of architecture and the unravelling of a surface", *Interstices* 11 (2010), pp.72-81. Albena Yaneva, "Scaling Up and Down: Extraction Trials in Architectural Design", *Social Studies of Science* 35(6) (2005), pp.867-894.

\*\*\*Georges Perec, *Species of Spaces and Other Pieces*, ed. and trans. by John Sturrock (Penguin Classics, 2008), p.44.

agenda\_ "STAIRCASE"  
Berin Gür

# ARC

**Architectural Design IV**



**НЗ 02**

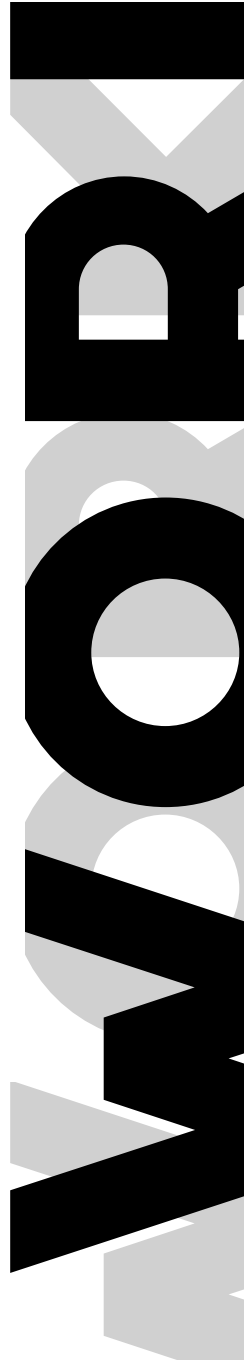


2018-2019  
SPRING

## WORK ROOM

### INSTRUCTORS

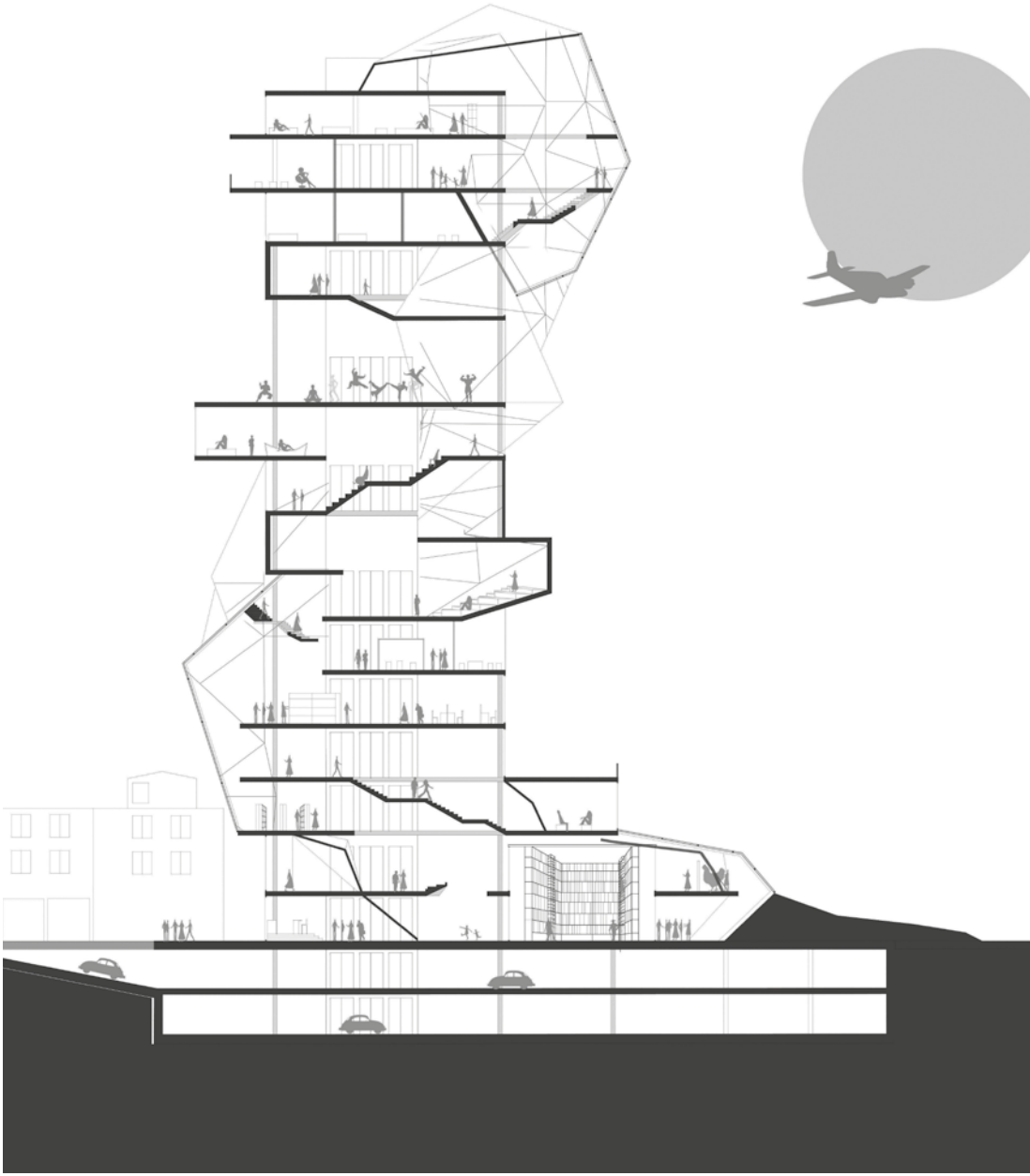
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Ziya İmren

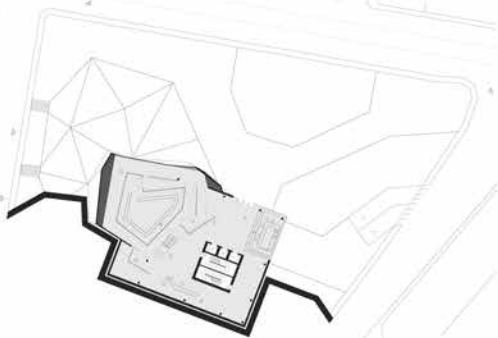
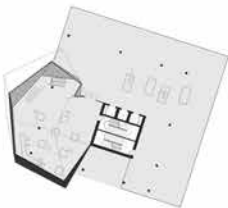
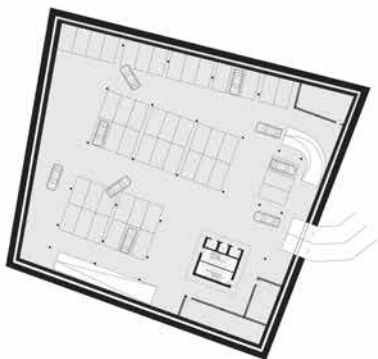


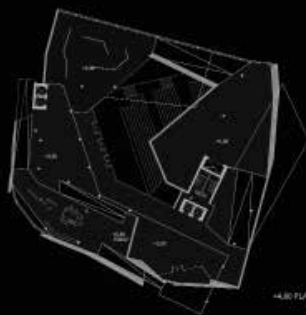
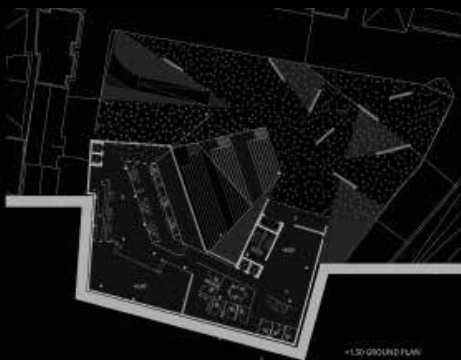
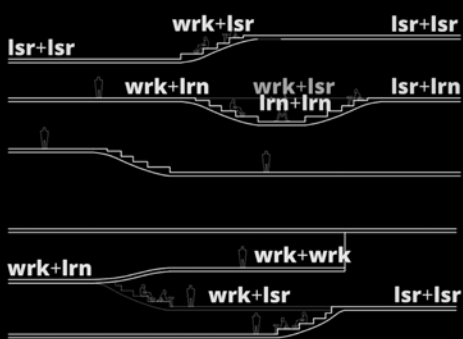
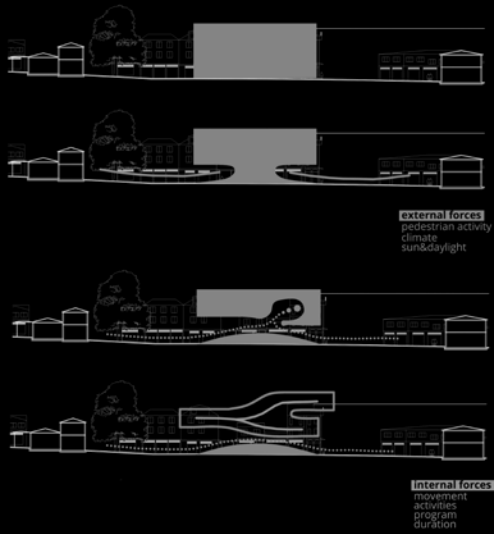
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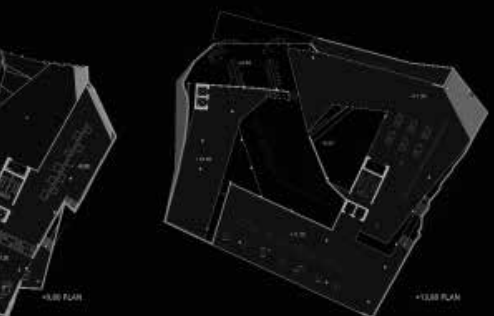
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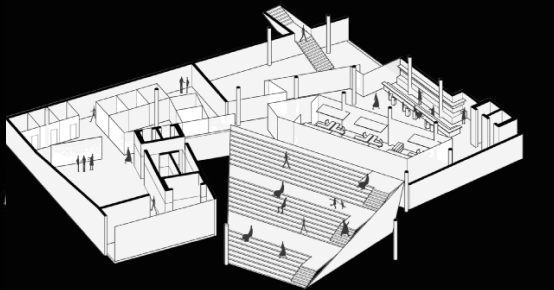
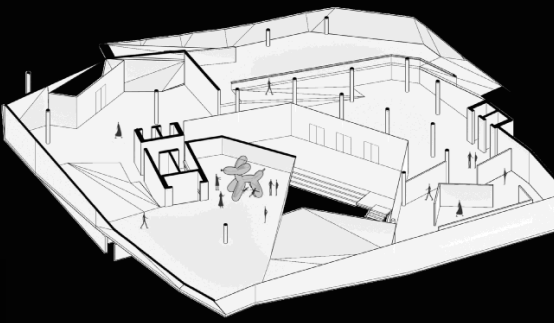
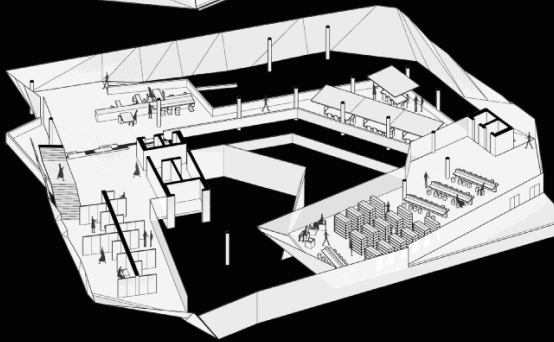
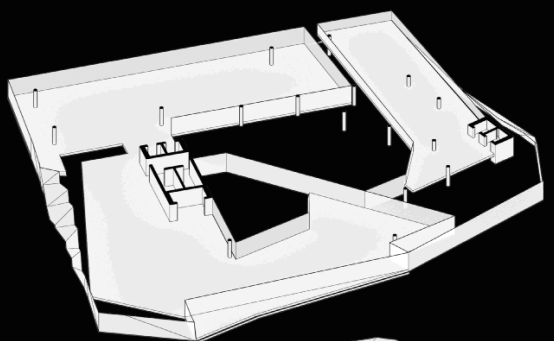


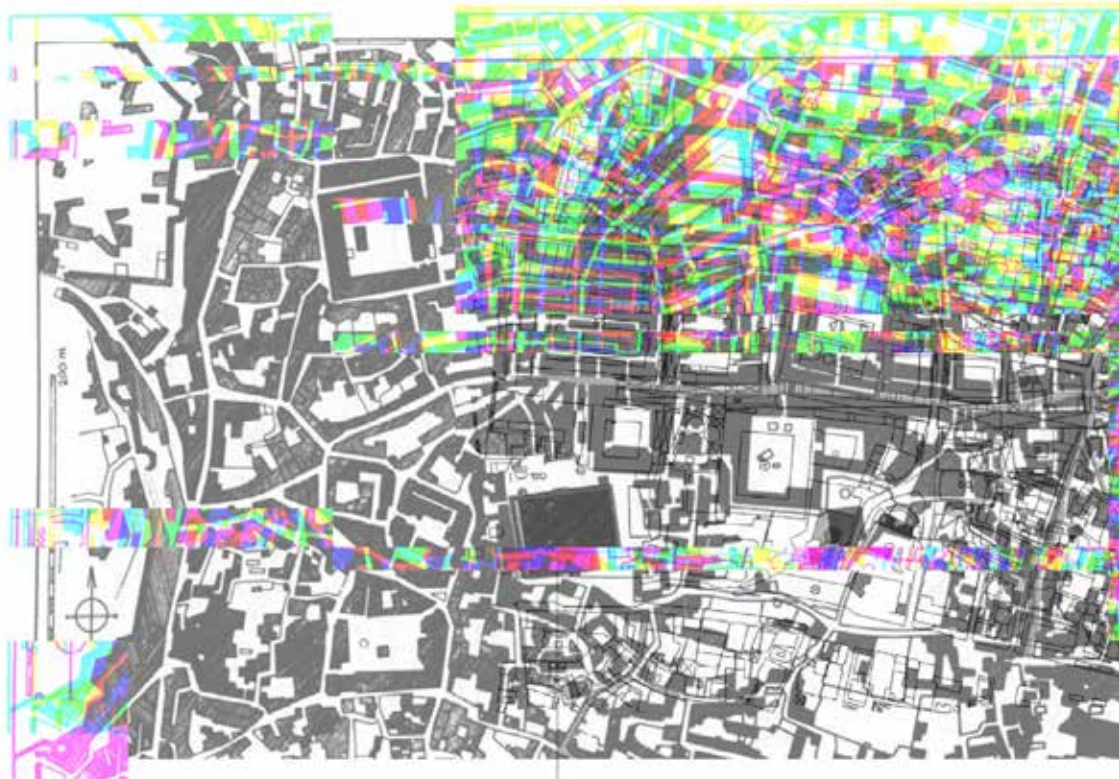
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+0.00 PLAN

+13.00 PLAN





ulu mosque

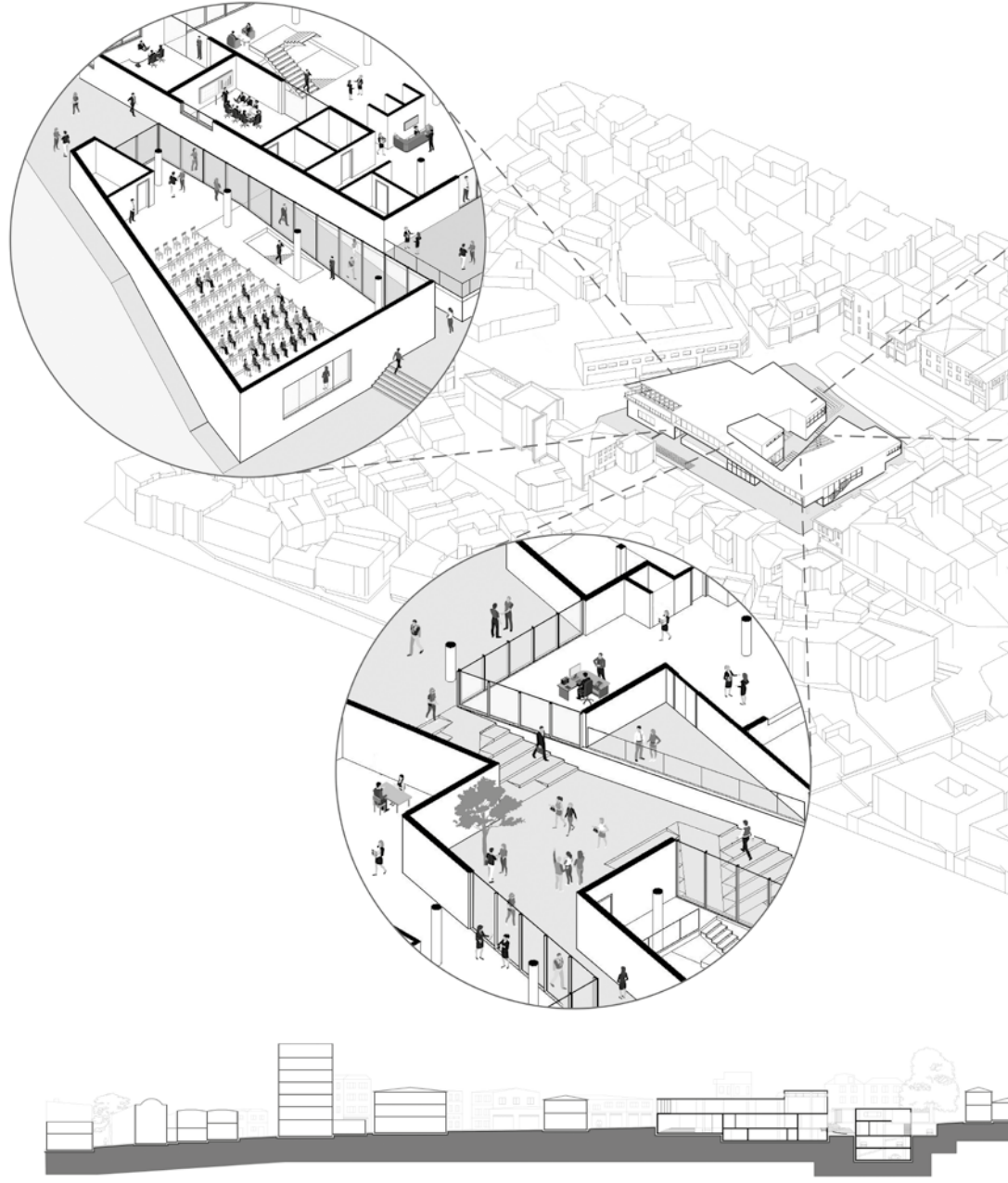


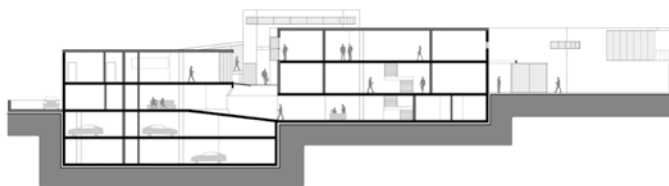
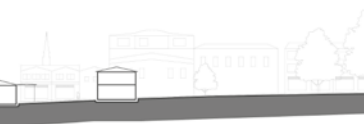
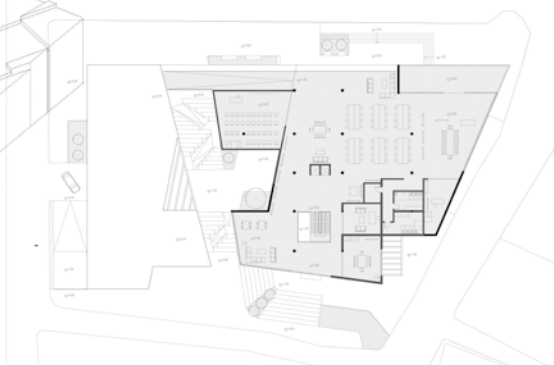
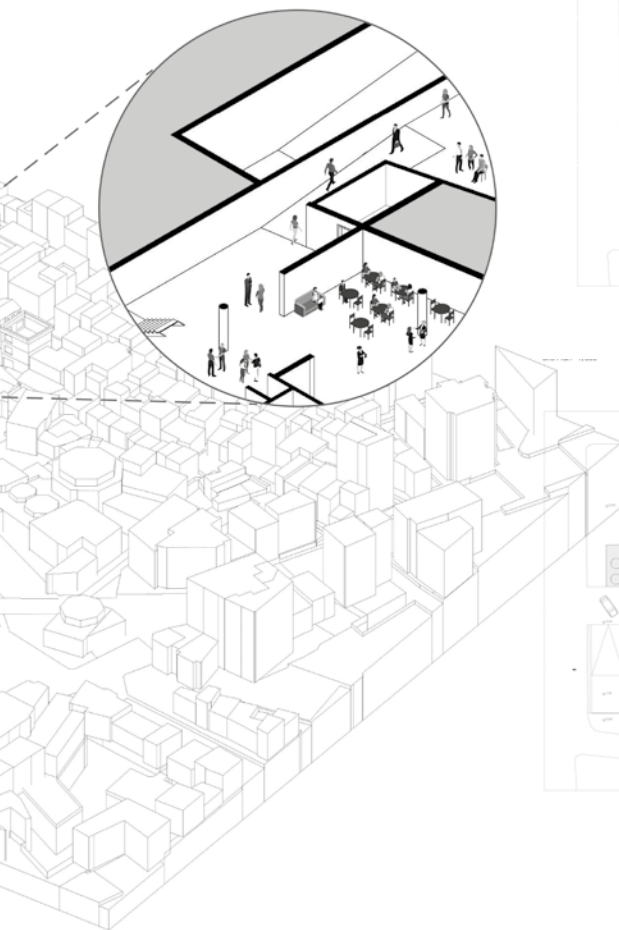
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1862



1862





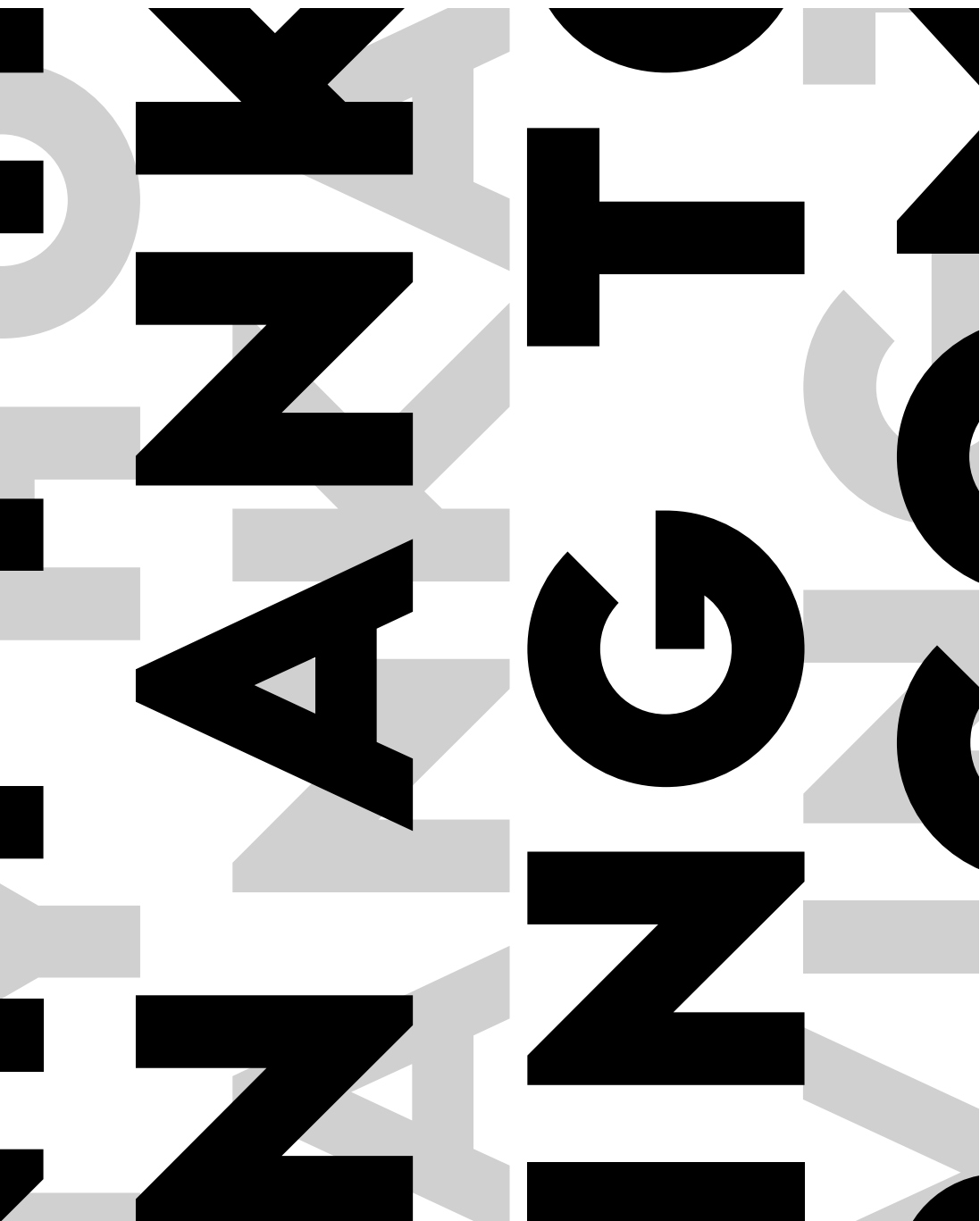


2019-2020  
SPRING

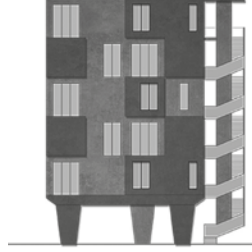
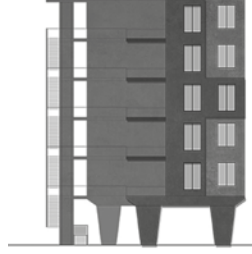
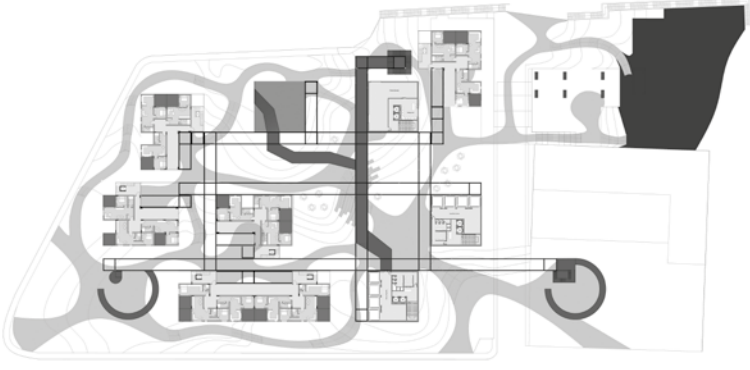
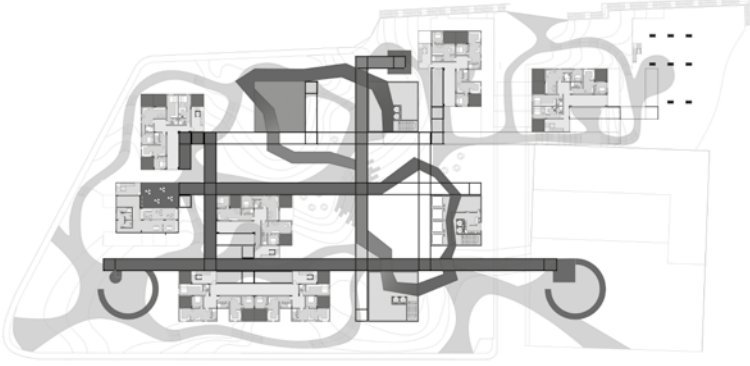
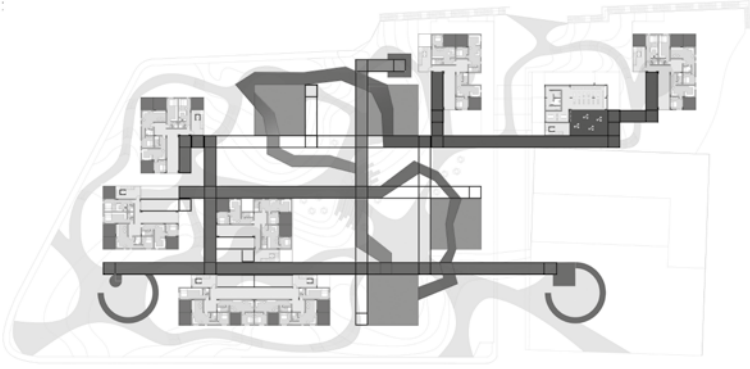
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**INSTRUCTORS**

