

Materiart Student Workshops

April 04-09 2019



Faculdade de Arquitectura, Universidade de Lisboa (FAUL), Lisbon, Portugal

# THE DECK







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# THE DECK

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Faculdade de Arquitectura, Universidade de Lisboa (FAUL)  
Lisbon, Portugal



## **Materiart Student Workshops: THE DECK**

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<https://www.etu.edu.tr/en>



**Eindhoven University of Technology (TU/e)**

<https://www.tue.nl/en>



**Istanbul Technical University (ITU)**

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**CONTENTS**

Foreword		VIII
Project Summary		X
THE DECK		
	<b>Locus: Conceptualization/Anchoring</b>	1
FAUL	<b>Pergamon's Tribute</b>	5
TU/e	<b>The Voyeur and the Flaneur</b>	25
UTH	<b>Words, Sounds&amp; Spaces: Dialectical materialities</b>	47
ITU	<b>Sentient Space 2: Immersed in the Soundscape of a City</b>	61
ULHT	<b>Applying Rhizome-Learning to Teaching Architecture</b>	77
TOBB ETU	<b>Self-Reflection on "Urban Deck"</b>	93



## Foreword

In the context of the Erasmus + Program, Materiart/Art and Science of Materiality in Architectural Design Education, more specifically considering its learning/teaching/training activities, three student's workshops were programmed as a path to achieve new trends on the exploring and on the pedagogies of Materiality.

Namely, those workshops are about "The Figure," as intervener/creator or holistic feature of architecture, the "Locus: conceptualization/anchoring," focusing on the relations between context and architecture, through strategies of anchoring and "The Habitus," exploring how social location is linked to cultural patterns and choices.

The one about locus, now presented in this book and entitled "The Deck," was hosted by the Faculty of Architecture of the University of Lisbon (FAUL) and aimed to gather new insights of the city, through the direct impact of its fabric and use, considering all the five human senses.

The strategy took advantage of the traditional and exquisite route of tramway n.º 28, that travels across the inner core of the Lisbon historic centre, from east to west through a path that accurately reads its sloppy topography – a strong and complementary variety of experiences, within the city, considering different ages, with their visual impact, reinforced by the tactile walking experience, with a distinct sound and smell atmospheres, able to allow curious gastronomic tastings.

The workshop was organized in studios, coordinated by the partner schools involved and whose approaches, here synthetically presented through the titles of each one, confirm the expected the variety and complementary visions about Architectural Design Education, namely:

- “Self-Reflection on Urban Deck” (TOBB ETU–Turkey)
- “Pergamon’s Tribute” (FAUL – Portugal)
- “Sentient Space 2: Immersed in the Soundscape of a City (ITU – Turkey)
- “Words, Sounds & Spaces – Dialectical Materialities (UTH – Greece)
- “The Voyeur and the Flaneur” – (TU/e – Holland)
- “Applying rhizome–learning to Teaching Architecture” (ULHT – Portugal)

In addition, a study trip, including the “Garrison Border Town of Elvas and its Fortifications,” the largest bulwarked dry-ditch system in the world, classified as UNESCO World Heritage Site, the “Polytechnic Institute of Setubal,” designed by Álvaro Siza Vieira and the “Cabo Espichel Sanctuary,” a unique civil and religious architectural complex, combining monumentality with immateriality of religious devotion, provided the students a remarkable and also unique experience about Portuguese architecture and the correspondent locus.

We had a good time. We hope that readers, too, will take advantage and enjoy this reading.

Manuel Couceiro da Costa  
Assoc. Prof / FAUL  
Project Team Member / MateriART

## Project Summary

Tectonics/ways of doing/thinking of architecture face technical, aesthetic, and cultural implications of the emerging digital technologies, communication technologies, and new materialities. Architectural practices in all the fields of the discipline are thus in a reformation process.

Except for a few notable schools, there are various issues in architectural schools, in terms of capacity, teaching methods, and curricula, prohibiting the educational practices of architecture to absorb the challenges brought by the proliferation of new ways of thinking and making architecture:

- Departmental curricula in a fixed program of studies that do not employ the latest pedagogical theories
- Lack of technological infrastructure
- Impossibility to educate an all-knowing student with respect to the diversity of architectural practices.
- Finding faculty members having pedagogical competences. Architecture is a growing profession in Europe; the number of architects in Europe has increased by 4% since 2014 (ACE Report, 2016). The number of architecture schools has grown vastly over the last 15 years.
- Lack of innovative approaches in studio teaching: A few professional practitioners tutoring studios innovate pedagogical approaches to studio models. Most rely on a more conventional and didactic system and take no notice of pedagogical improvements; the quality of their tutoring depends on their own experiences, awareness, and abilities. At architecture schools, not all academicians tutor studios, including those from various sub-disciplines of the field, such as theory, history, fields of building technologies. Up-to-date researches do not thus fuse into studio setting. There is a weakness in fostering knowledge triangle to work in the field of education.