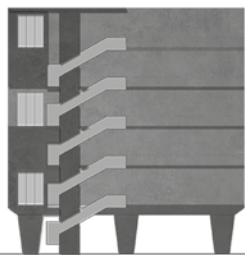
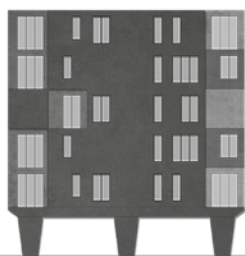
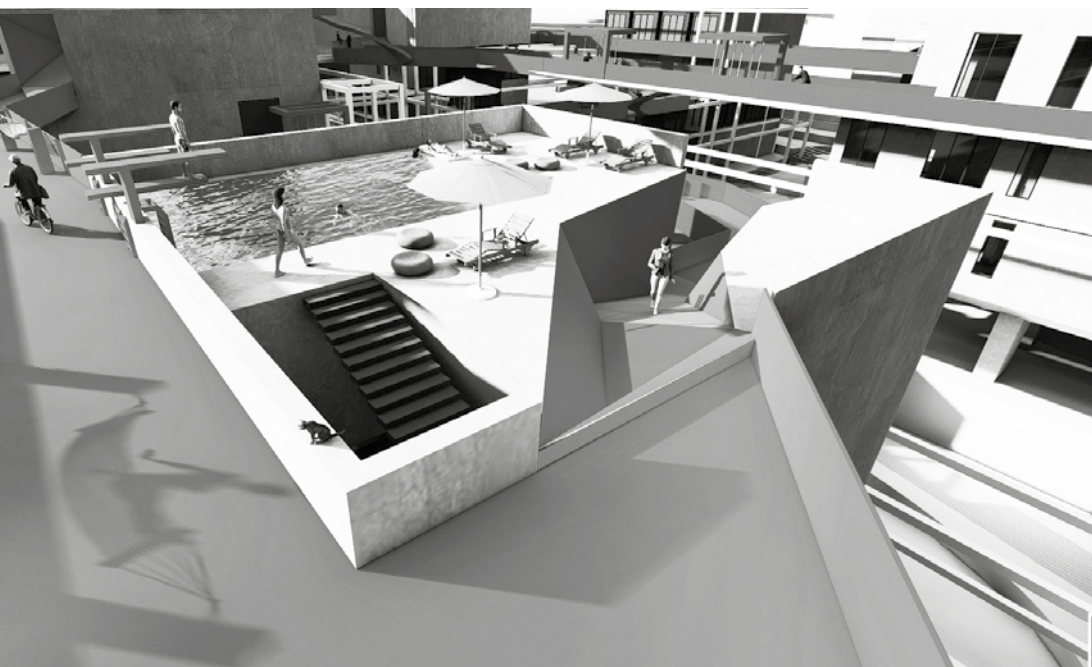
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Namık Erkal  
Onur Özkoç  
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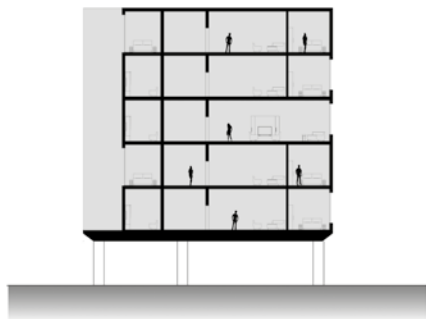


**Helix**\_Alperen Gümüř/ Büşra Tanođlu/ Büşra Sontur/ Dođa Öykü Önen

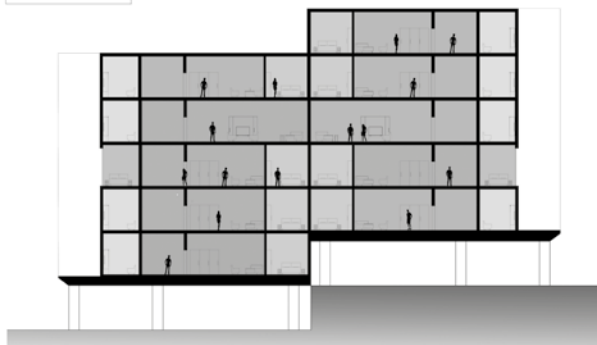




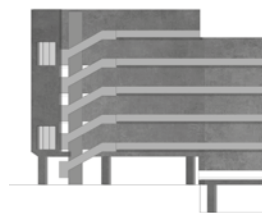




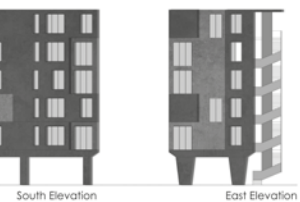
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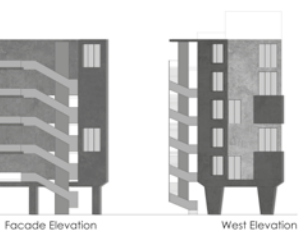
4th Floor



2nd Floor



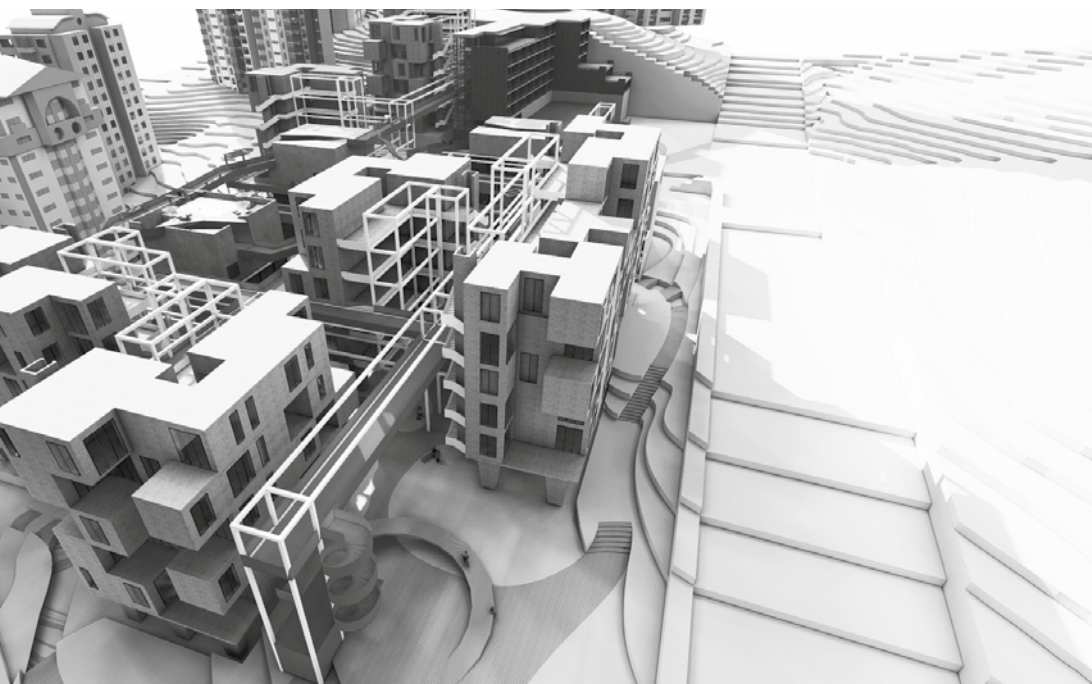
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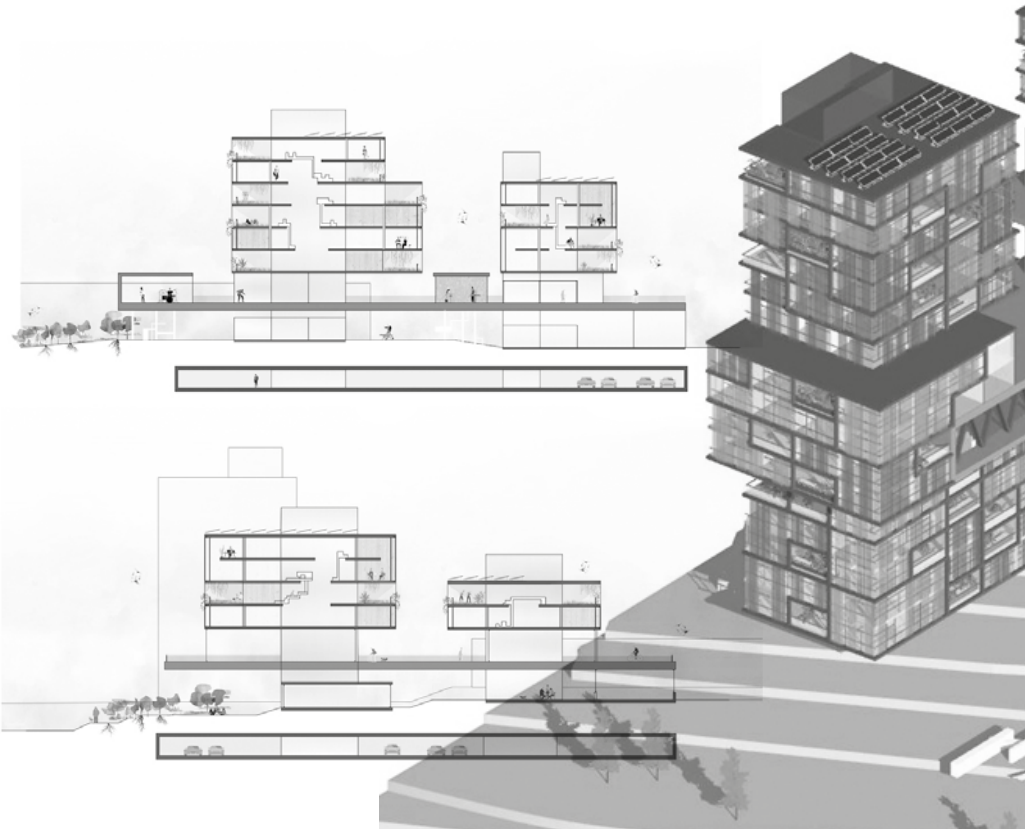
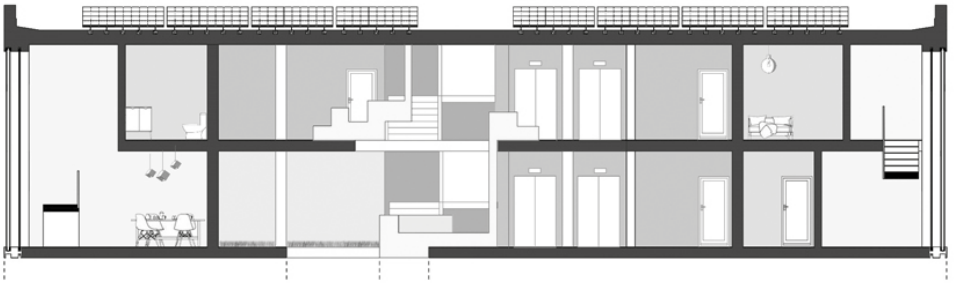


3th Floor



6th Floor





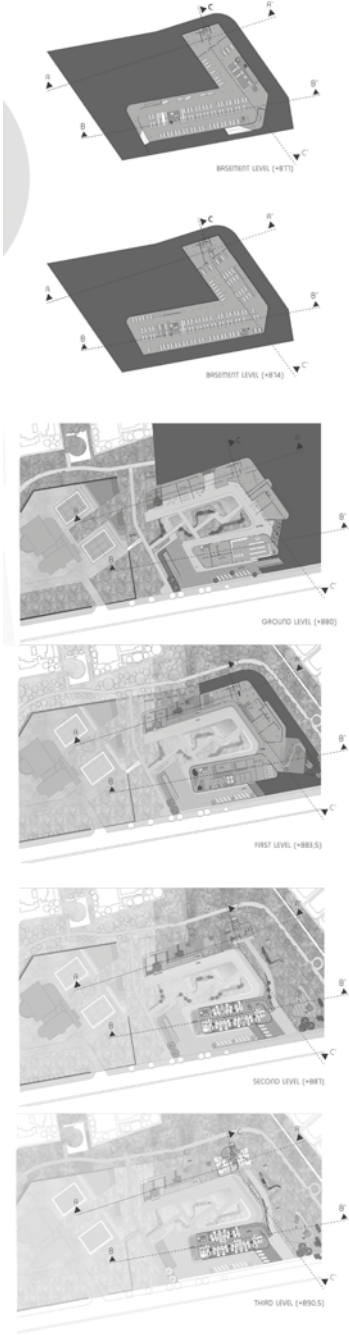


+18.00 FLOOR PLAN



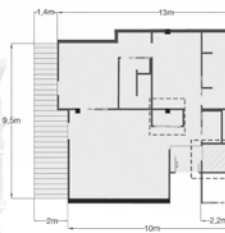
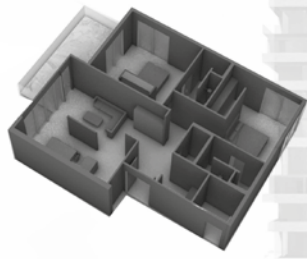
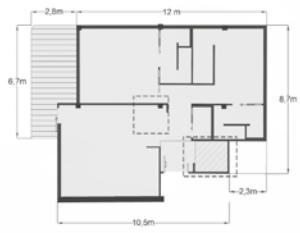
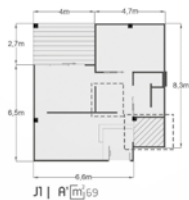
+21.00 FLOOR PLAN

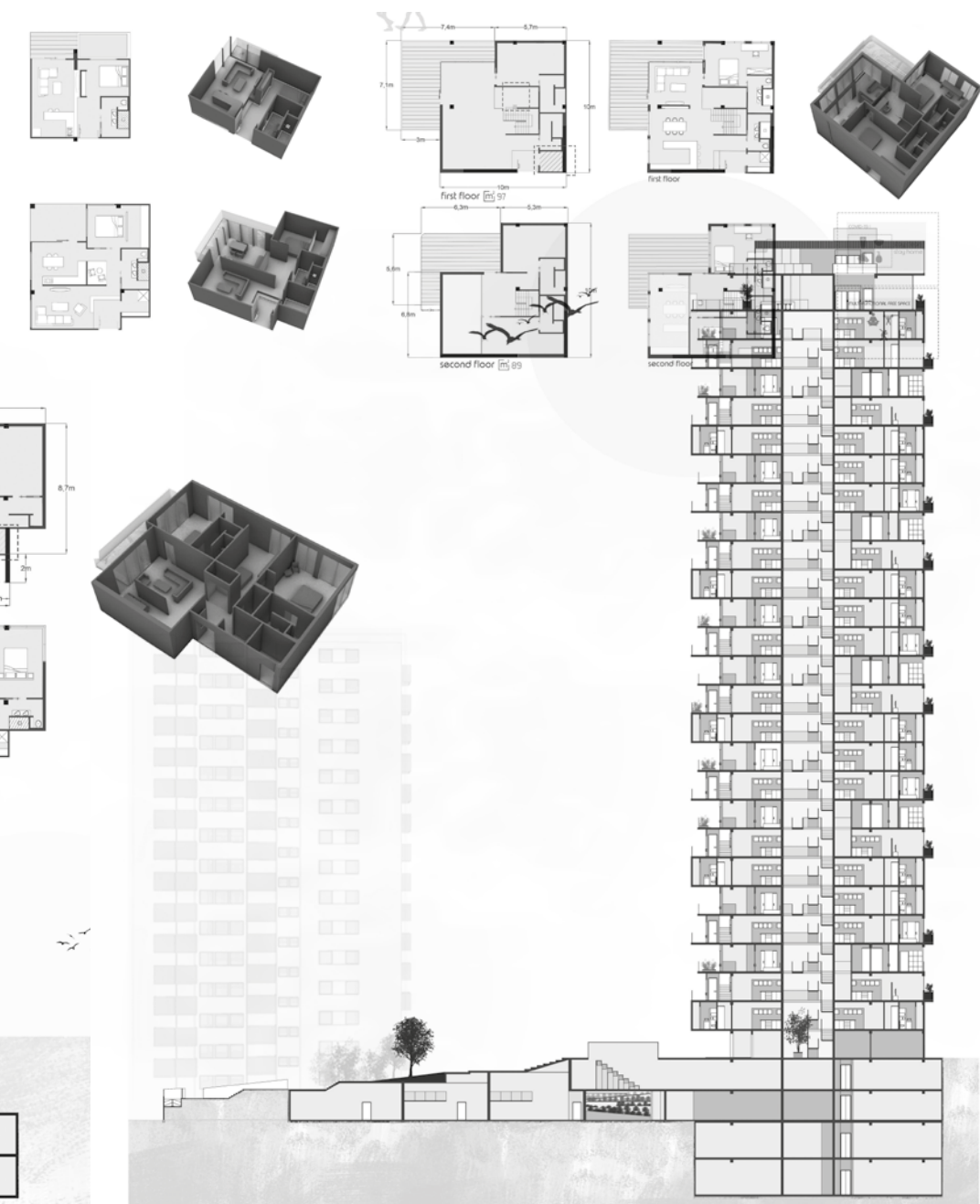








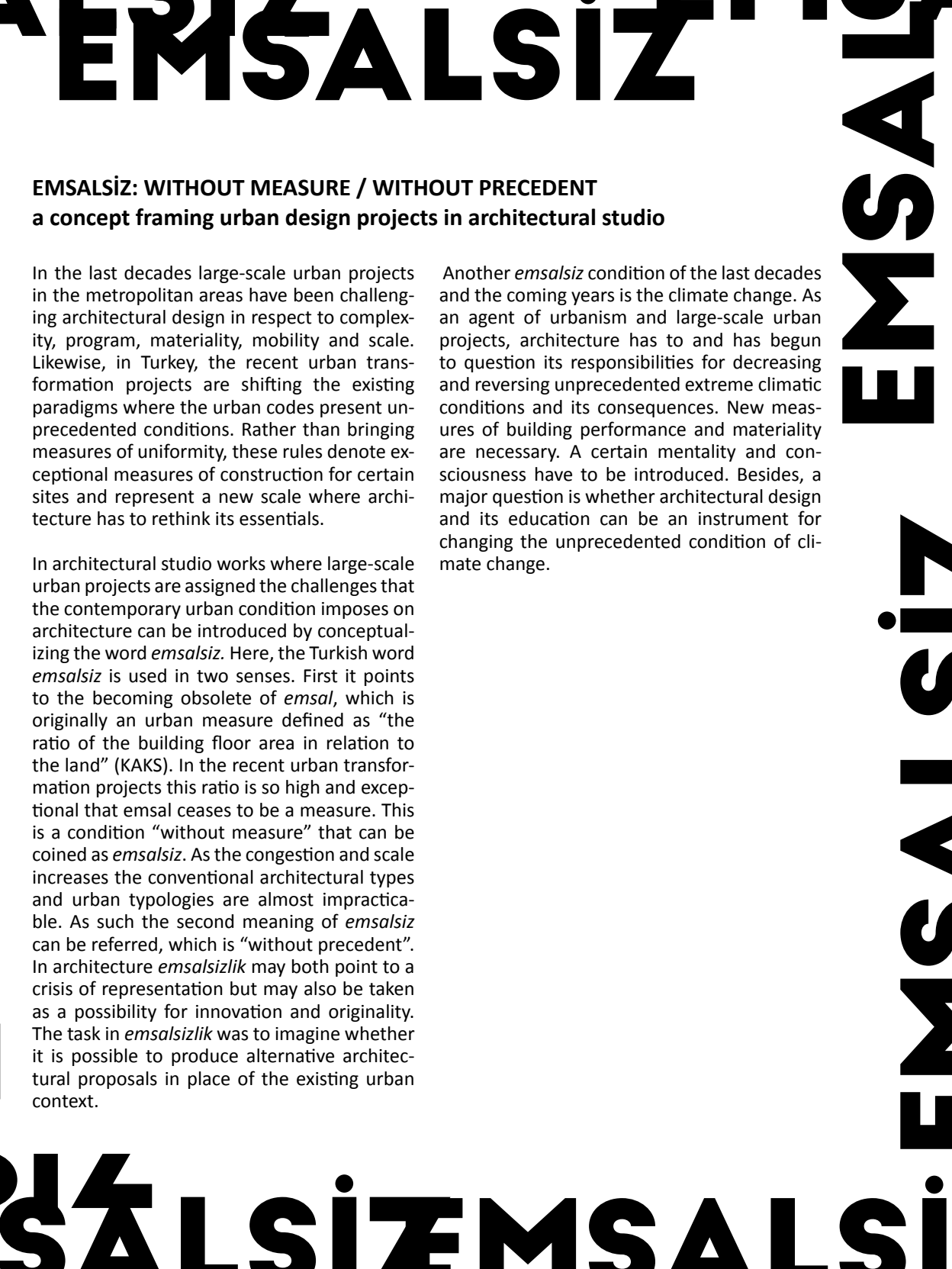






agenda\_\_“EMSALSİZ”  
Namık Erkal





## EMSALSİZ: WITHOUT MEASURE / WITHOUT PRECEDENT

a concept framing urban design projects in architectural studio

In the last decades large-scale urban projects in the metropolitan areas have been challenging architectural design in respect to complexity, program, materiality, mobility and scale. Likewise, in Turkey, the recent urban transformation projects are shifting the existing paradigms where the urban codes present unprecedented conditions. Rather than bringing measures of uniformity, these rules denote exceptional measures of construction for certain sites and represent a new scale where architecture has to rethink its essentials.

In architectural studio works where large-scale urban projects are assigned the challenges that the contemporary urban condition imposes on architecture can be introduced by conceptualizing the word *emsalsiz*. Here, the Turkish word *emsalsiz* is used in two senses. First it points to the becoming obsolete of *emsal*, which is originally an urban measure defined as “the ratio of the building floor area in relation to the land” (KAKS). In the recent urban transformation projects this ratio is so high and exceptional that *emsal* ceases to be a measure. This is a condition “without measure” that can be coined as *emsalsiz*. As the congestion and scale increases the conventional architectural types and urban typologies are almost impracticable. As such the second meaning of *emsalsiz* can be referred, which is “without precedent”. In architecture *emsalsizlik* may both point to a crisis of representation but may also be taken as a possibility for innovation and originality. The task in *emsalsizlik* was to imagine whether it is possible to produce alternative architectural proposals in place of the existing urban context.

Another *emsalsiz* condition of the last decades and the coming years is the climate change. As an agent of urbanism and large-scale urban projects, architecture has to and has begun to question its responsibilities for decreasing and reversing unprecedented extreme climatic conditions and its consequences. New measures of building performance and materiality are necessary. A certain mentality and consciousness have to be introduced. Besides, a major question is whether architectural design and its education can be an instrument for changing the unprecedented condition of climate change.

JUN

# RY



# AGENCY

# AGI

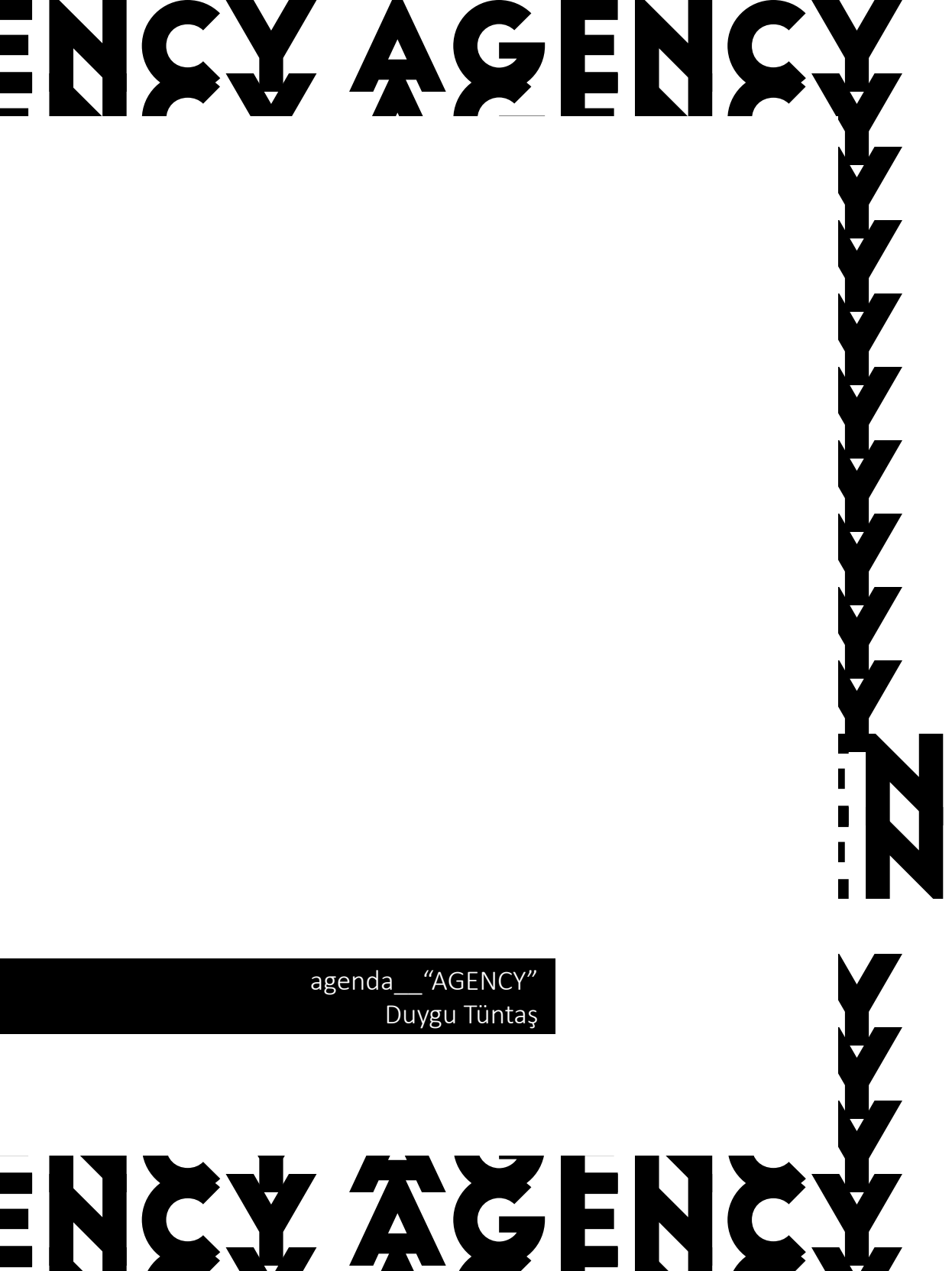
Climate change/crisis is a topic addressed in the fourth year architectural design studio for the last 3 years of which the two years' work can be viewed in this issue. [see ARCH 401 & ARCH 402] Being more than a choice, the concern is out of an urgency in addressing multiple ecological issues while questioning the destructive role of the human in the act of building. In this crisis, the idea of designing with human -and for human- resides as a local and simplistic approach in its notion and as a ground-up maneuver in its practice. However, what we need is ground-up conceptualizations, whose operations are rather delicate, yet complex. As a critical approach to such anthropocentric view in the design process, in which intentions and actions are associated exclusively with humans, we may reposition our perception moving away from that of restricted notion towards new kinds of anthropologies including all beings and materialities\*. At this point, the concept of 'agency' can be introduced into the world of architecture and design; a concept that reminds us that "the human being is both immersed in a world of nonhuman forces and inseparable from affective relations with non-human"\*\*. In this respect, without fully flattening and symmetrizing the human-non-human relationship, we may shift our focus to the contributions of nonhuman agencies, including flora-fauna, the visible and invisible forces that interfold into the -scapes of air, water, earth and etc. [cross.ref -scapes] This shift demands new strategies in the way we design, reason and order hierarchies by acknowledging the cognitive and social complexity of our environment.

\* See: Duygu Tüntaş "An Agentic Account of Design Intentionality in Computational Architecture," Unpublished PhD Thesis, METU, 2018.

\*\* Sean Bowden. "Human and Nonhuman Agency in Deleuze." In: Roffe J., Stark H. (eds) *Deleuze and the Non/Human*. London: Palgrave Macmillan, 2015: 78.

# AGENCY

# AGI



agenda\_\_“AGENCY”  
Duygu Tüntaş

**FOU**

**YEA**

**ARTH**  
**AR**

4



The Earth's climate has changed for a number of times and to a greater degree throughout history. These changes were caused by natural factors. However, today we are facing a climate change which is considered to be anthropogenic. There are significant and abrupt changes occurring in the behavioral patterns of earth's atmosphere, oceans and landscapes caused by the increasing ecological footprint of individuals, buildings, cities, and industries. Humankind's ecological effects are **transforming** the Earth's environment, making it difficult to predict and control the outcome of natural events.

Climate change is a very real topic. It is, at the same time, academic and tabloid. Everybody talks about climate change; that may be for prophesying or for negating. Climate change is a phenomenon that defines the condition of the 21<sup>st</sup> century and calls attention to environmental exigencies, making us question **the way we make architecture**. ARCH401 design studio addresses this issue of climate change and the ecological conditions which trigger it and questions the encounter between architecture and environment. Such encounter brings up two fundamental questions:

How do environmental exigencies reframe and redefine architecture and urbanism so that they could serve for **adaptation, resilience, and mitigation**?

In what ways may architecture respond to average, varying, and extreme environmental conditions?

One way or the other, changing climates and environmental exigencies call for a new architecture that is **unprecedented** [\*agenda\_Emsalsiz: Without Measure / Without Precedent].

It should be stated initially that we are not dealing with climate change as an outer influence on architecture; not environmental in that sense. **We are dealing with the topic from within architecture and urban design**; not without architecture.

Designing in the time of climate change requires a deep understanding of a variety of ecological conditions shaping the environment. Therefore, the studio urges the students to develop a **vocabulary of ecological conditions** through lectures, readings, discussions and case studies; reconsider the relationship of architecture to its site; design an architectural program in line with the environmental exigencies and urban complexities; and search for a generic architectural system to realize such an unprecedented architecture. The **generic architectural system** is expected to respond to several site conditions without being literally site-bound, so that it can be adapted and applied to different sites with similar ecological conditions.

**CHANGE CLIMATE CHANGE: An Architectural Response**  
**ARCH401, Fall 2018-2019**

Upon becoming the capital of the newly-born Turkish Republic, Ankara witnessed rapid urbanization and population growth since 1923. Although Ankara is a designed capital, the population growth has always been far beyond the numbers foreseen in the plans due to mass migration from other Anatolian cities. Increasing housing demand and the geomorphological limits of the city as a basin caused an uncontrollable expansion of the city which resulted in urban sprawl and squatting. Today, decentralized housing and the emergence of gated communities cause social and spatial segregation within the city. Squatter areas which have circumscribed the city center are being dislocated to regain the valuable lands in the city center. However,

these top-down urban regeneration processes are far from being participatory, resulting in gentrification as well as unsustainable lifestyles. The green-belts surrounding the city center, which have originally been designed to act as air corridors, are now open to residential use by local plans, causing green areas to be lost and air movement to decrease, therefore air pollution to rise. Reclamation of river beds, as well as opening of valleys and water basins to construction, disturb urban hydrological structure and cause water shortage, ecosystem degradation, loss of biodiversity, and waste accumulation. Suburbanization and transportation policies prioritizing private transport instead of mass transport with almost no opportunities for pedestrians and cycling aggravates air pollution, noise and traffic congestion. As the retail activities in the city center move into shopping malls, local retailers disappear, leaving these spaces idle. Considering these numerous and multi-dimensional issues, the studio addresses Ankara's architecture and urbanism from an ecological perspective by focusing on three different entities: a stream, a valley and an artery.

**ECO\_x: Architecture of Encounter for Environmental Exigencies**  
**ARCH401, Fall 2019-2020**

Located on the easternmost edge of the Marmara Sea, İzmit Bay Area hosts the largest industrial production which, thereby, has the biggest share in Turkey's industrial economy. By means of its geographical location and water transport facilities, the region has great potential in terms of the logistics sector and the inland sea, as well as the basins, wetlands and lagoons in the region host a variety of habitats with ecological diversity. However, today, İzmit Bay is facing several environmental problems. The waterfront of İzmit Bay accommodates various functions and

facilities: industry, transportation, commerce, and housing. Considering the amount of energy and resources they consume, carbon they release, and pollution they cause, coastal functions exert great ecological pressure on the Bay area. While its provinces owe their urban development and economic growth to the coast and the transportation facilities, deteriorating effects of these facilities and the industries on human health and biodiversity emerge as urgencies. Changing the natural contour and geometry of the coastline, the infill areas on the coast can be considered as man-made interventions to the original coastline. These infill areas do not only intervene with the qualities of the water but also constitute great threat in case of an earthquake. Another problem of the Körfez area is the pattern and density of urban fabric. The fact that Körfez provinces get immigrants from Istanbul has been causing a severe population growth in the Körfez area, resulting in an increase of building density and ecological footprint. These volatile ecological and urban problems make İzmit Bay a region worthy of exploration under the theme of **Eco-X**. Such exploration requires a complex understanding of the physical context in which the site is conceived as a multi-layered entity composed of -scapes (earthscape, waterscape, and airescape) [**\*agenda\_scape vs. site**]. In order to address a variety of environmental issues, three sites with different ecological conditions are selected as focus areas: a lagoon, an industrial zone, and a stream bank.

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Arch402 design studio is built upon the knowledge and experience of Arch401 and pursues the same theme carrying the discussion to a different scale. Having developed a vocabulary of ecological conditions, strategies, and toolkits for realizing an architecture of climate change and designed an architectural program in line with environmental exigencies, the students are expected to design a site

specific architectural product with a complex program, which responds to the various environmental inputs such as environmental exigencies, urban complexities, geographical characteristics, and climatic conditions. Site conditions and the multi-functional programmatic structure is both a challenge and a potential for the design.

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**MEDITERRANEAN INSTITUTE OF OCEANOGRAPHY: Dismantling Talya Hotel  
ARCH402, Spring 2018-2019**

Oceanography is the scientific discipline which is concerned with the geological, physical, and chemical aspects of the world's oceans and seas such as geological evolution and formation of the sea basins, properties of sea-water, movement of sea-water, formation of icebergs and the interaction between the sea, weather, and climate, composition of seawater, sea-floor sediments, and pollutants as well as the biological properties of marine environment such as marine ecology focusing on the living organisms inhabiting the seas. Designing an institute of oceanography requires careful consideration of the following geographical and environmental conditions: topography, land-form, flora-fauna, and the waterfront. MIO has a multi-functional programmatic structure including research, accommodation, archiving and educational facilities -which makes up the institute, convention and social activities as well as leasable areas- which are expected to contribute to the urban life of the district.

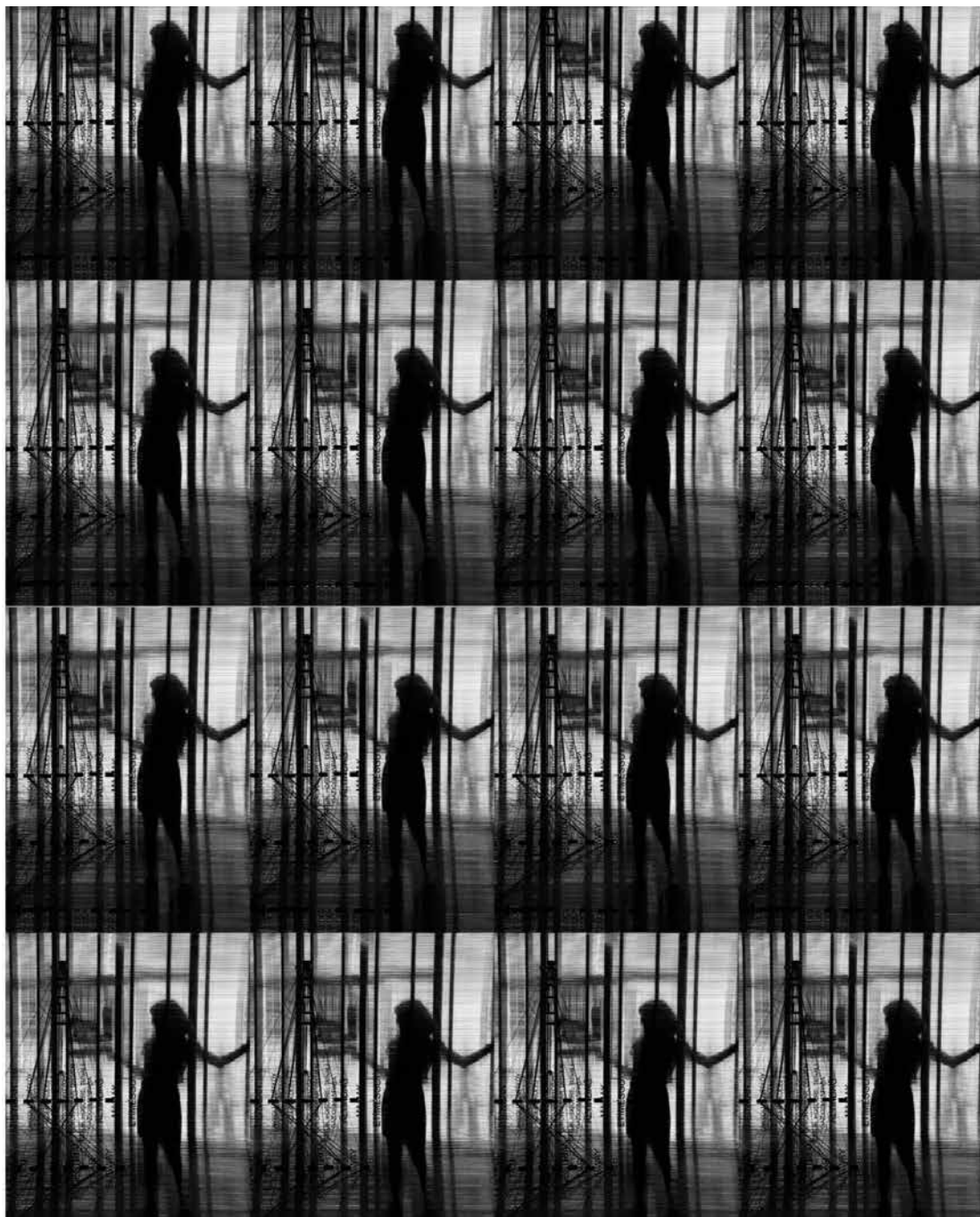
The project site is located on a cliffed shore in Antalya on which Talya Hotel is situated. Operated between 1975-2013 as the first five-star hotel in Antalya, Talya Hotel now remains idle due to several judicial decisions that require the building to be demolished. Yet, there are no official building codes which may lead to the construction of a new building at the same spot. So, one of the major design problems is

to develop strategies for both dismantling the built environment to an extent and injecting new programmatic elements to the site without removing the whole building. The existing building and the cliffed shore constitute a great challenge while suggesting potentials for the design of the MIO. Another significant environmental factor is the climatic characteristics of the Mediterranean and the seasonal weather conditions.

**ARCHITECTURES OF ASSEMBLAGE:  
Environmental-and-Urban Urgencies in Izmit  
ARCH402, Spring 2019-2020**

Having understood the problem of the waterfront, landfills, wetlands, earthquake, industrialization, transportation, pollution, migration and population growth in Körfez area in ARCH401, the students are urged to deal with and respond to the ecological-and-urban urgencies of a given site and develop a site-specific and detailed architectural product. In doing so, “assemblage” is considered as a way of arranging multiple heterogeneous components, such as site conditions, users, programs, and scapes.

Designing with(in) and for Environmental-and-Urban Urgencies requires a deep understanding of the site conditions as well as a multi-functional programmatic structure expected to cover research facilities, healing facilities, mass activity areas (indoor-outdoor), commercial facilities, and accommodation. However, the architectural program is not limited to human activities indoor and outdoor, but can be interpreted to a broader extent, in which scapes are capable of accommodating a variety of habitats or activities for different species. In this sense, assemblage can also be seen as a way of producing-scapes which host multi-layered information on environmental conditions; and as a means to associate human and non-human users and **agencies**.  
[\*agenda\_Agency]





# ARCH

**Architectural Design V**



1401



2018-2019  
FALL

CHANGE  
CLIMATE  
CHANGE

**INSTRUCTORS**

Aylin Alicanoğlu  
Duygu Tüntaş  
Esatcan Coşkun  
Heves Beşeli  
Namık Erkal

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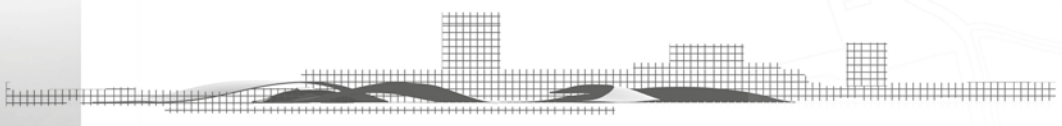
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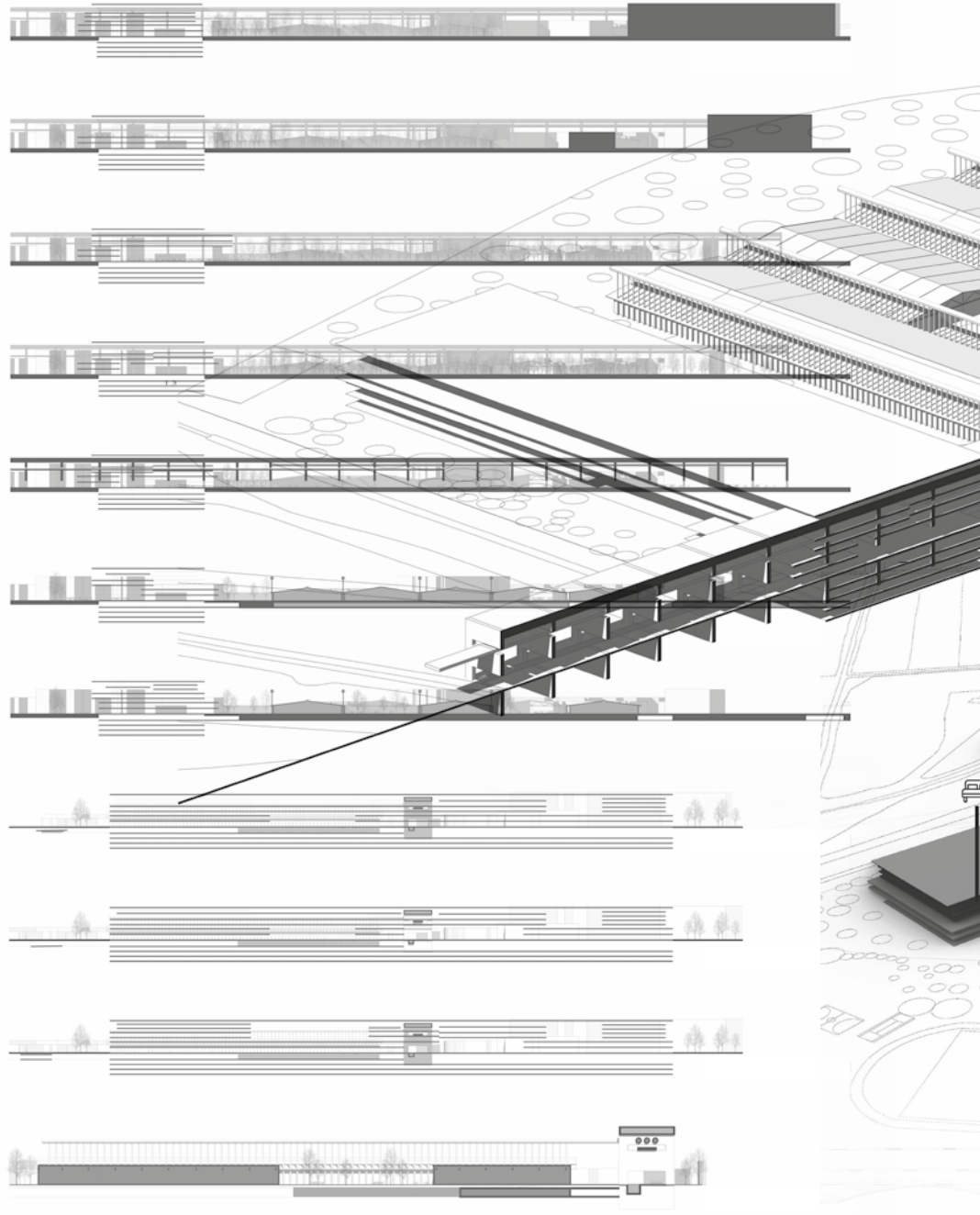
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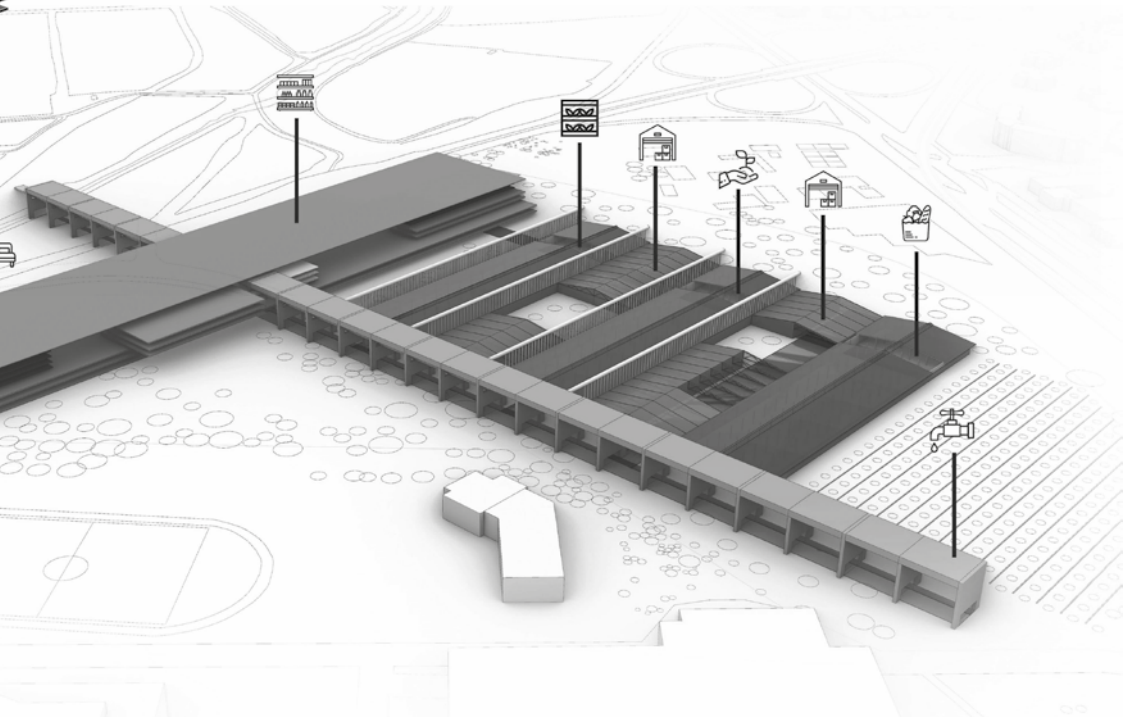
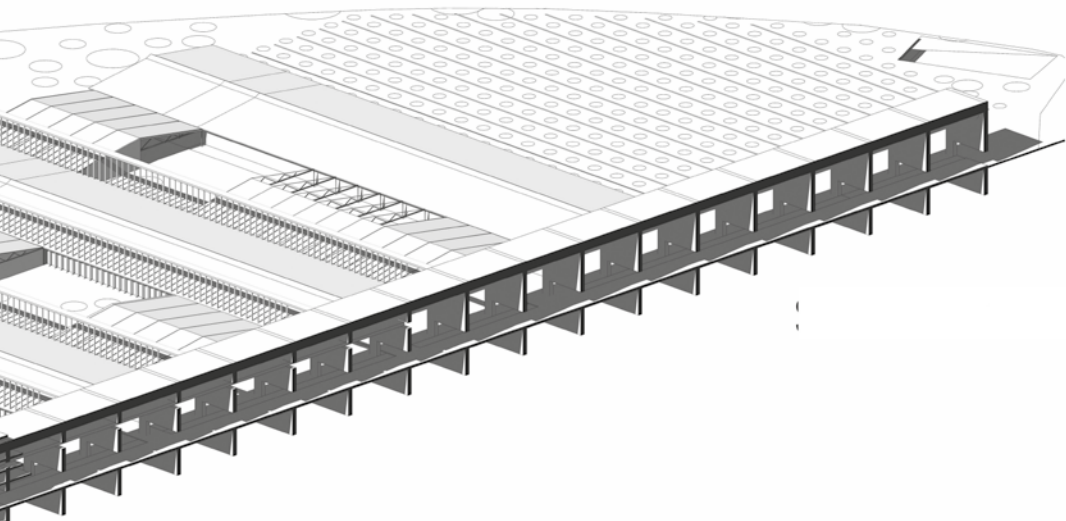
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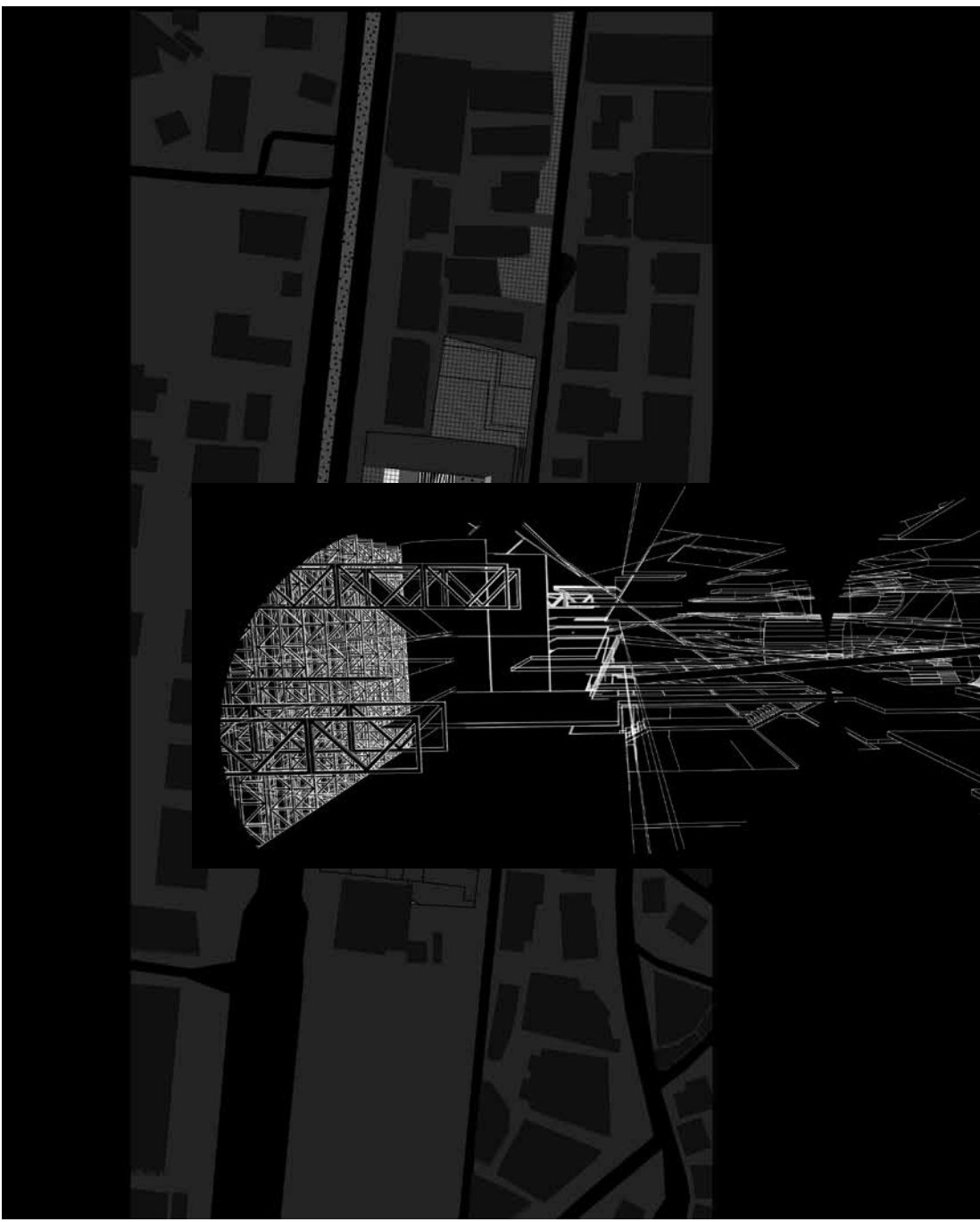
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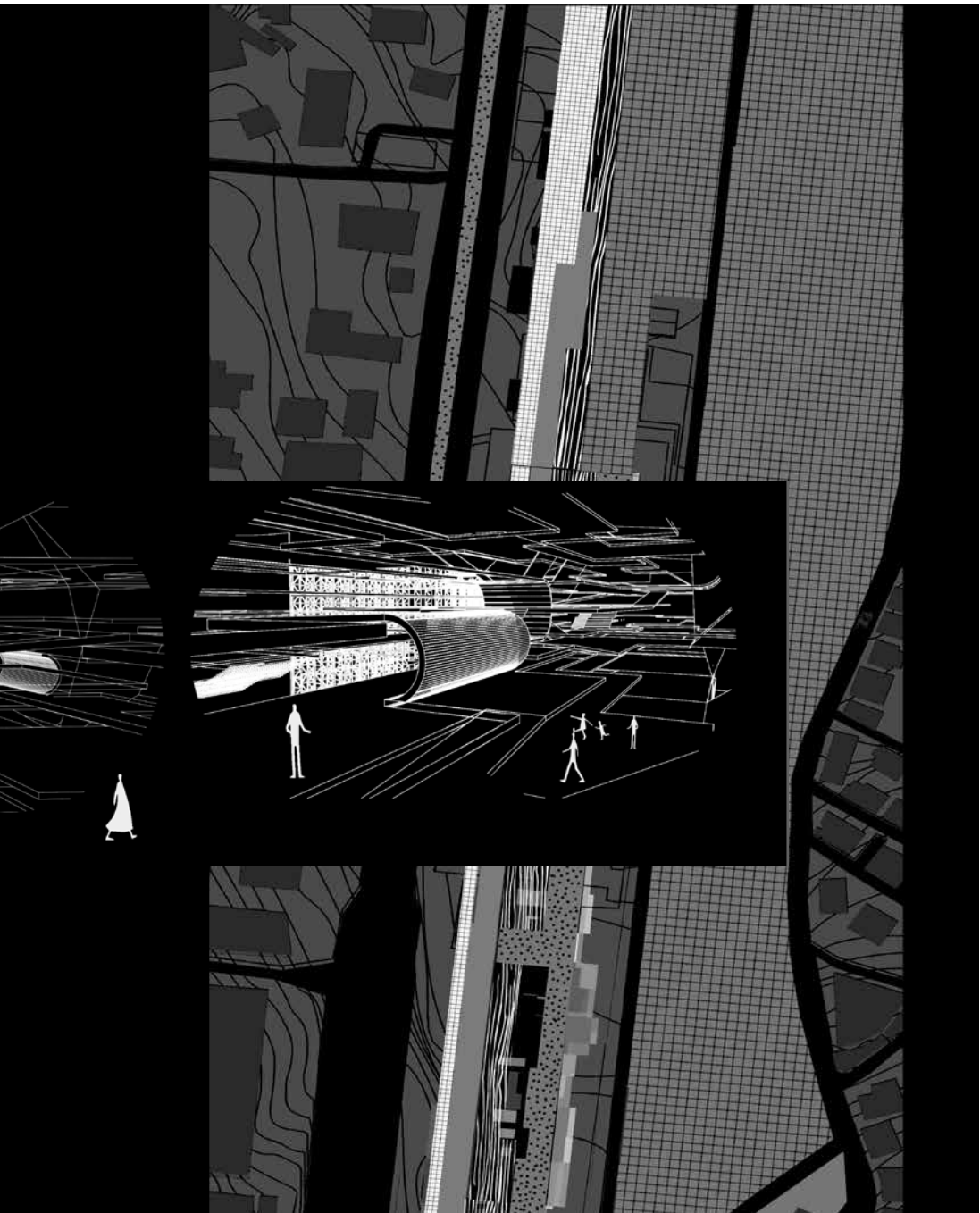