The discipline is nourished by diverse cultures, attitudes, and geographies, therefore requires transnational effort and intense communication and knowledge sharing borderless platforms for both learners and tutors to sustain its dynamic and fertile ground both for the academia and for the practice. It has strong linkages between education, research, and profession on an international level via ACE, UIA, and EAAE, however, learners and tutors may not have direct opportunities to be a part of these linkages

due to economic, geographical, procedural, and time-related limitations. This hinders the possibility to stimulate intercultural and civic competences of students and internationalisation of HEIs.

Architectural education shall guarantee at least the acquisition of certain knowledge, skills, and competences as defined by Directive 2013/55/EU, in line with The UIA-UNESCO Charter on Architectural Education. Architectural Design Studio is the spine/backbone of architectural design education. It is the place where all the knowledge, abilities, and skills gained via the other curricular courses are weaved into designing. It is a key interaction field that fosters the knowledge triangle of the discipline owing to the joint work of tutors coming from research, academic, and professional fields. Rather than being an environment for implementing and/or motivating projects or for instructing someone to carry them out, the studio relies on a student-centered approach strengthened with collaborative work and a multidisciplinary approach, that directly improves the competence in innovative problem-solving.

Enriching and extending current practices/models of architectural design studio is a deliberate action. It holds a substantial innovation potential to enhance the relevance, quality, and impact of architectural design education/research in terms of handling the transformations in practices interacting with the discipline.

Over the last 15 years, apart from curricular compulsory studios, extracurricular international intensive studios in architectural design (ISAD) have become a mainstream educational environment around the globe. ISADs are time-wise, ranging from 15 days to 1 month long, fast to organise, and economical for international students to be part of a new education setting.

Within the scope of the exigencies of the education field, this project foresees the potential of ISADs in:

1. Breeding an experimental/alternative/flexible learning and research environment in the 1<sup>st</sup> and 2<sup>nd</sup> cycles to absorb ever-changing tools/methods promoted in professional/research sides of the field;
2. Promoting the pedagogical update of studio tutors, including professional practitioners, with peer teaching method.
3. Enabling international collaboration between HEIs by transnational communication.

# THE DECK

April 04-09, 2019, Faculdade de Arquitectura, Universidade de Lisboa (FAUL)

## Schedule

Day 0            04.04.2019  
 Reception  
 Ice Breaking Walk

Day 1 - 3    05. - 07.04.2019  
 Studio

Day 4            08.04.2019  
 Preperation for Exhibition

Day 5            09.04.2019  
 Exhibition I Presentation  
 Closure

Day 6            10.04.2019  
 Trip to Elvas,  
 Setubal School  
 of Education (A.Siza),  
 Cabo Espichel

## Locus: Conceptualization/Anchoring

By architecture of the city we mean two different things: first, the city seen as a gigantic man-made object, a work of engineering and architecture that is large and complex and growing over time; second, certain more limited but crucial aspects of the city, namely urban artefacts, which like the city itself are characterized by their own history and thus by their own form. In both cases architecture clearly represents only one aspect of a more complex reality, of a larger structure; but at the same time, as the ultimate verifiable fact of this reality [...]

Rossi, A.(1982).*The Architecture of the City*, 1982, Opposition Books, MA: MIT Press.

Since immemorial times the territory we today call The Lisbon region has been a preferred place for human settlements and activities. An almost unique assemblage of tectonic and natural features enhances a balanced relation of smooth hills and valleys providing a diverse, warmth and lightly assemblage of places correlated between them towards the beautiful and unmistakable Tejo river estuary.

This totality has been the ground for a long passage, permanence, and succession of cultures, leaving a densely layered memory throughout its territory. From buildings till artefacts, the roots of its faraway origins are still present all over the city, enhancing a coherent and deep sense of belongingness that emerges naturally here and there, in a now somehow dense and intricate urban structure.