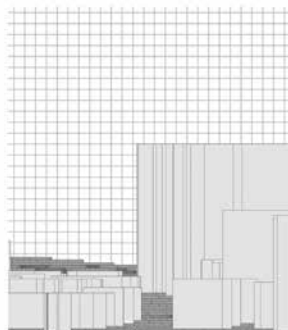
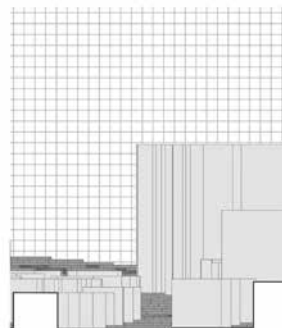
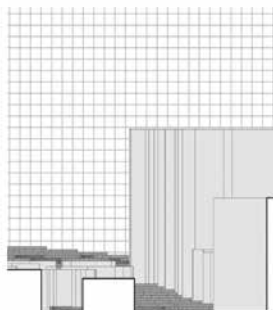
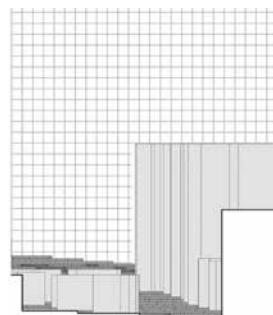
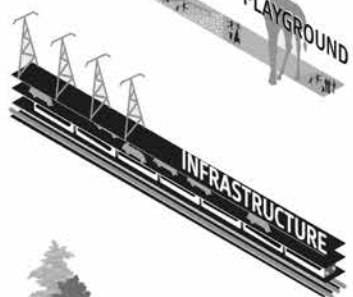
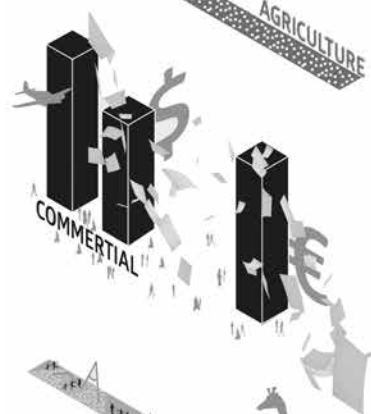
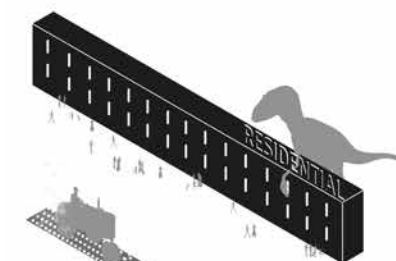


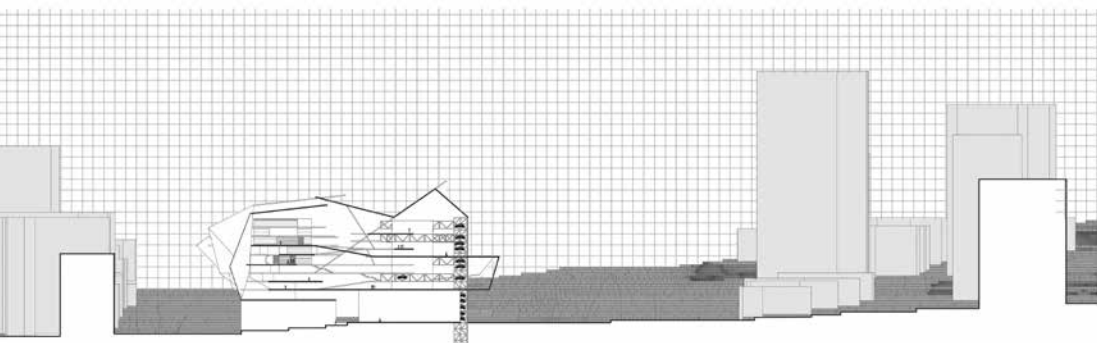
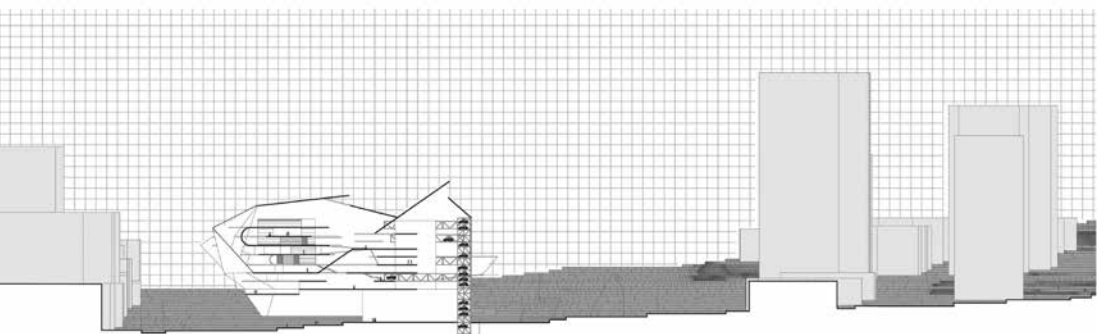
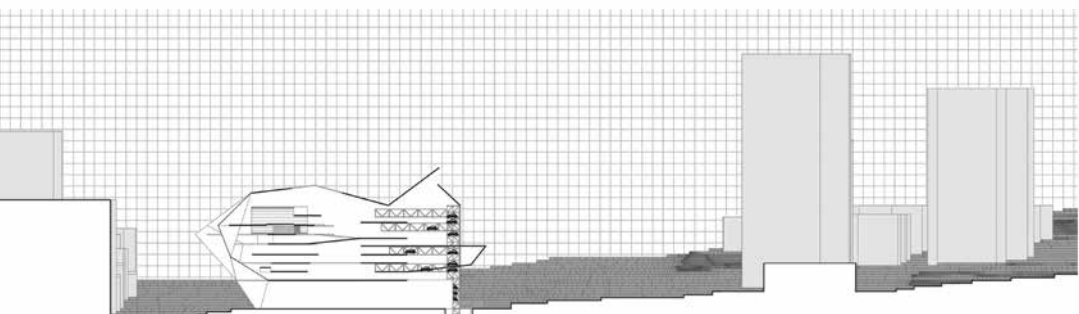
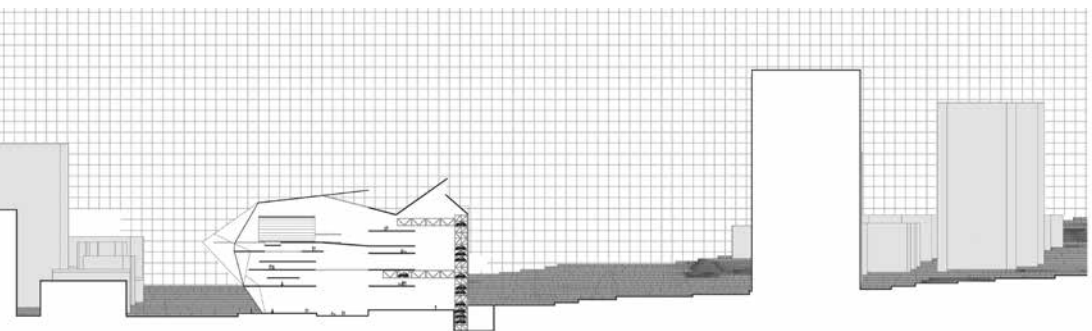


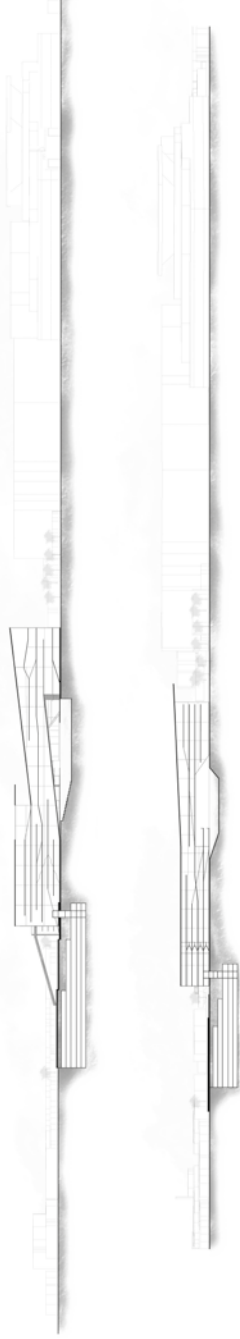
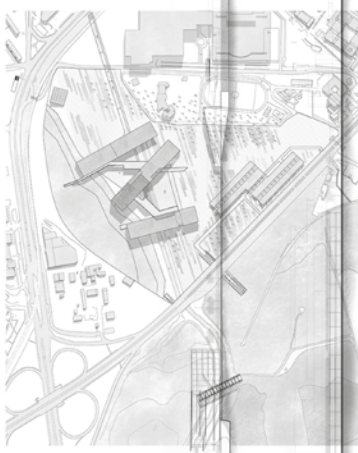
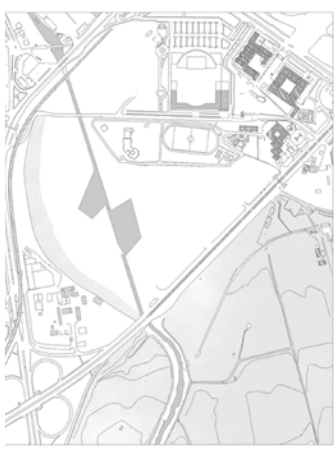


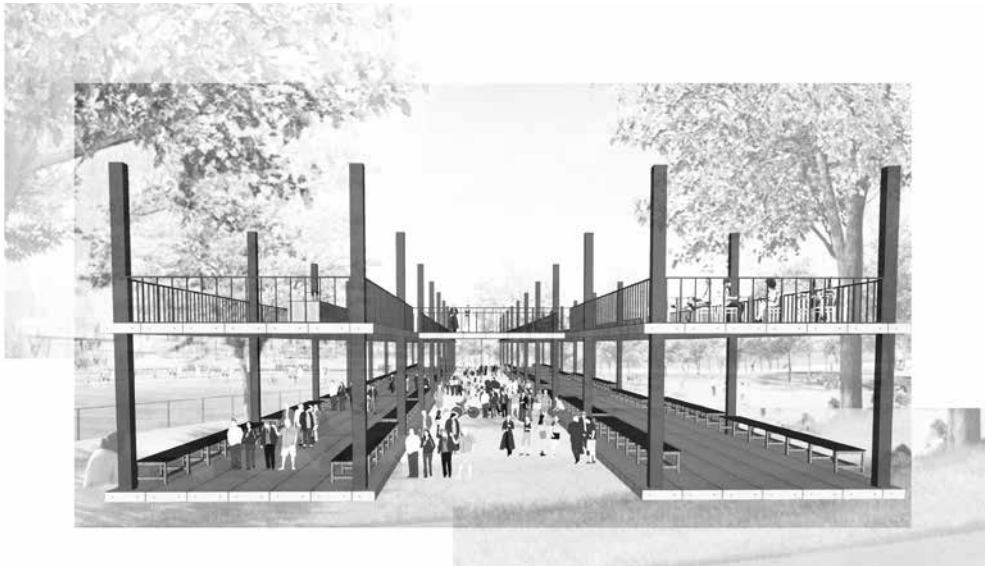
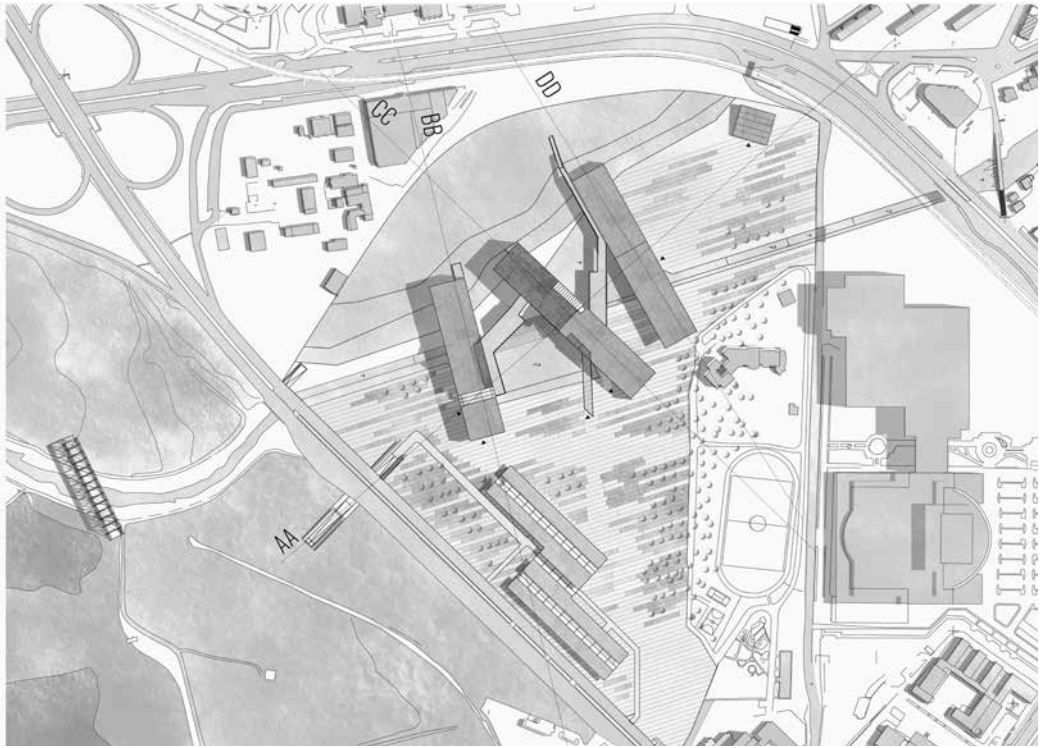












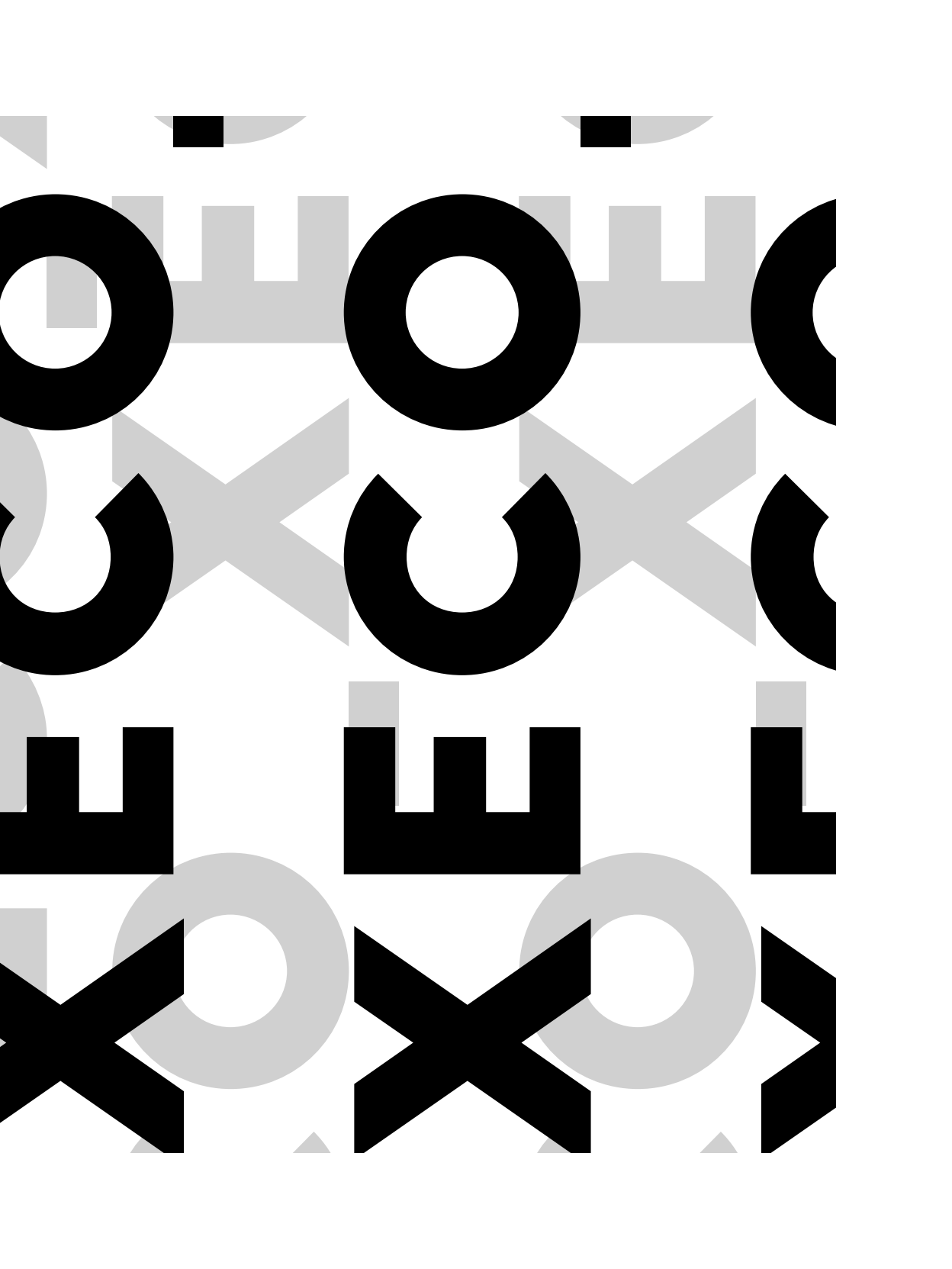


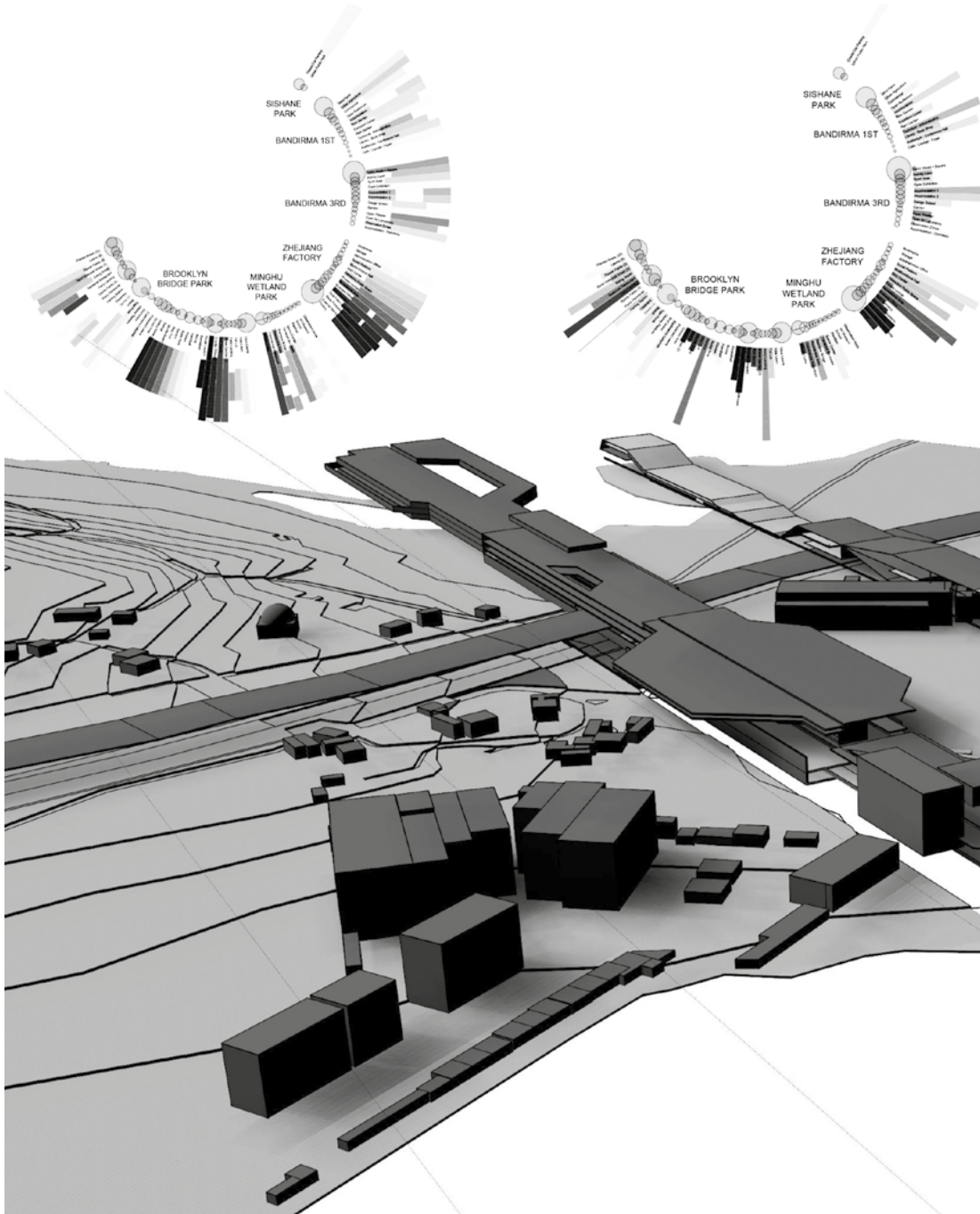
2019-2020  
FALL

ECO\_X:  
Architectures of  
Encounter for  
Environmental  
Exigencies

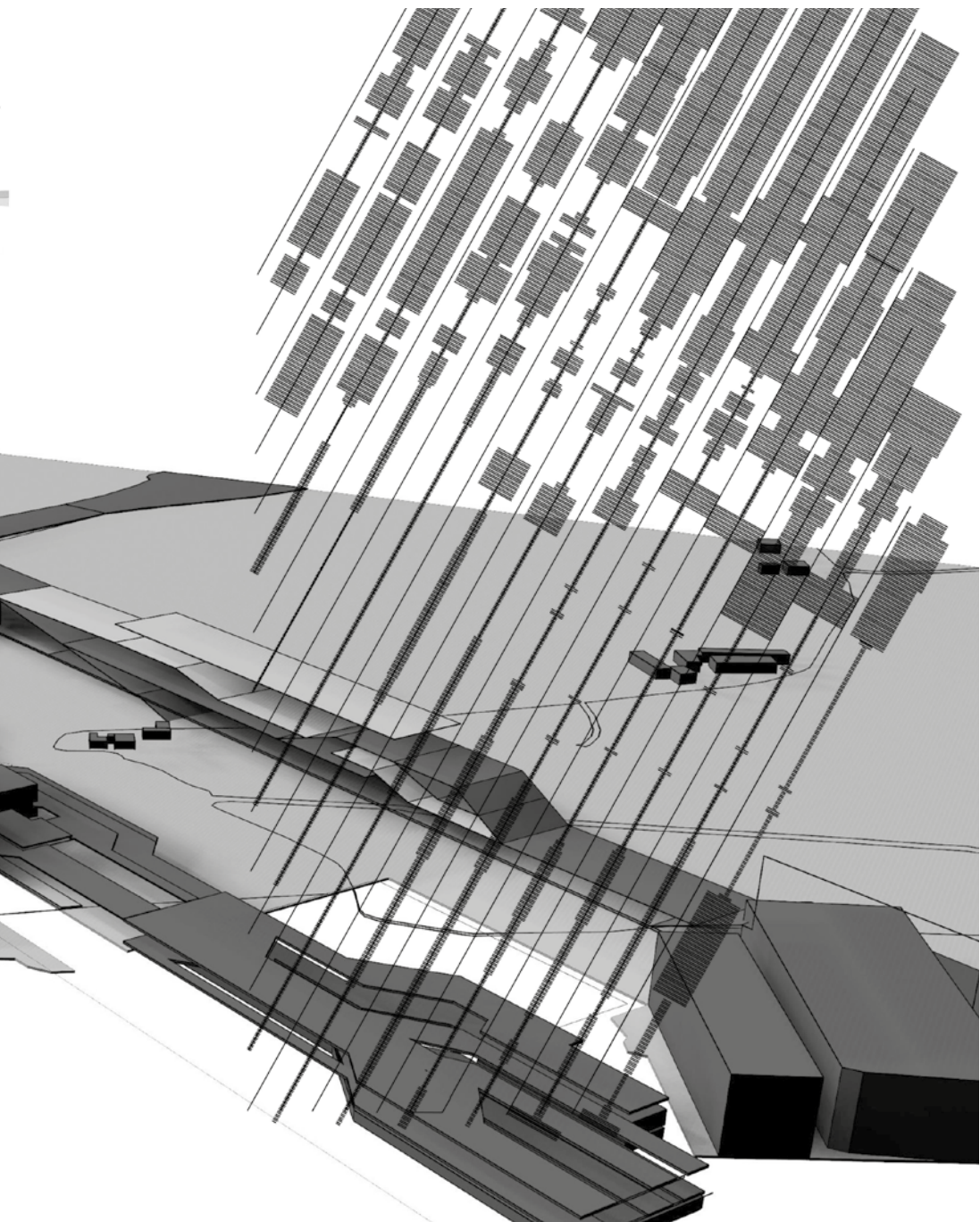
**INSTRUCTORS**

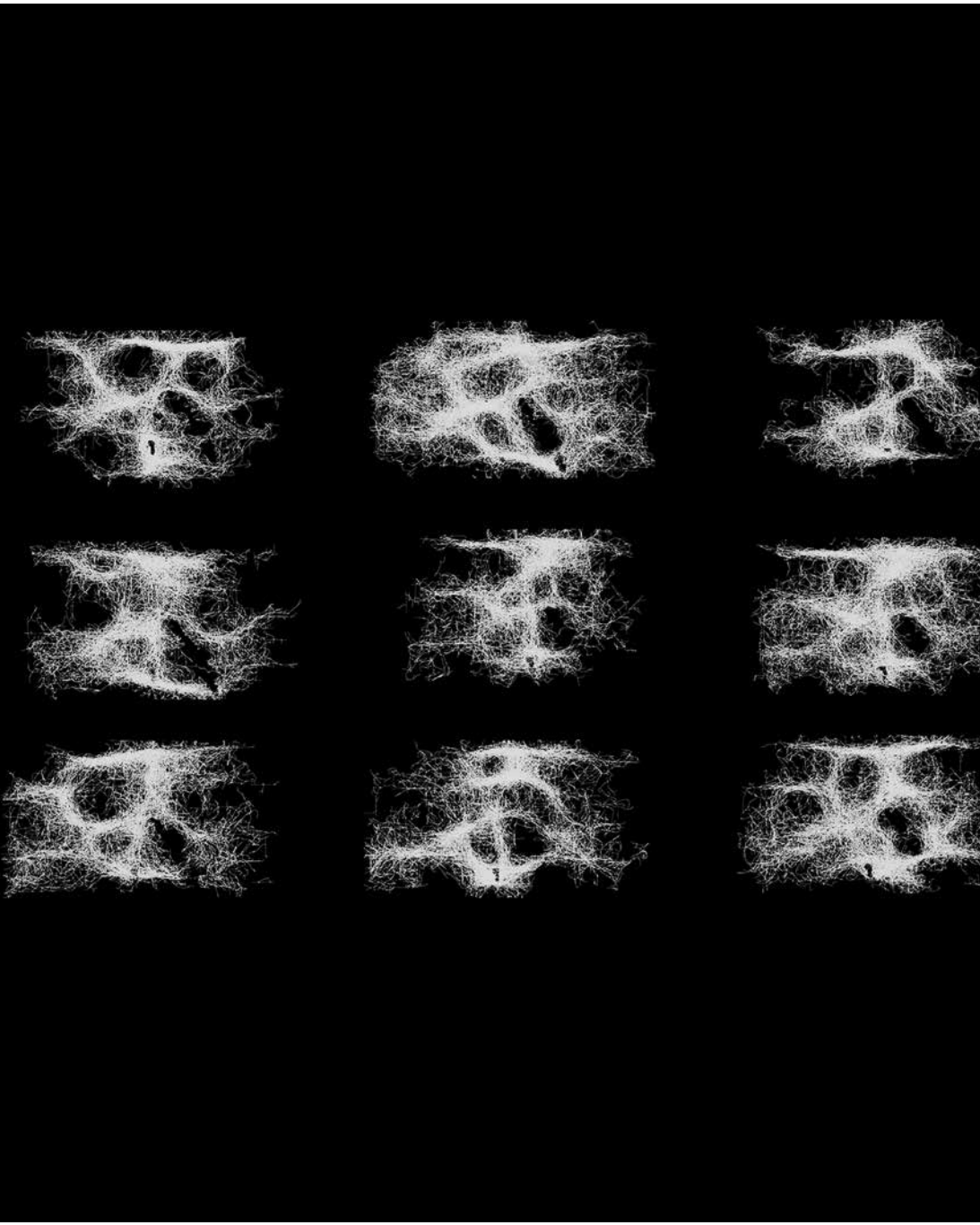
Aylin Alicanoğlu  
Berin Gür  
Duygu Tüntaş  
Evren Başbuğ  
Heves Beşeli

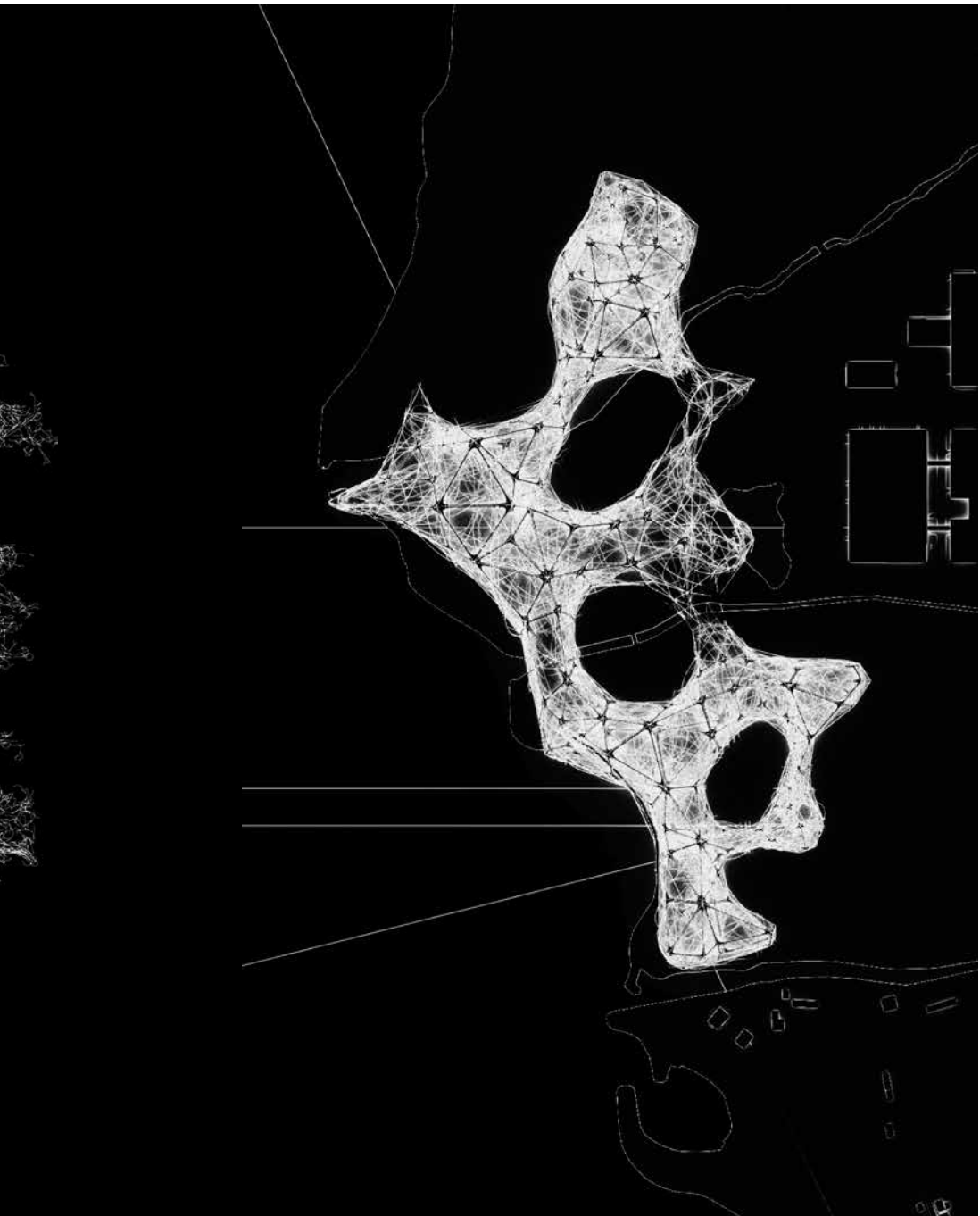


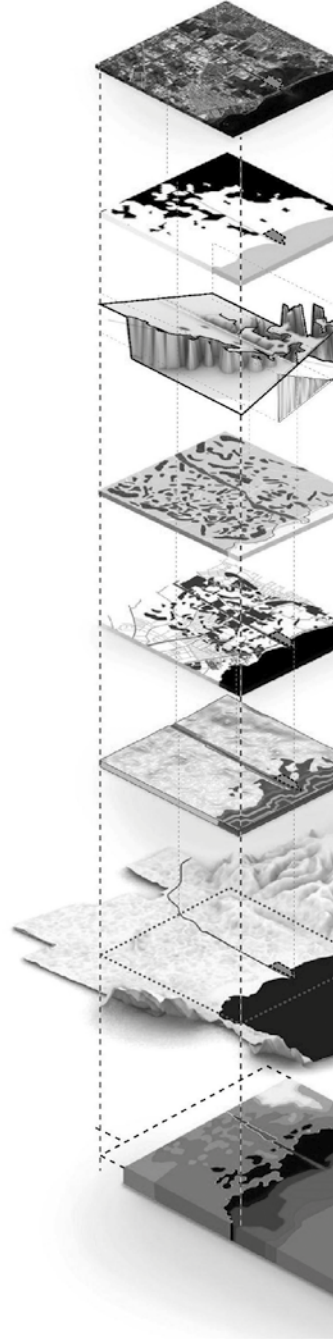
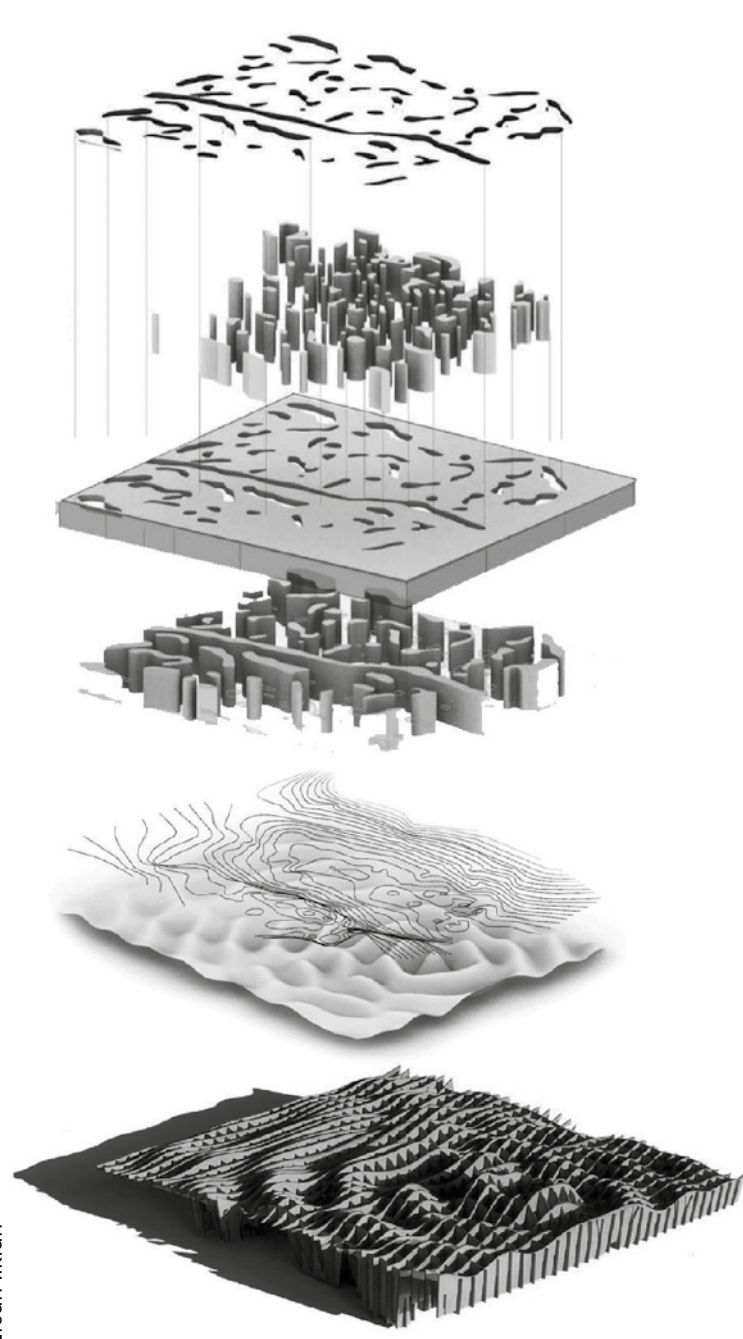














existing site with vegetation and urban fabric

experience of the consistencies of landform

experience of the Kraiz Stream

bounded-unbounded

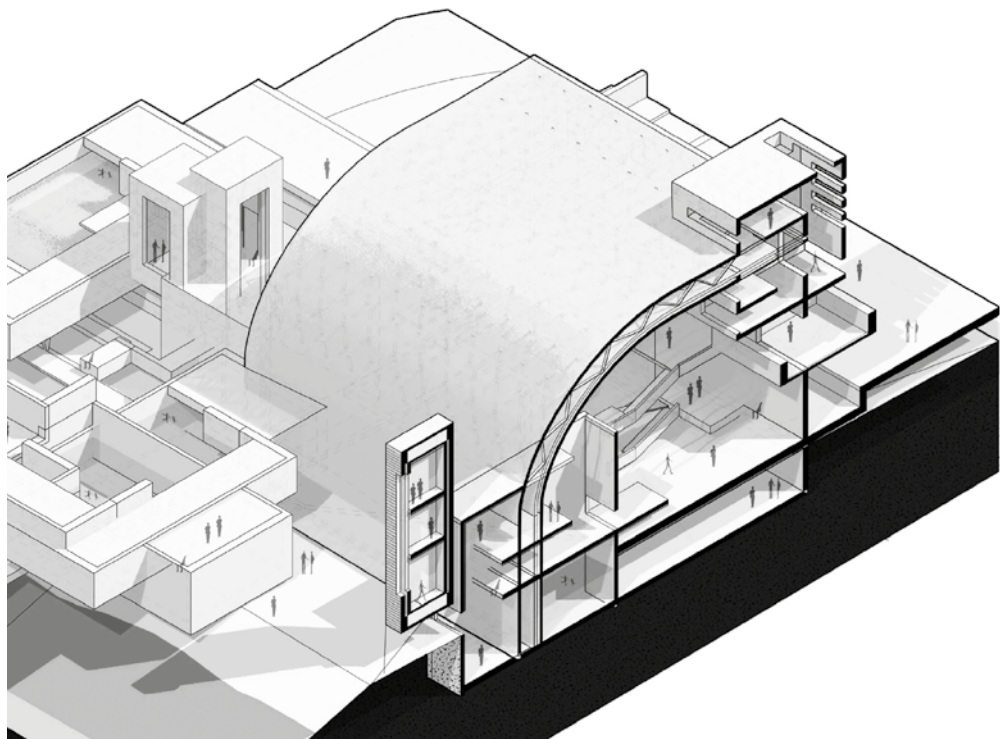
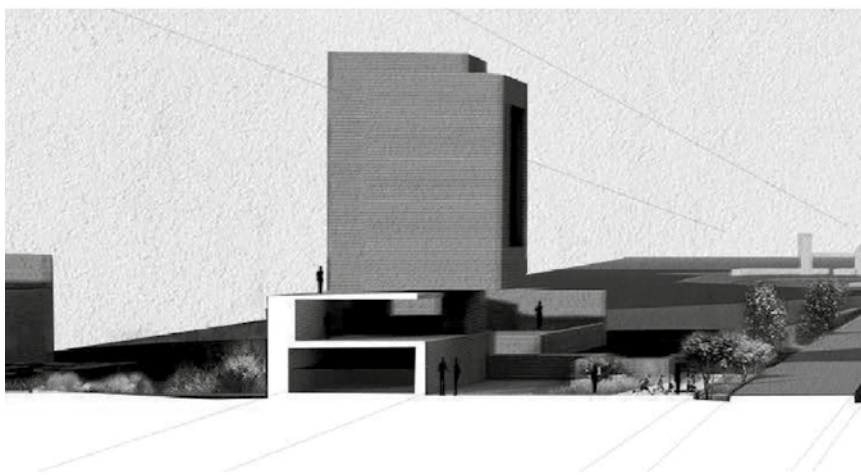
artificial natural landform

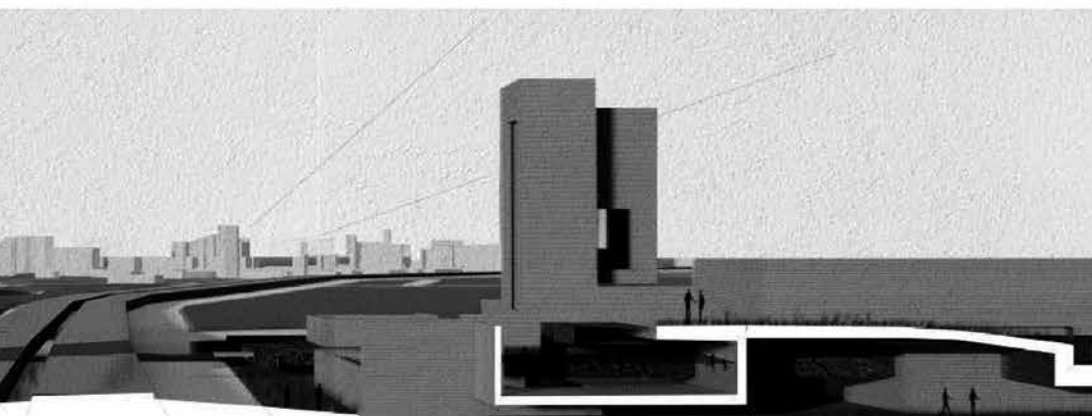
water-rise

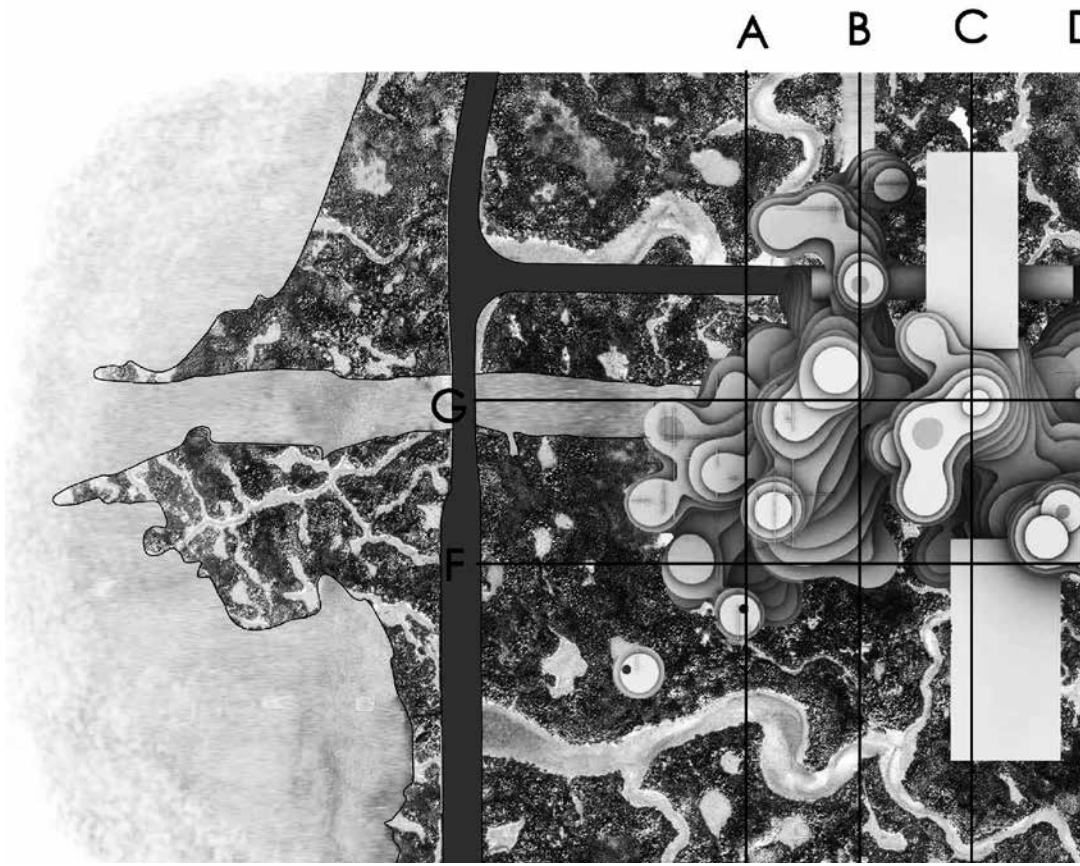
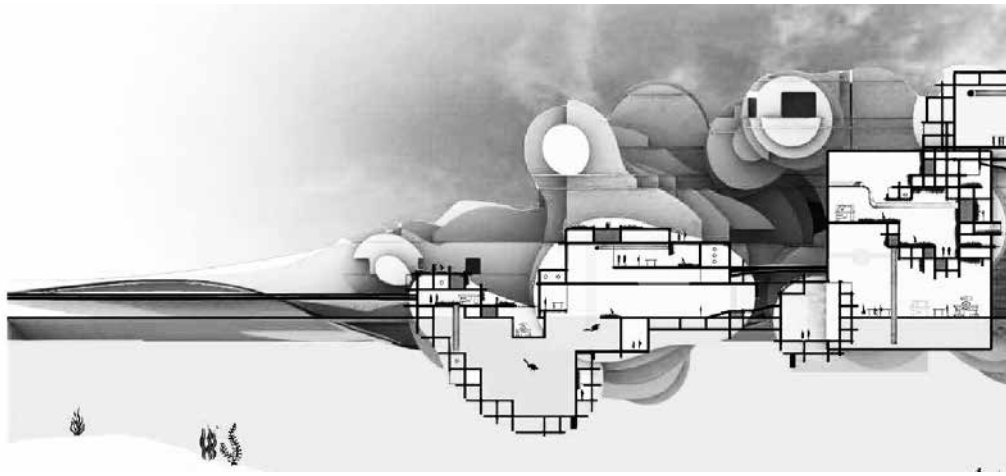
larger scale morphological experience