A sloped telluric structure and the immense river estuary are, in the Lisbon case, intrinsic, being always present as a judiciously assembled entity. This unique sense of beautiful coherent, mineral and liquid intertwined identity emerges when grasping the myriad of possible paths to discover or travel through the city. As any living city, Lisbon continues to change and evolve, trying to reinvent itself accordingly with the aims of its inhabitants in a search for its [new/present] coherence. Again, and again its indissociably hills, valleys, and water bed are (re)interpreted, providing a strong sense of belonging to this continuous path.

The Materiart Lisbon Workshop will focus on one of the possible pathways existent in the intricated fabric of the City, searching for opportunities to intervene and add some new steps aiming to belong in this already long path that marks the human settlement in this territory since so long ago.

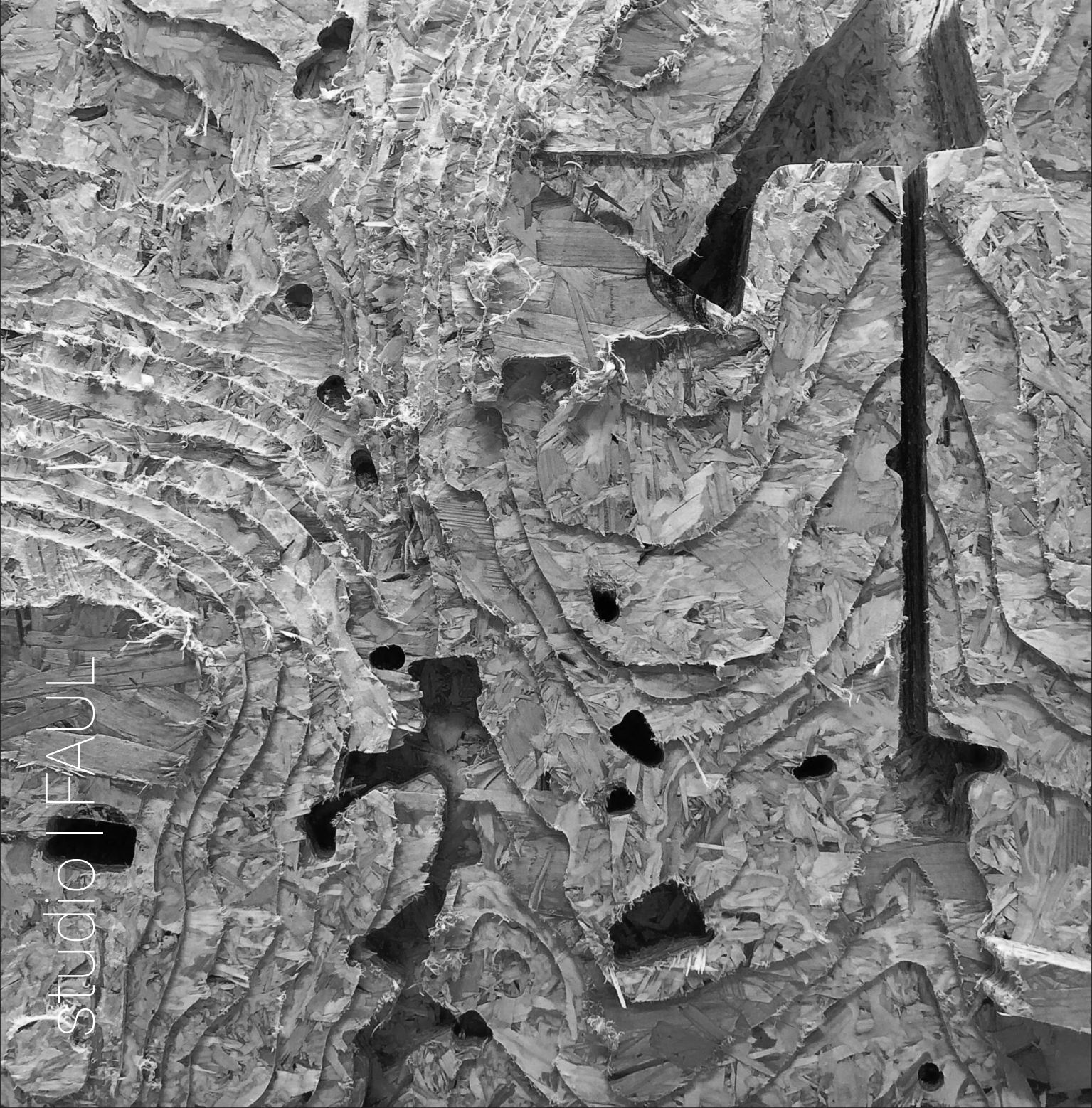
Concepts concerning new views towards locus will emerge from the studio proposals concerning the relations between context and architecture through strategies as anchoring, explain and map new correlations between contemporary user aims and the unique identity of Lisbon.