larger scale water-rise

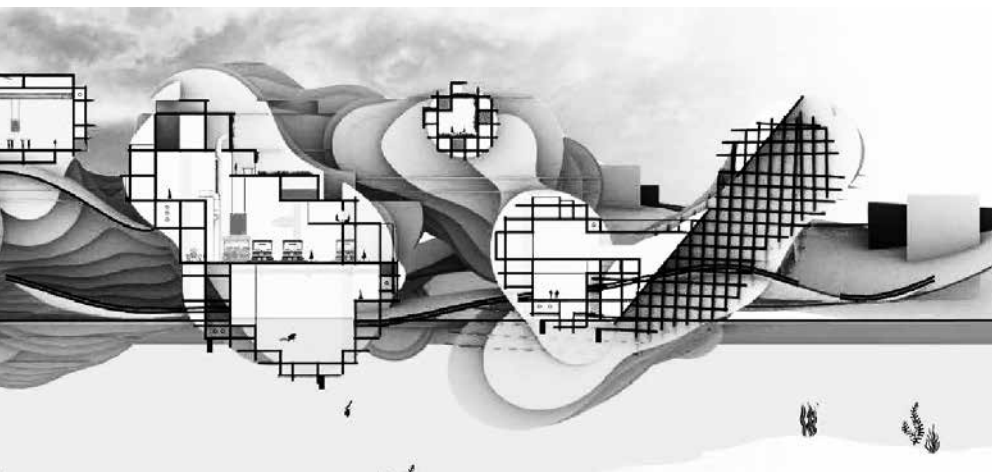




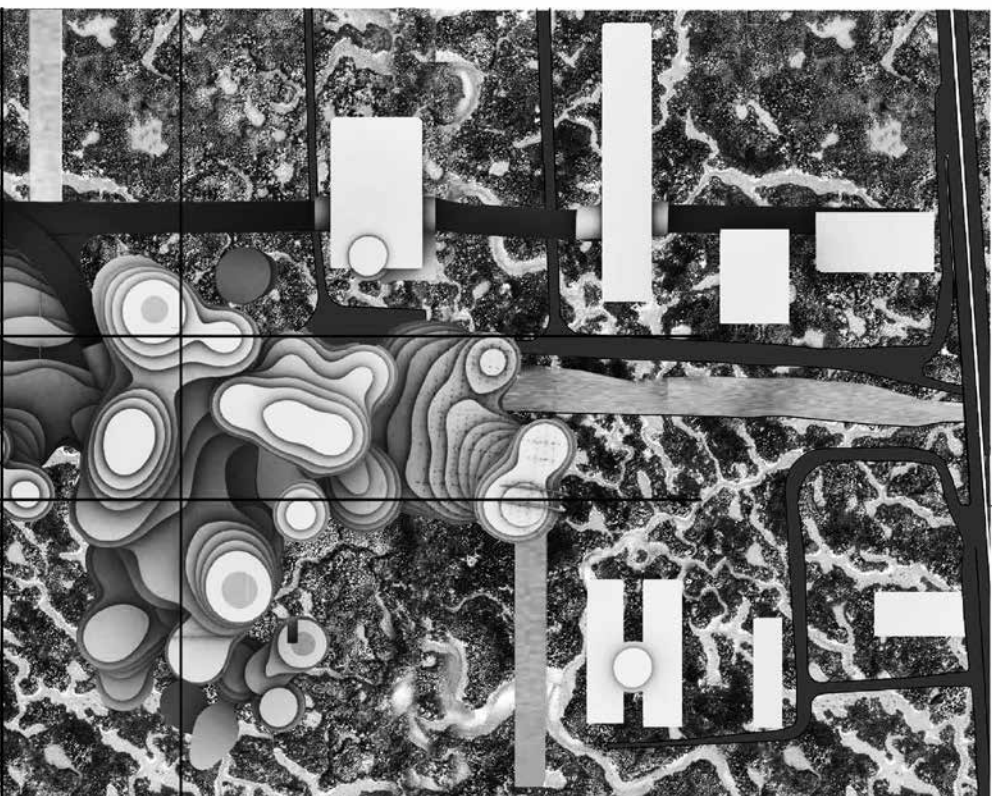









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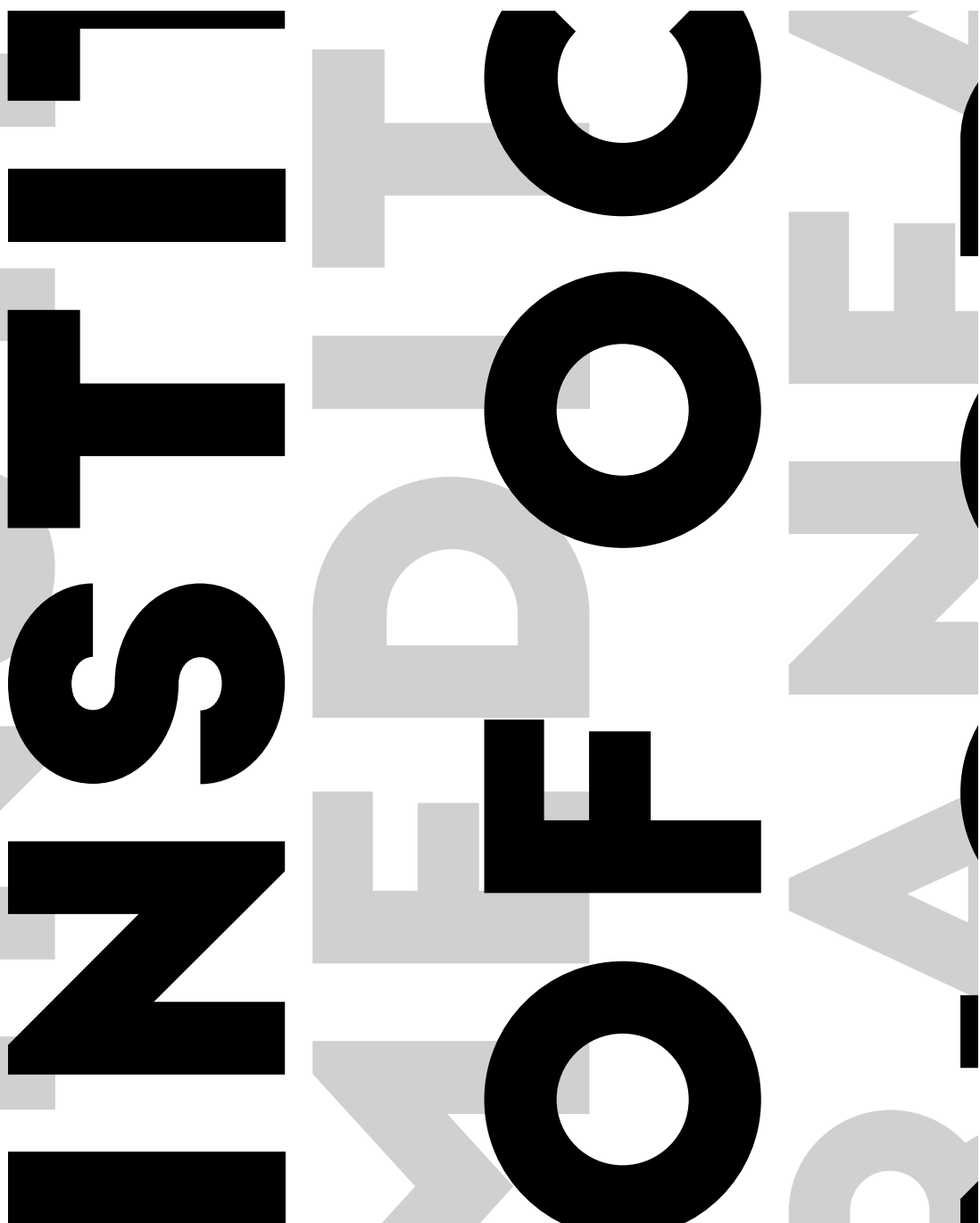
2018-2019

SPRING

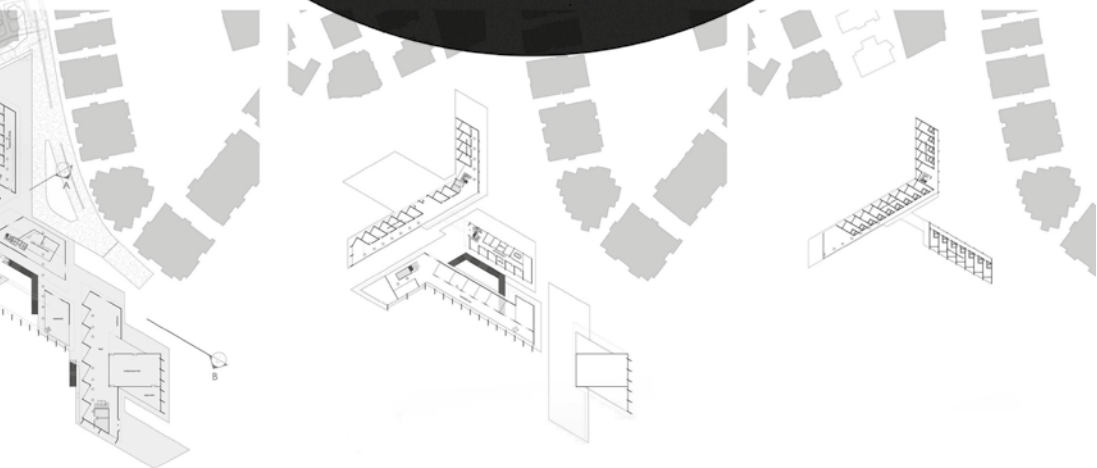
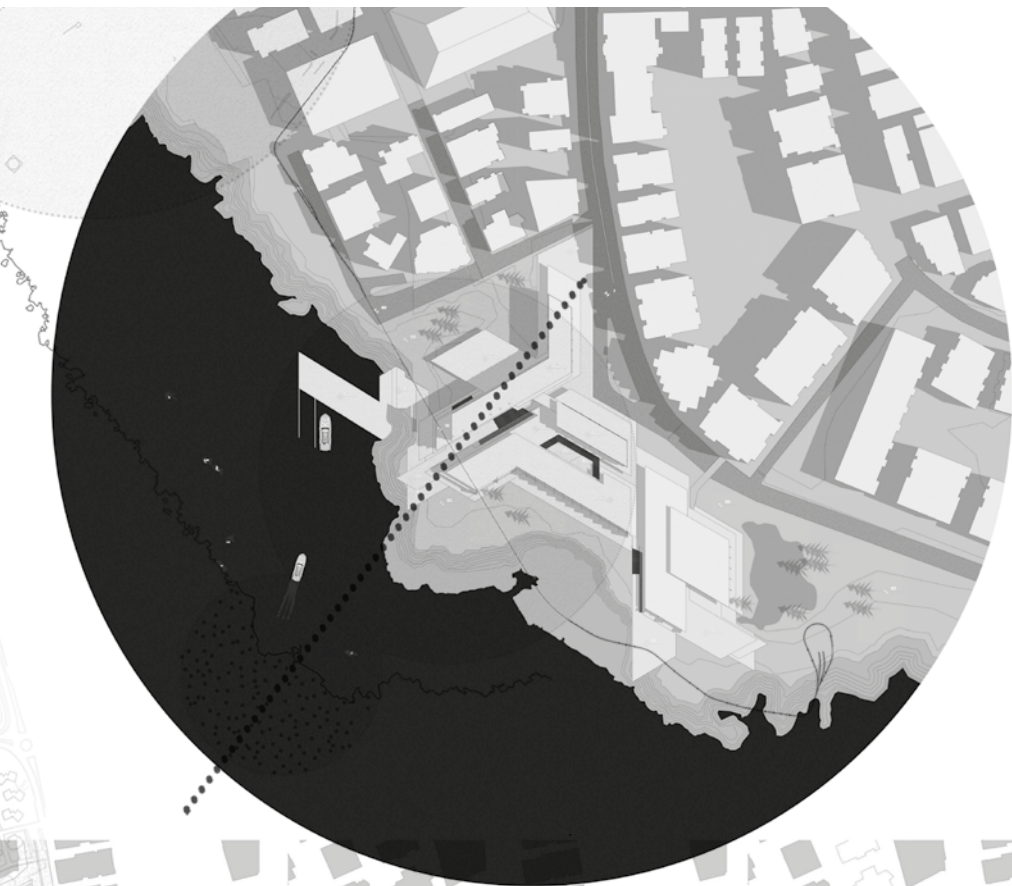
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INSTITUTE OF  
OCEANOGRAPHY

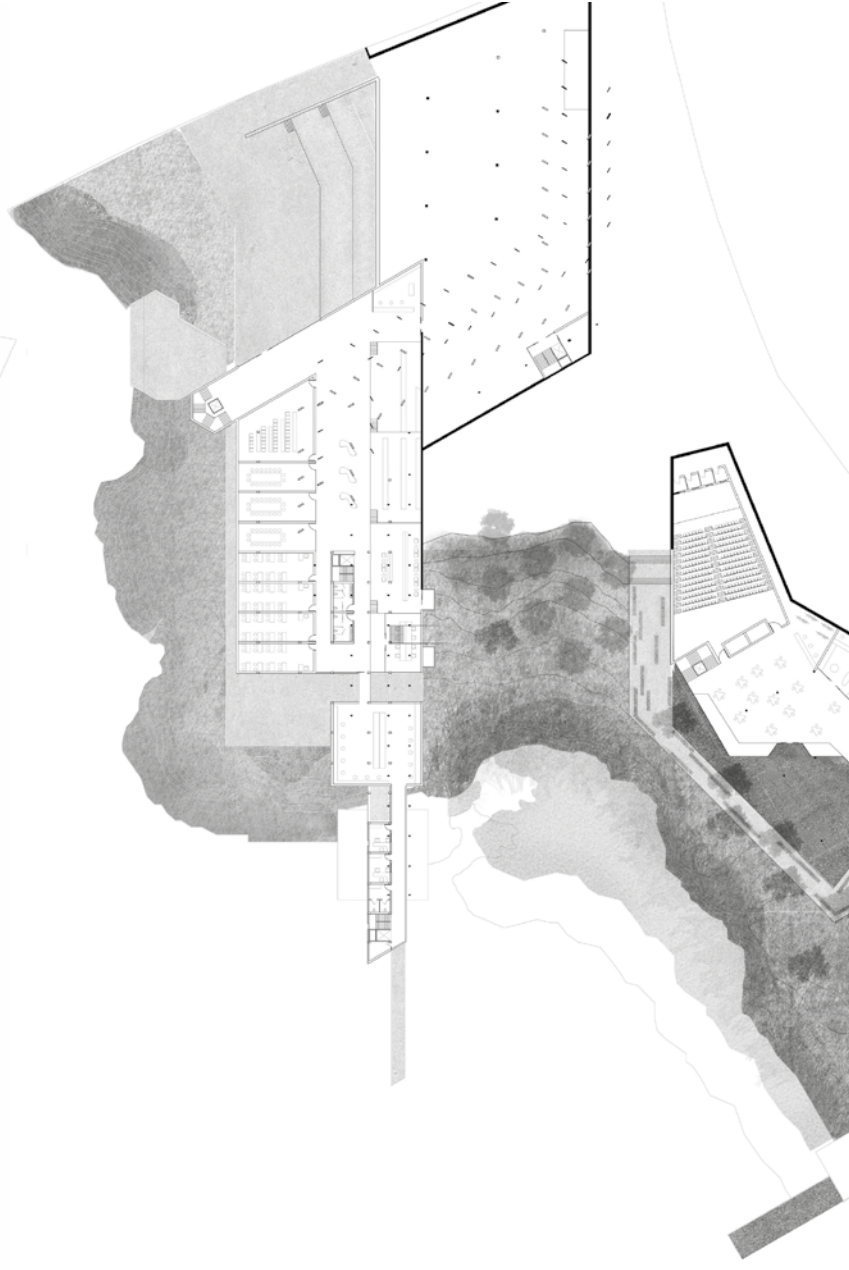
**INSTRUCTORS**

Aylin Alicanoğlu  
Duygu Tüntaş  
Esatcan Coşkun  
Heves Beşeli  
Namık Erkal

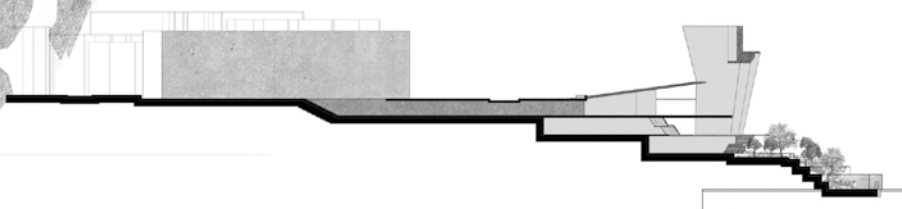
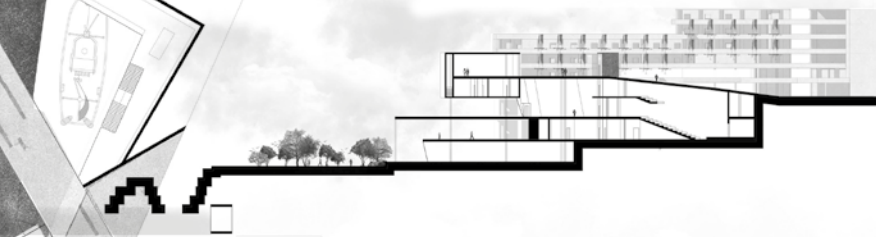
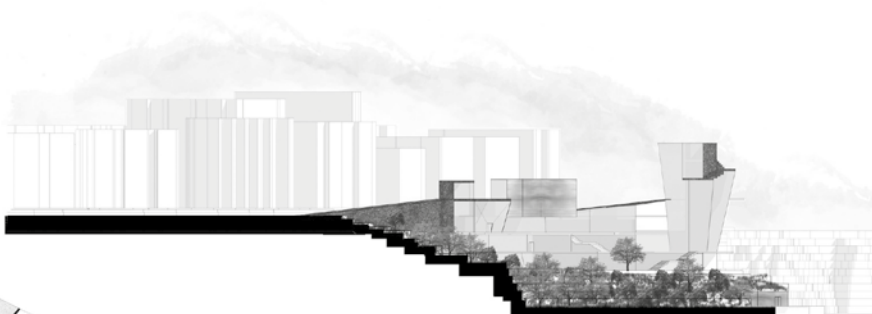
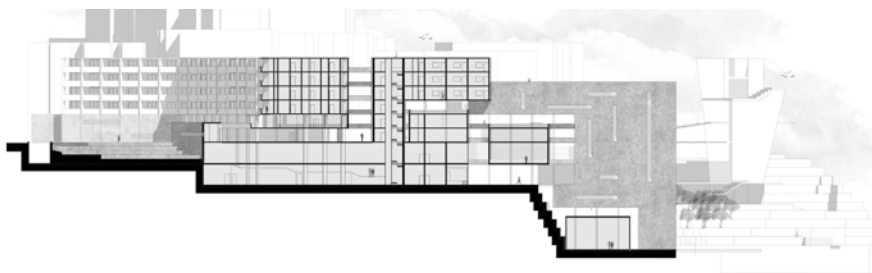


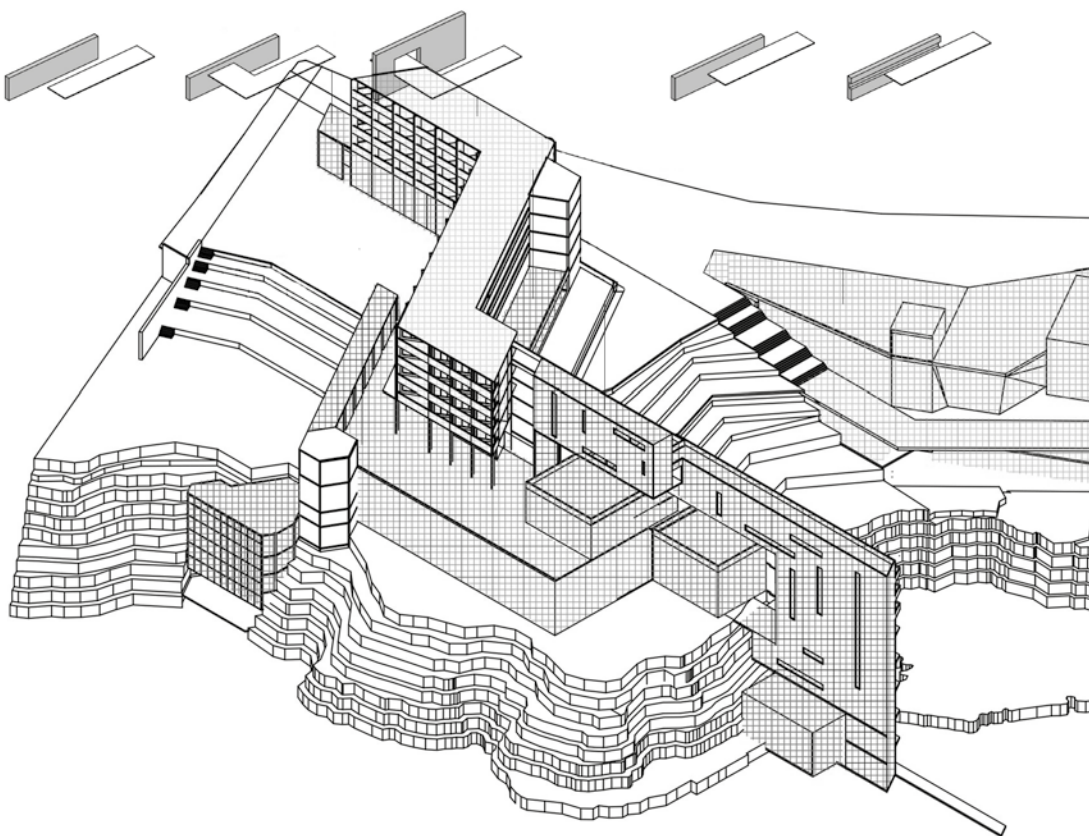
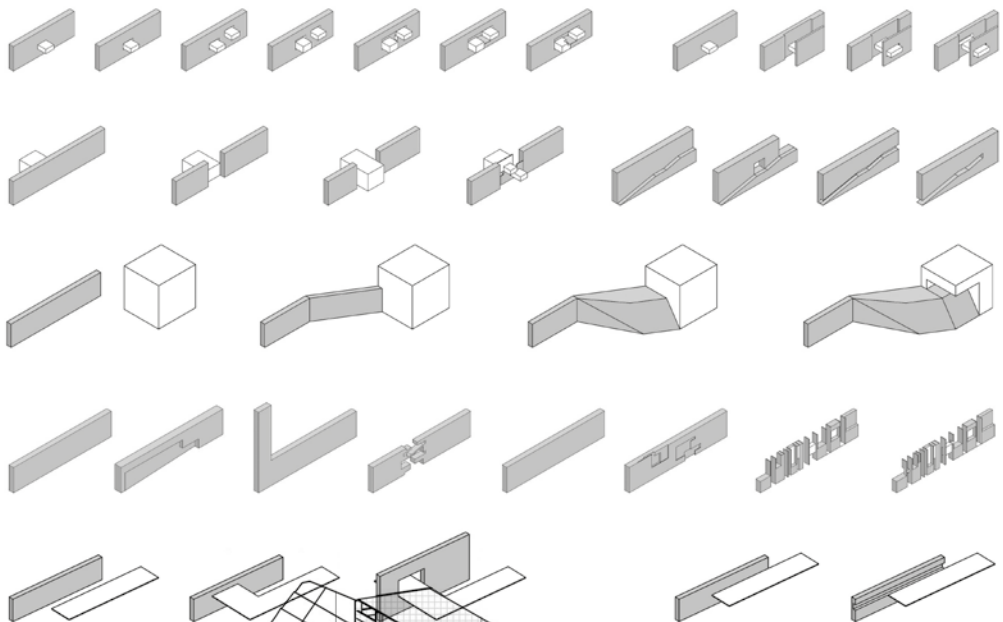




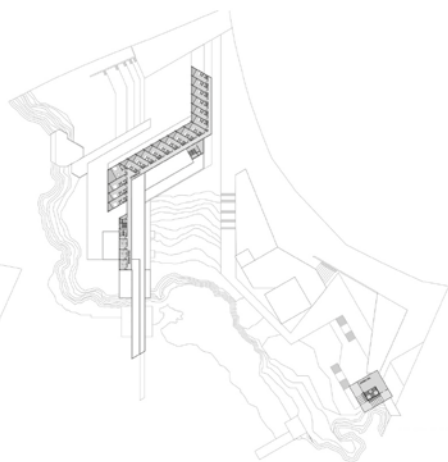
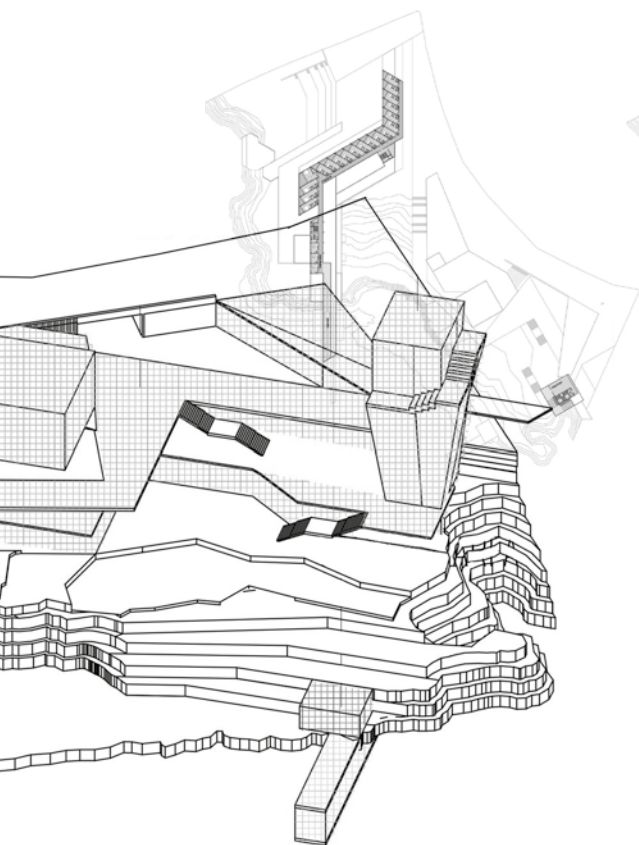
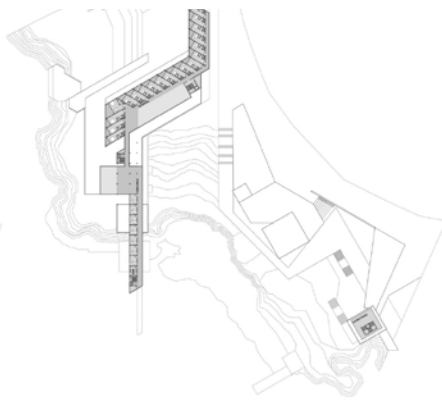
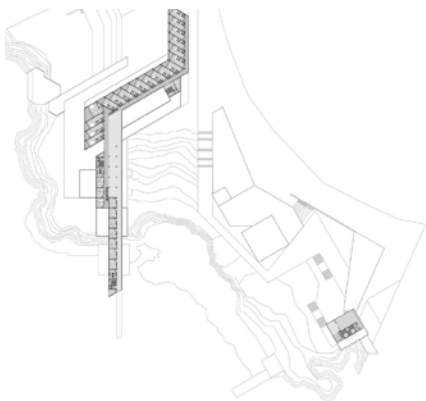


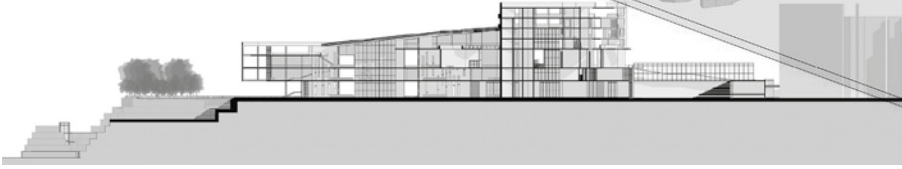
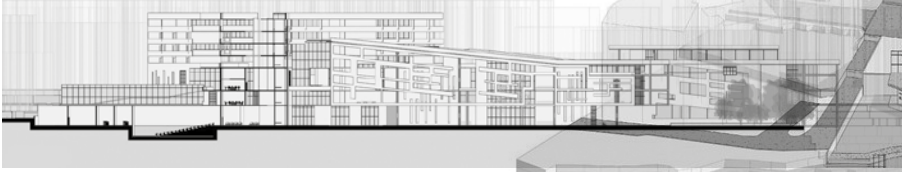
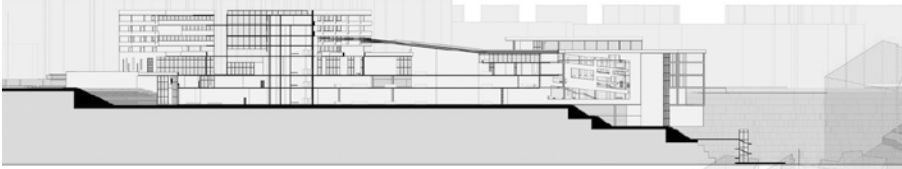










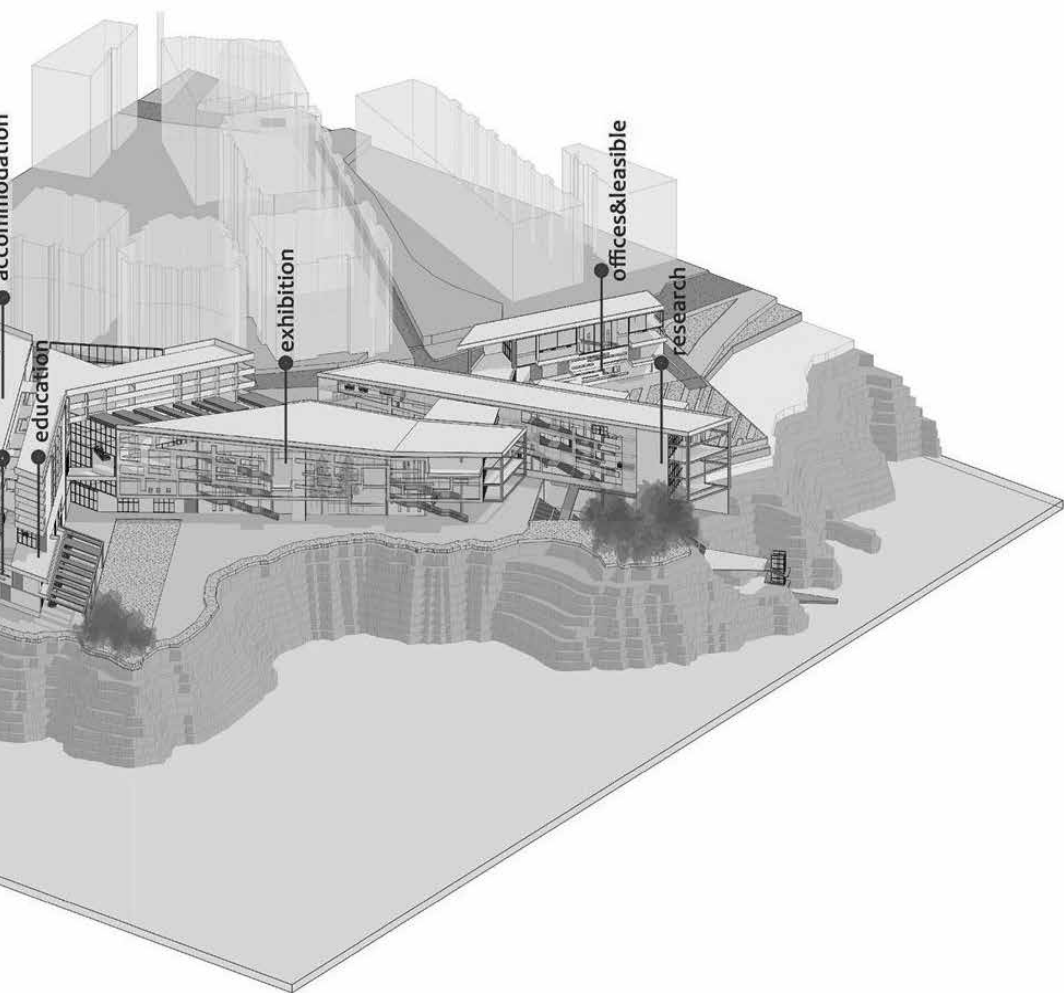


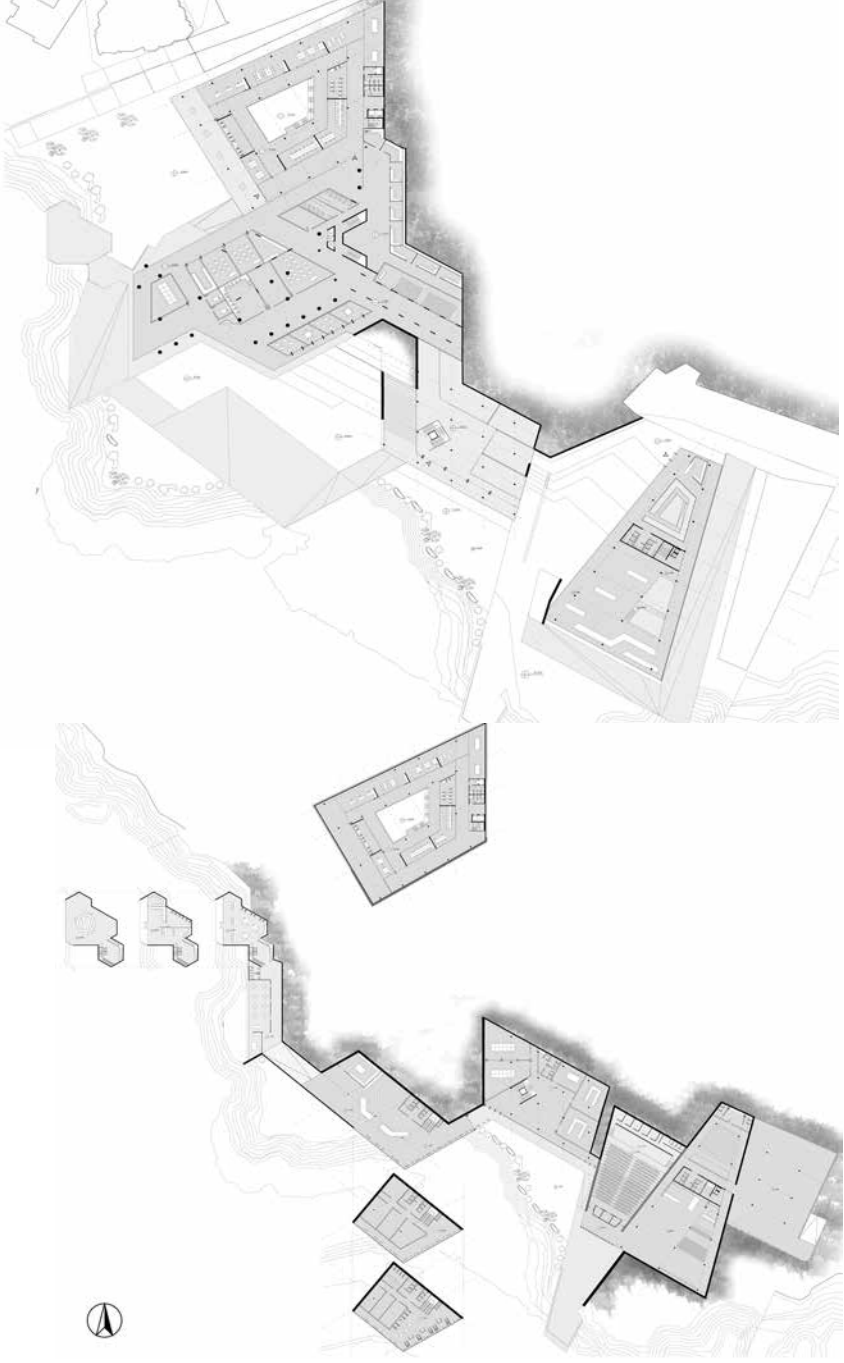
Dilya Çelen

convention

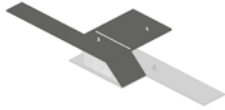
city club

library





overlapping routes turn and create space



mirador



adjacent different routes create space or void



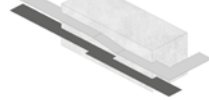
route and mass affect each other



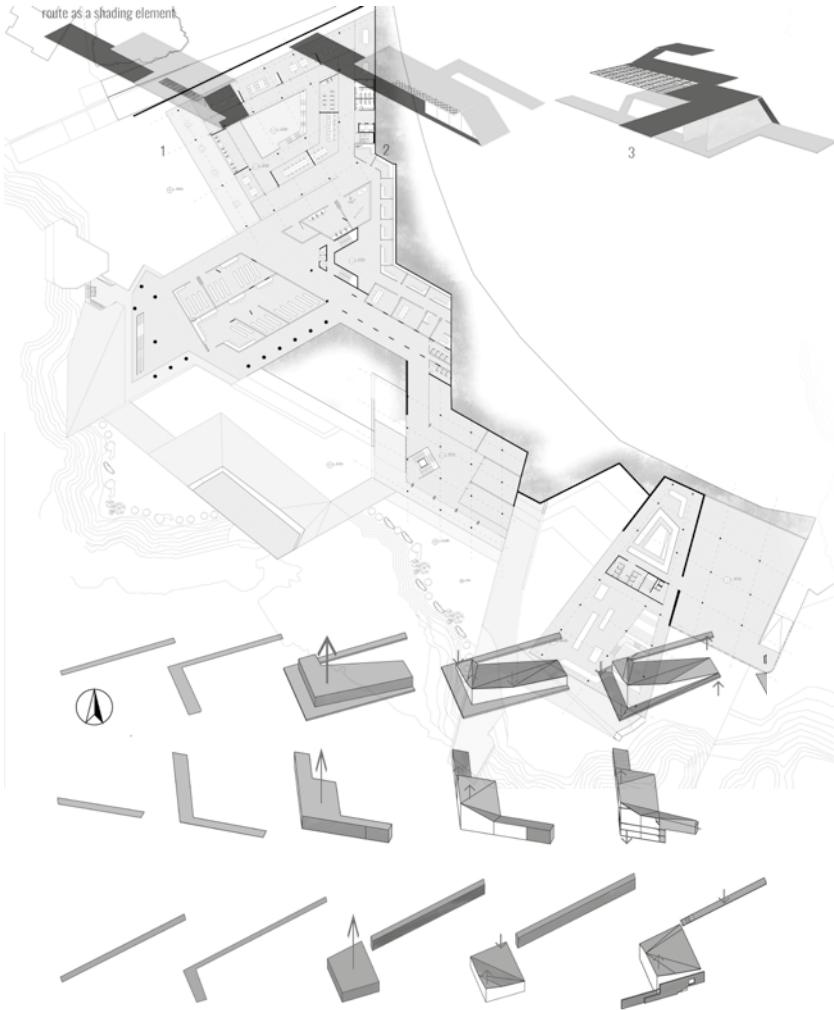
route affects the mass

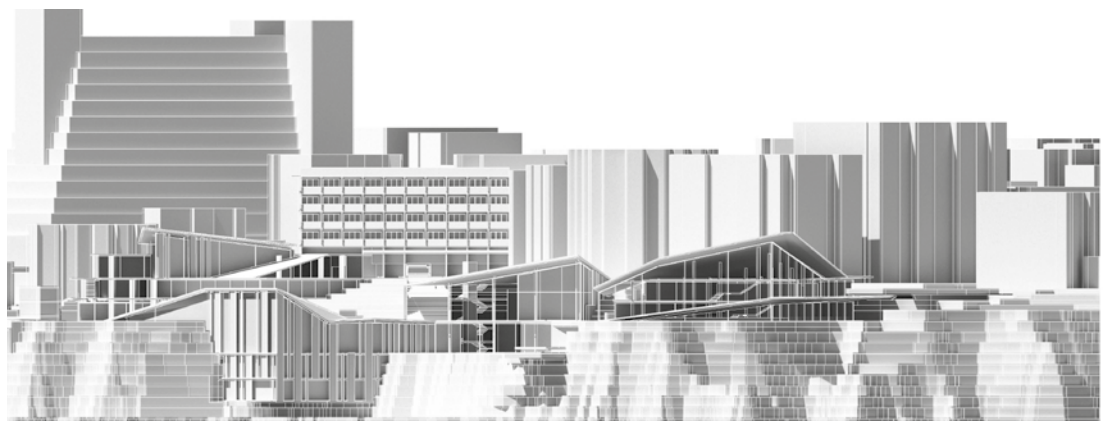


routes meet the mass they become slabs

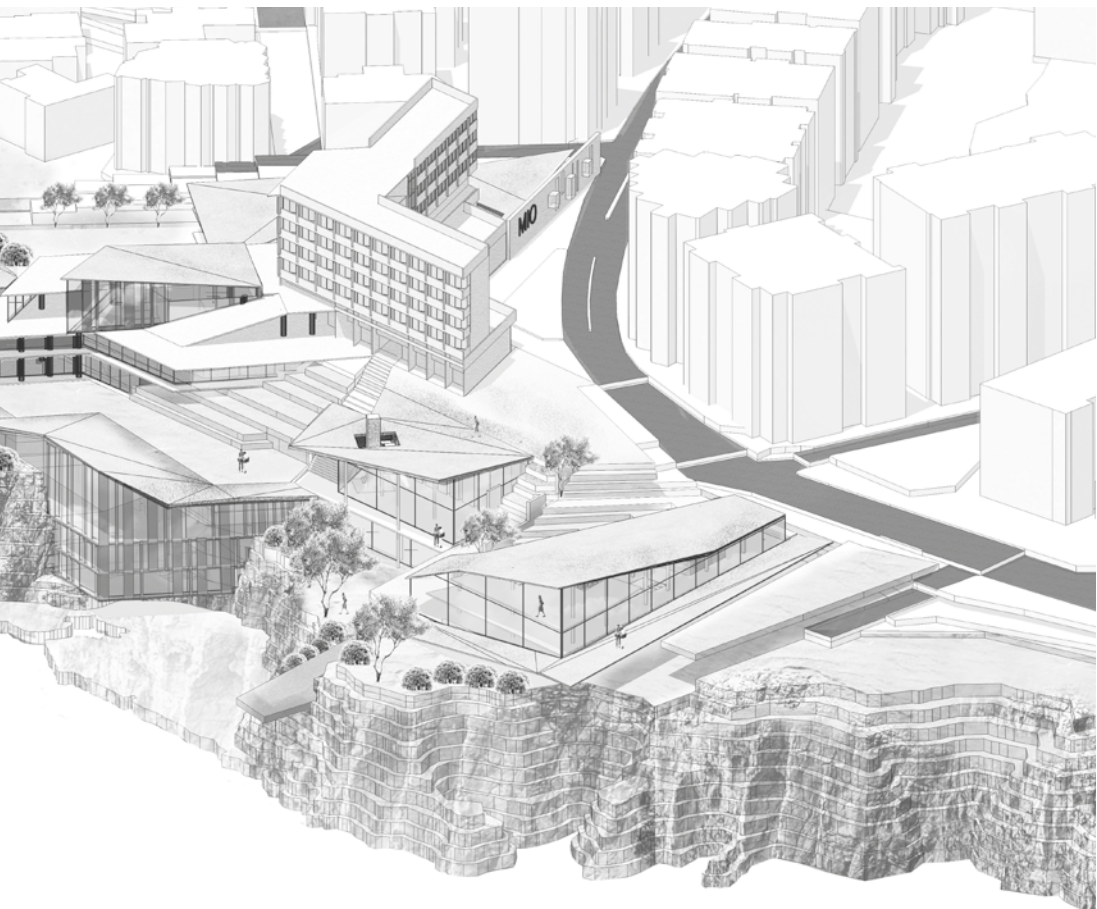


route as a shading element









# SCAPE vs SITE

Earth's climate is changing and there are various scenarios concerning the future of the planet.\* Some of these scenarios are apocalyptic. They claim that climate change will end life on Earth and humankind will have to search for a new planet or build space colonies to pursue their lives.\*\* However, there are other scenarios which are more optimistic. According to these scenarios, Earth's biospheric capabilities are flexible enough to correct the balance which is broken. These scenarios suggest that there is hope for resilience. Although there is no consensus concerning the future of the planet Earth, there seems to be consensus about the cause which has driven climate change. The Anthropocene. A term defining our time as an epoch which is totally influenced and shaped by human impact. Agriculture, building, mining, energy infrastructures and all other industries can be considered as anthropocentric interventions which have been reshaping the planet in an irreversible way.

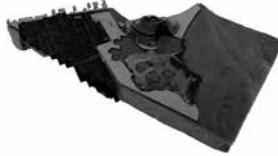
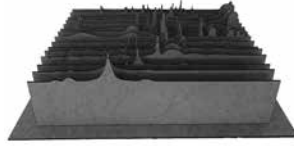
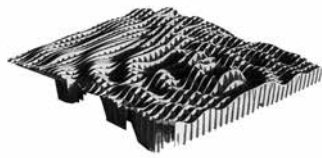
Buildings and construction processes are one of the most influential factors causing environmental deterioration. Green Building Certifications which have emerged in the beginning of 1990s seem to help decrease the ecological footprint of the built environment but their impact is very limited. If all of the buildings on Earth were certified as green buildings, would it lead us to resilience? Probably not, because the environmental impact of buildings and construction processes is more than those of consumption of resources and creating pollution. The processes which lead to the creation of buildings and infrastructures inevitably reshape the Earth. That is why

architecture's impact on the planet cannot be reduced to the issue of footprint. Architecture is one of the most influential human activities in "sculpting" the planet. Thus, if climate change requires questioning the way we make architecture, we should question the ways of sculpting.

Redefining architecture's methods of making requires redefining architecture's relationship with its physical context, the site, "a space of ground occupied or to be occupied by a building".\*\*\* Yet, by definition, the notion of site suggests an anthropocentric approach to architecture's physical context, prioritizing humans and leaving no room for the inclusion of non-human. Instead of site, "-scape", has the potential to replace such anthropocentric vision with a planetary vision, which prioritizes biospheric capabilities instead of landuse, lot coverage or property lines. Earthscape. Waterscape. Airscape...



# SCAPE vs SITE



\* See Jacob Boswell, "Notes from the Wasteland: Competing Climatic Imaginaries in the Post-Apocalyptic Landscape" in *Climates: Architecture and The Planetary Imaginary* (New York: Columbia Books on Architecture and the City and Lars Müller, 2016), 41-50.

\*\* See Felicity Scott, "Securing Adjustable Climates," in *Climates: Architecture and The Planetary Imaginary* (New York: Columbia Books on Architecture and the City and Lars Müller, 2016), 90-105.

\*\*\* Merriam-Webster, s.v. "site", accessed December 12, 2020. <https://www.merriam-webster.com/dictionary/site>

agenda\_\_ "SCAPE vs SITE"  
Heves Beşeli







## Hoping for photographic clings in architectural education

Photography is one of the highly used communication modes in architecture that gives us a remote access to the natural and built environments, as well as, to the ideas that enable creating them. Photography's coincidence with architecture needs no discussion as architecture being "ideally stable"\* and therein becoming a frequent subject of photography, but there is still a gap that waits to be fulfilled with exploratory ways in relating these two.

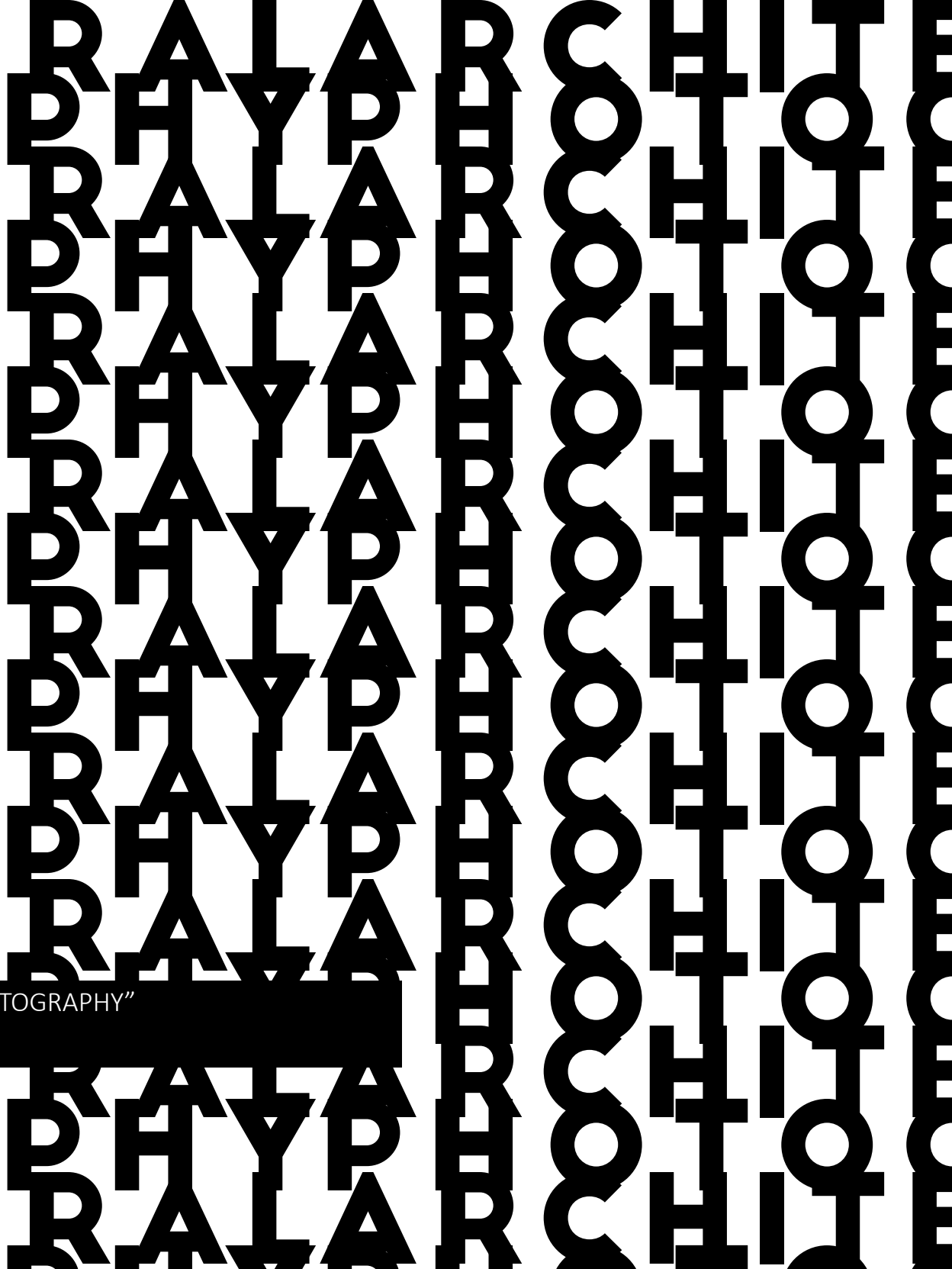
As much as architects use design tools and methods, a photographic approach can also be instrumentalized in which theories, techniques, principles and medium of photography became a powerful instrument in understanding, designing and representing architecture. This technological instrument shouldn't be conceived as an aestheticization tool that aids a visual appeal to the audience, but should rather be comprehended as an intellectual tool that mediates the constitution of new architectural knowledge and design ideas. In the Architectural Photography course, the ultimate purpose is to create these photographic CLINGs. Keeping in mind the following questions, it offers an extent for a critical understanding of architecture's engagement with the photographic medium by developing awareness of the idea that photography is not only a means for architectural documentation, but it can also mediate creating new ideas on spacetime and the other dimensions of architecture:

How can photography inform the architectural design process?

In what ways could a photographic approach bring a new structuring into the world of architecture and education which affects the modes of design thinking and design action?

*\*Claire Zimmerman. Photographic Architecture in The Twentieth Century. University of Minnesota Press. 2014: 2.*

agenda\_\_"ARCHITECTURAL PHOTOGRAPHY"  
Duygu Tüntaş






2019-2020  
SPRING

ARCHITECTURES  
OF ASSEMBLAGE:  
Environmental and  
Urban Urgencies  
in İzmit

**INSTRUCTORS**

Aylin Alicanoğlu  
Berin Gür  
Duygu Tüntaş  
Evren Başbuğ  
Heves Beşeli



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Ersan İltan

laboratory

mediatheque

study

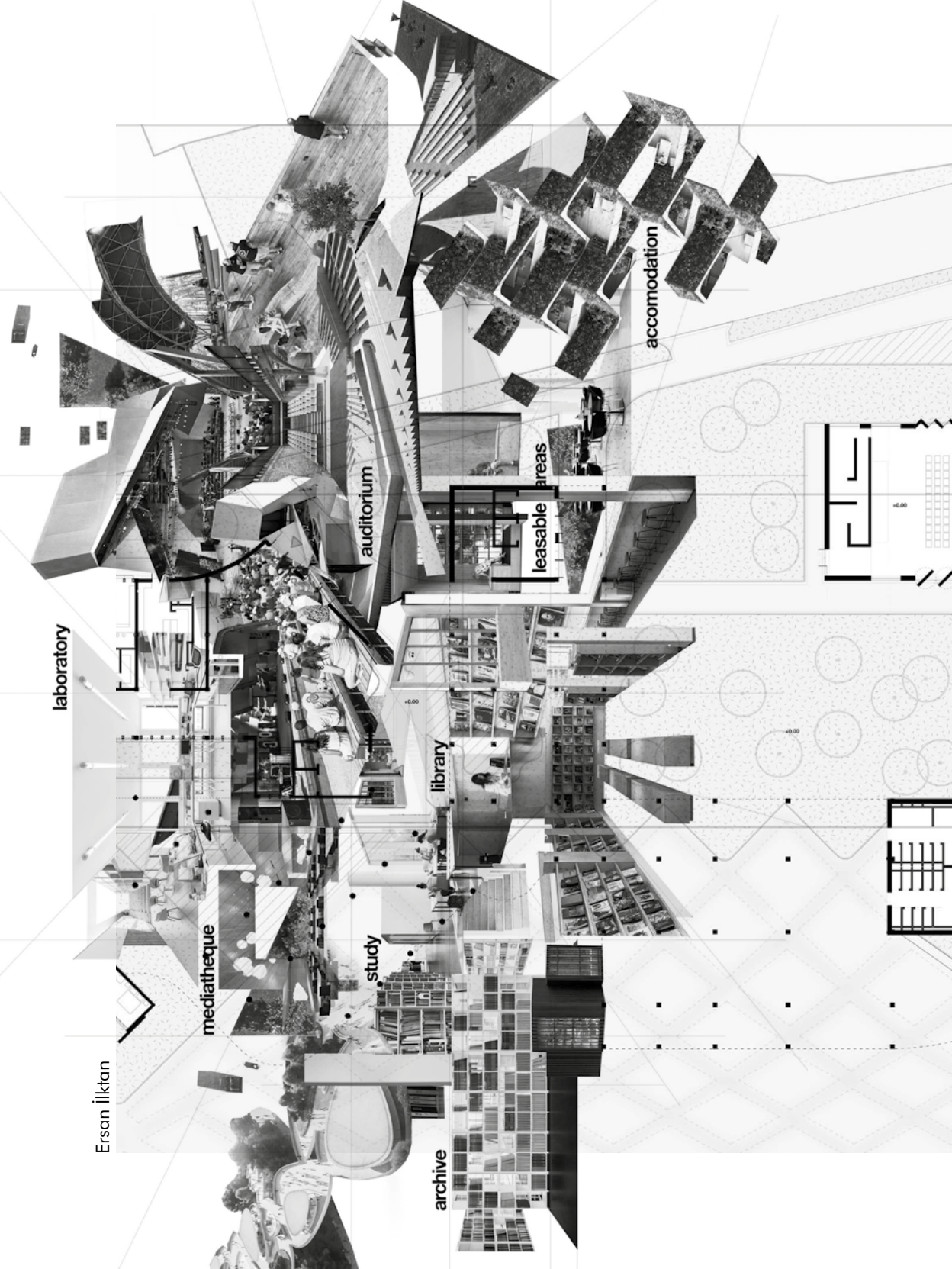
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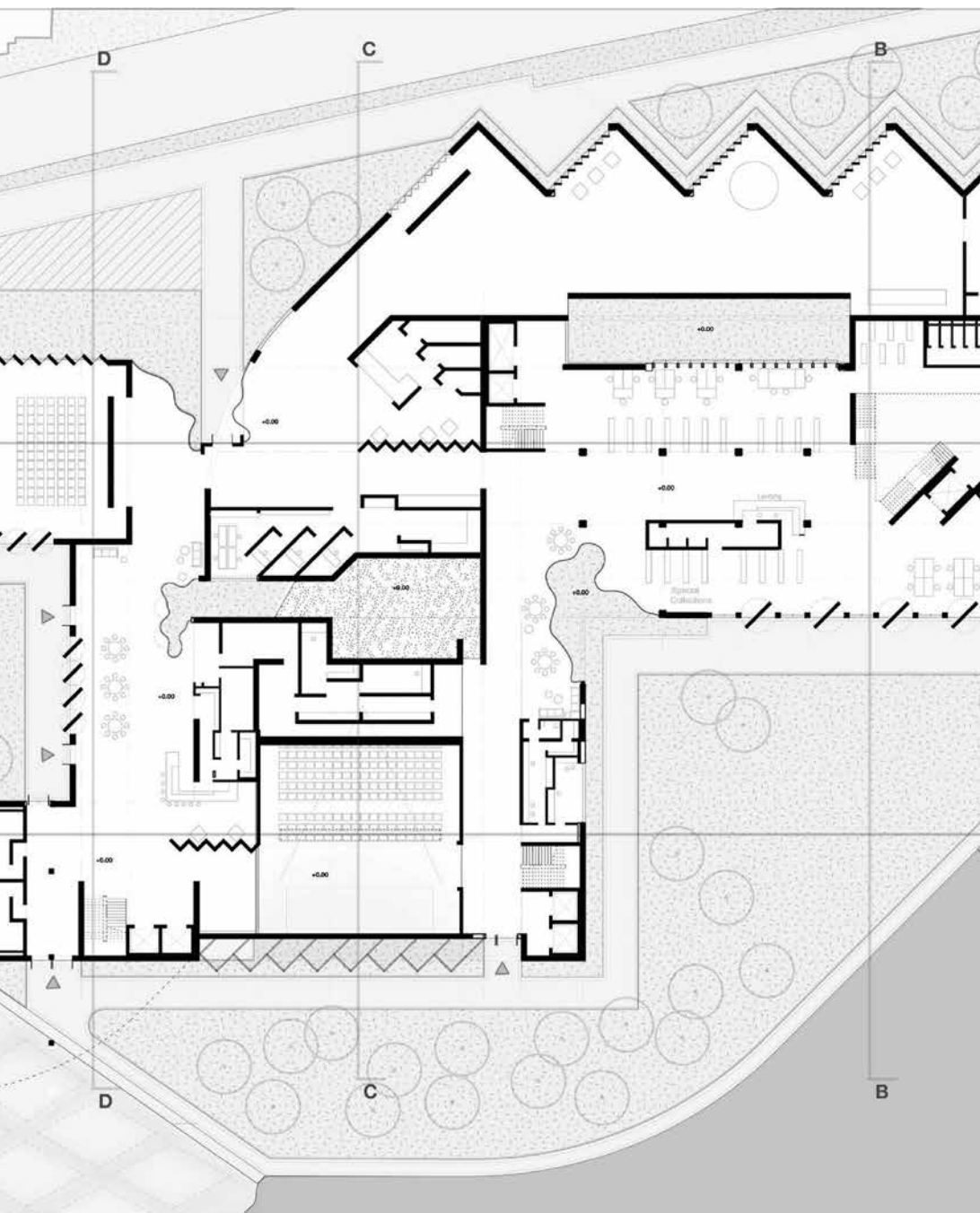
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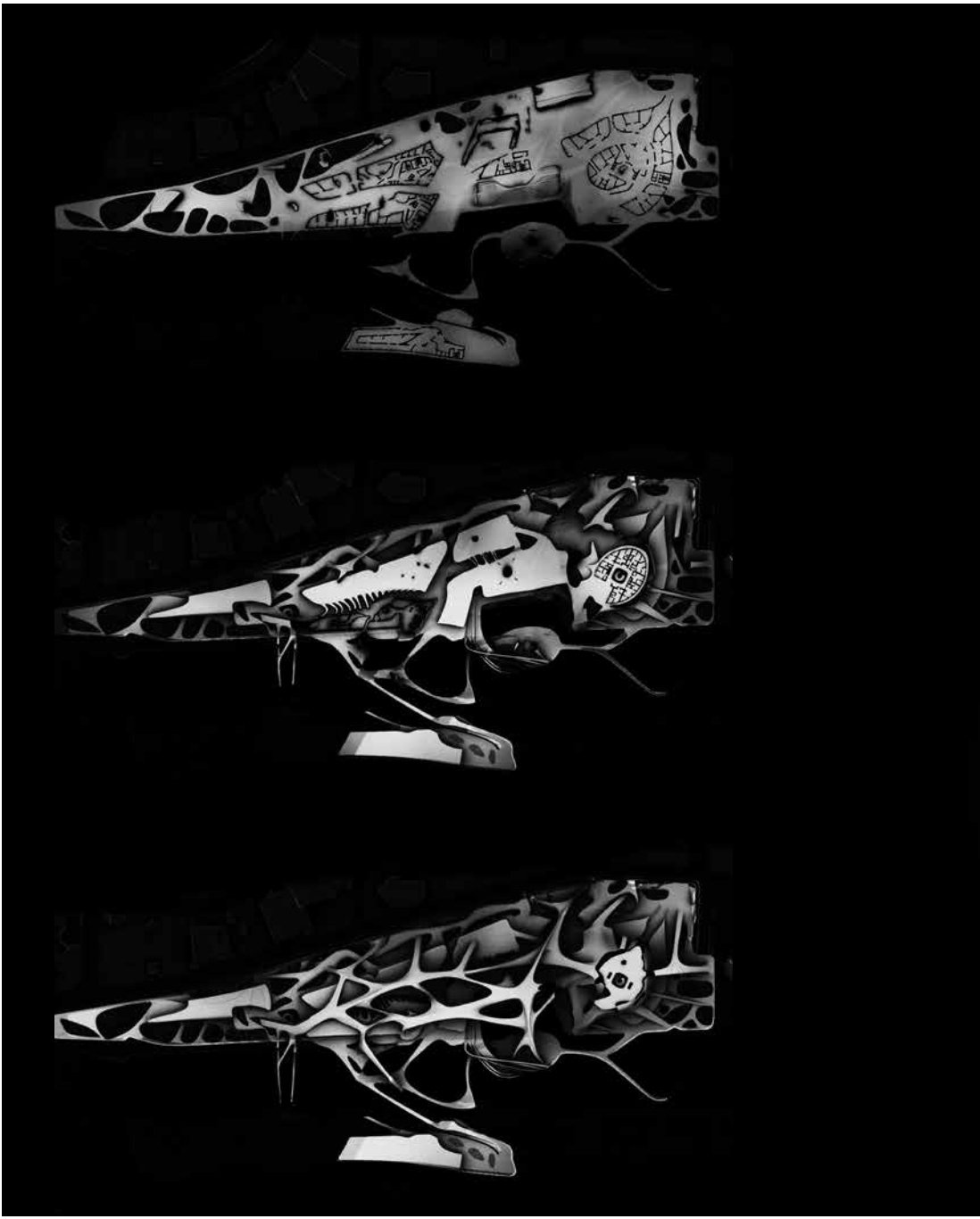
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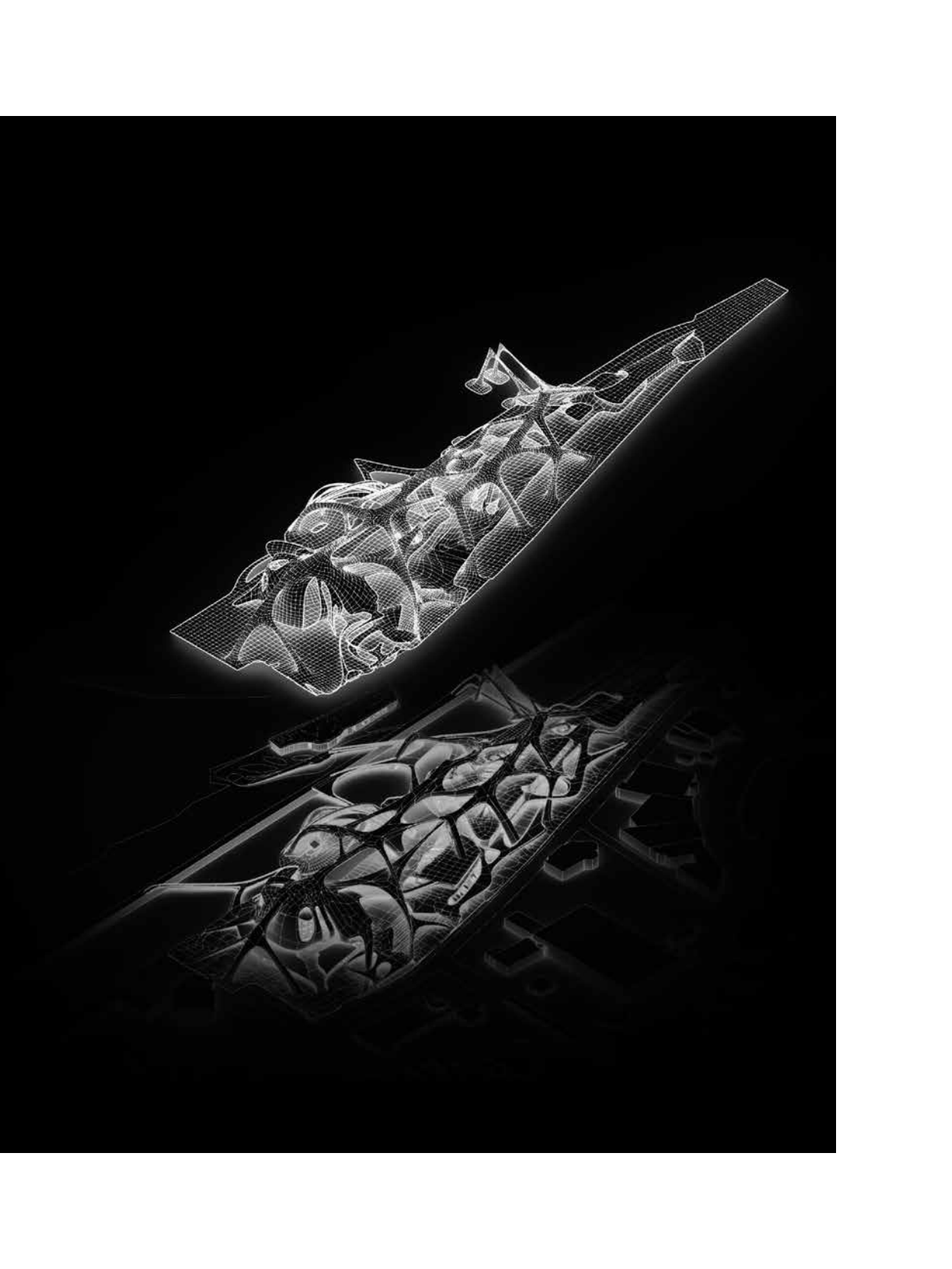






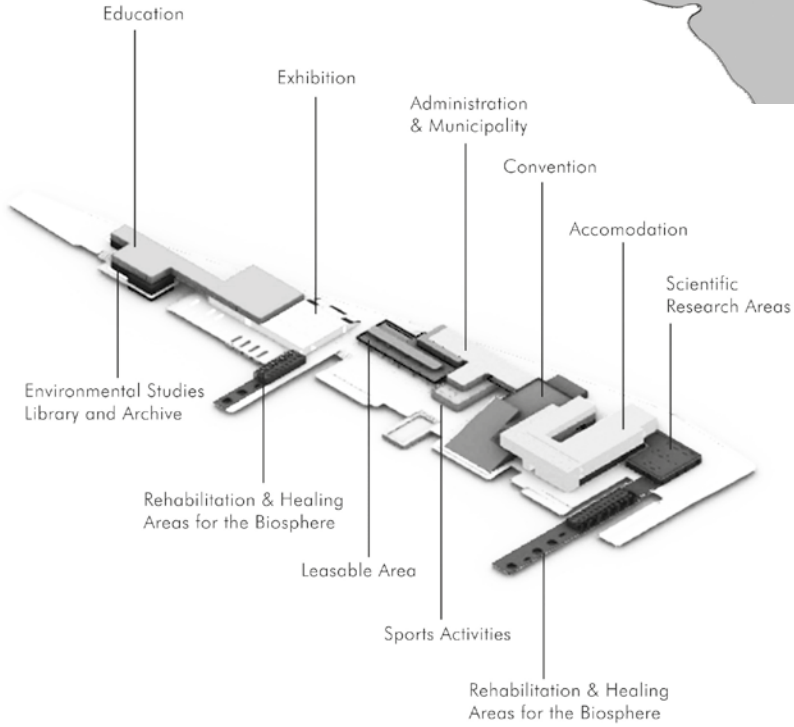
Nuri Terzi-Alp Eren Yüksel

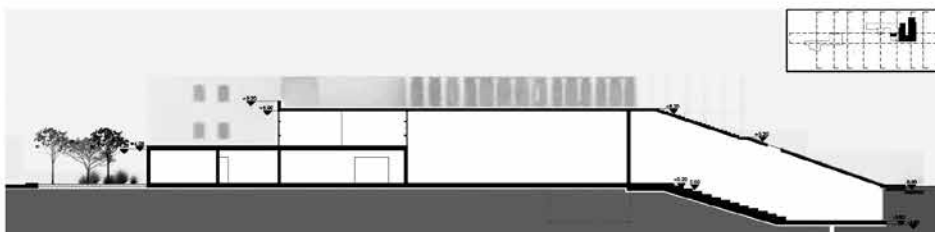
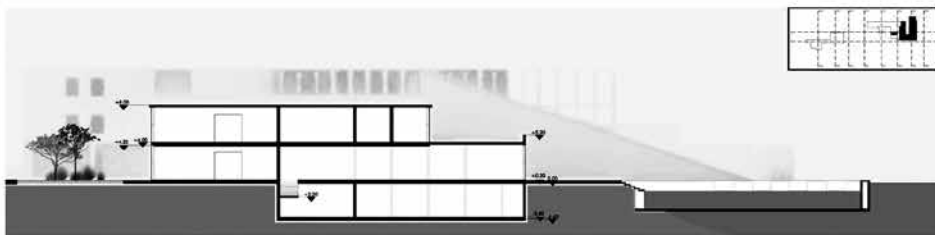
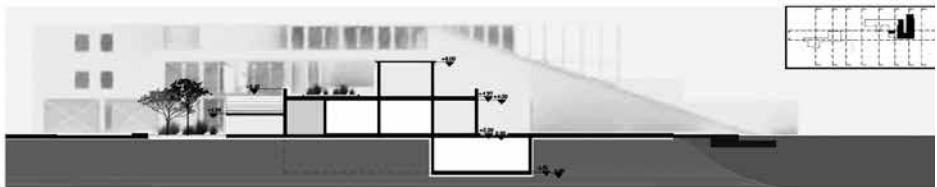
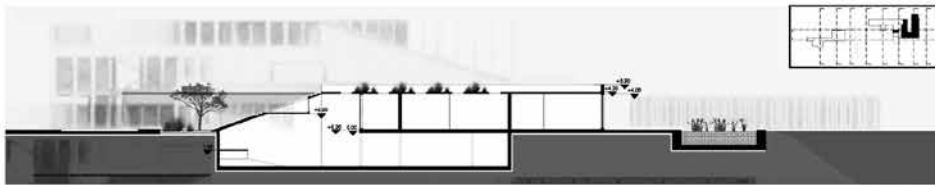
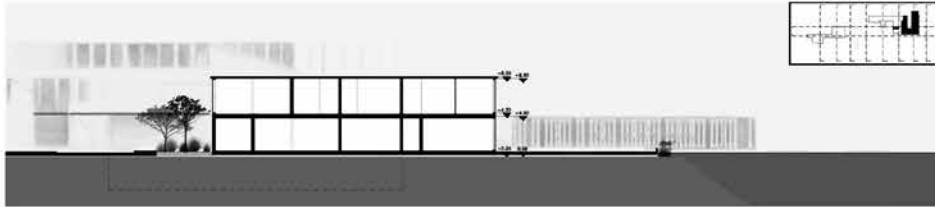


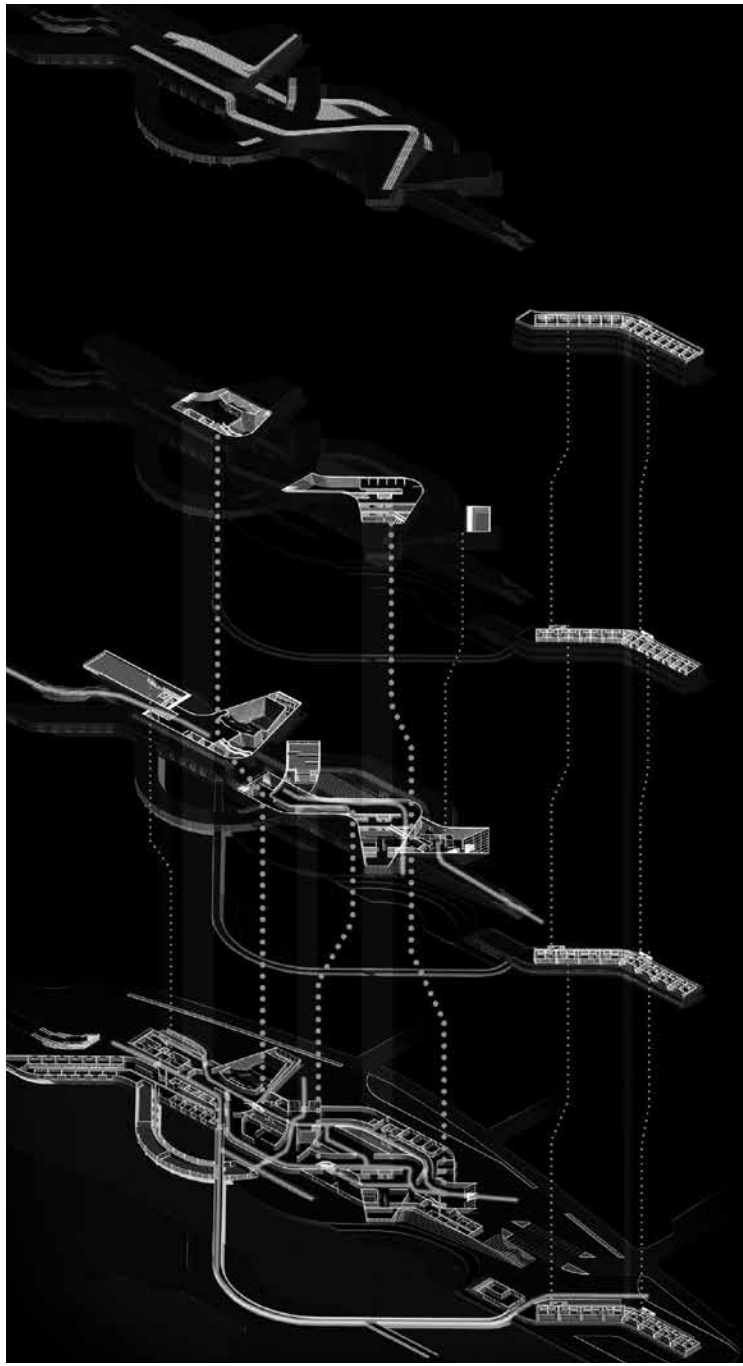






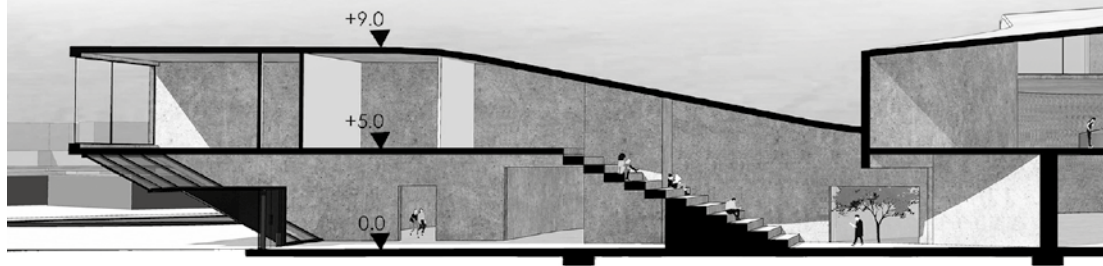


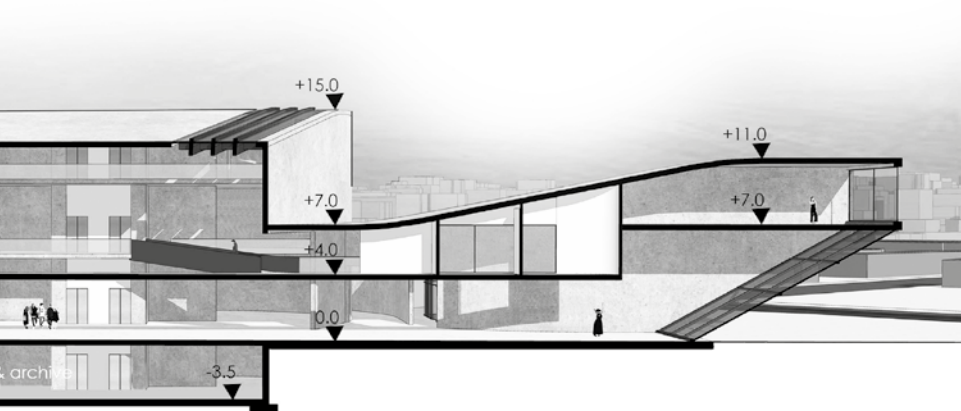
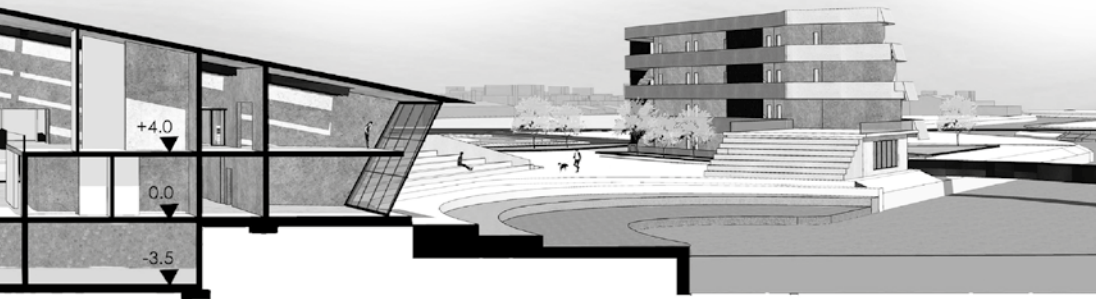






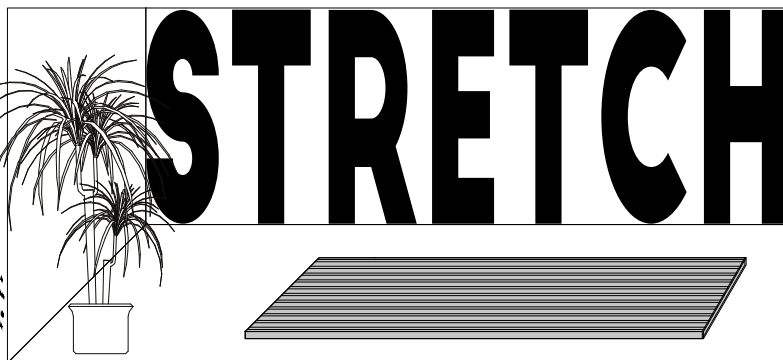




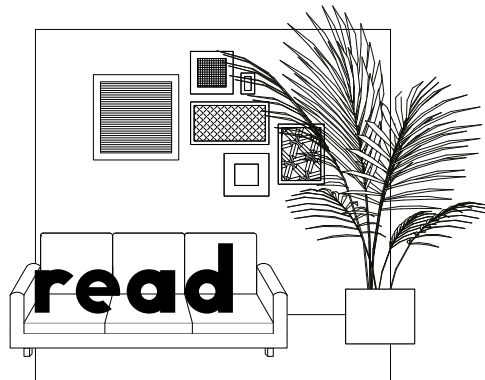


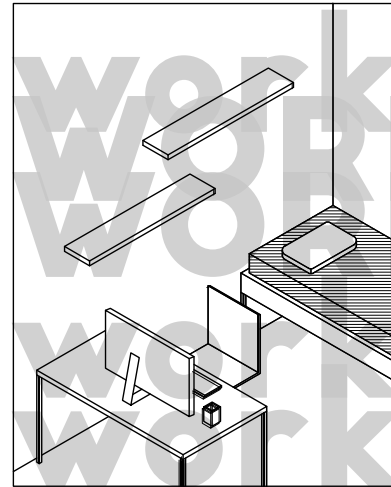


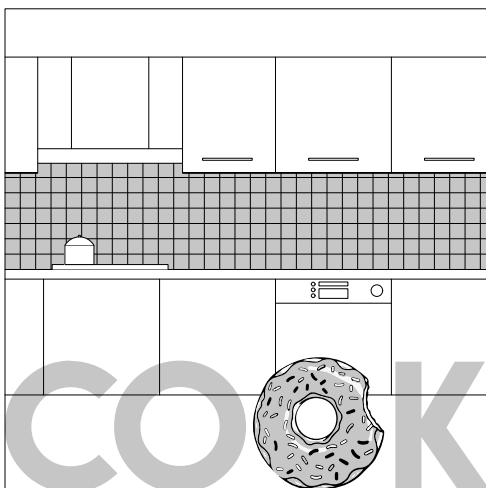
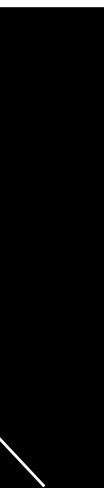
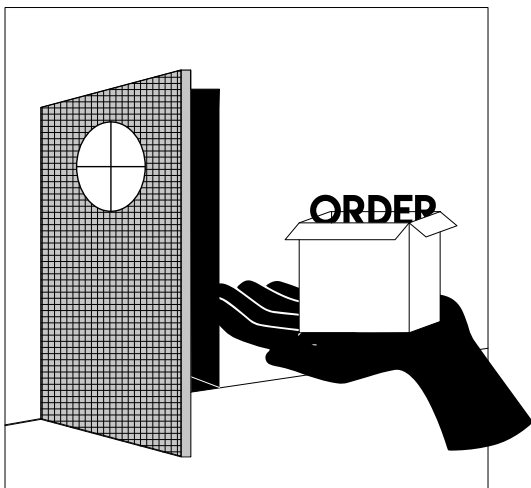
in an epidemic world where everything goes like normal..



**STAY  
HOME**







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