In an astonishing way, a public transport, the traditional and exquisite n° 28 tramway, travels across the inner core of the Lisbon historic centre from east to west through a path that accurately reads its sloppy topography. Crossing patiently an intricate fabric poised upon the hills and valleys the 28 travels through the history of the city connecting its anchored memories through its patient and slow path. The output of each studio will be to meditate and propose actions to one of the ten locations proposed along the path travelled by the tramway n° 28.

The workshop theme deck will focus on the interface that fuses the professional stance/understanding and educational/professional practice, merging various figures as colleagues, team, client, contractors, students, instructors, teaching assistants, rowing critiques, jury members, part-time instructors, other practising architects, so on so forth. Strategies arising from flitting, hanging, changing, and transforming will use the city as a deck, a medium, where memory and perspective will merge towards new meanings added to a till now balanced story of co-evolution and co-existence of numerous urban and sub-urban artifacts.







STUDIO | FAUL

## **PERGAMON'S TRIBUTE**

## Pergamon's Tribute

### Preamble

What is in the air of the present that makes us suspicious of works or histories that are too smooth, too continuous? That makes us feel fragmentariness has a kind of meaning in itself before there's any content fill it? Is it that urban experience is inherently discontinuous and fragmented, or that the only truths we can believe are partial ones?

Harbison, R. (2015). *Ruins and fragments-Tales of loss and rediscovery*, Reaktion Books, London.

A few years ago, in a remote place called Nottinghamshire in the United Kingdom an astonishing discovery has happened. A large chunk of a Hellenistic frieze from the Altar of Zeus at acropolis facing Pergamon in Anatolia turned up at the backyard of a small and anonymous shop. This fragment, a huge battered male torso, was later assembled together with other fragments of the same frieze. This assemblage presently showed at the Staatliche Museum in Berlin, ruined and fragmentary, with some missing parts and figures erased and half-erased, allow us, though, to clearly figure out the meaning and a sense towards the Altar and the all place from its origin. Despite the lost fragments, namely its more important figure, Hercules, its purpose and characteristics are clear to us.

### Work

The objective of this Studio concerns the continuous and intertwined relation between memory, art, and architecture, supported through a regard towards the Pergamon frieze as an ignition for individual thought and expression. Some workpieces produced by humans clearly propose a meditation towards memory, form, and imagined ambiances of culture, matter and light. The persistence of those signs in the urban fabric support freedom of experimentation towards an extraordinarily fragmented and meaningful reading of the process that reveals the background memories melted through time in the urban territory. Those extracted patterns or marks within the city fabric refer and are mutually supported in a chained way to an order that guarantees the continuity of a meditated ground towards an overcome reading. The search for a fragmented architectural frieze representing Lisbon will emerge through a reflection supported by three levels of urban layers according to Mario Gandelsonas in *X-Urbanism: Architecture and the American City*.

- I. The public space whose presence can be understood as an object;
- II. The topography understood as a layered and moulded support;
- III. The land registry as an engraved pattern or texture;

### Instructors

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 Sérgio Fernandes  
 Ljiljana Cavic  
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 TOBB ETU  
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 FAUL  
 Leonardo Raviola  
 FAUL

## Activity/Schedule

Day 0

Reception | Ice breaking walk

Day 1

Group Organization |  
Sketches | Models

Day 2

Form Evolution | Discussion |  
Models-boards

Day 3

Form Evolution | Discussion |  
Models-boards

Day 4

Execution | Panel (model  
fragment) | Board-Drawing

Day 5

Presentations

Day 6

Trip to Elvas, Setubal School  
of Education, Cabo Espichel

These three different levels will operate as an intertwined programmatic guideline for the development of a synthesis of each fragment.

### Expression

Choice of a workpiece (one of the sites proposed) at the discretion of each student. The site selected should be used as a pretext to propose a fragment of Lisbon with no program associated, though granting architectural characteristics. A kind of contemplation frieze evoking an eroded archetypal representation of the Lisbon realm. Texture, void and mass, and consequently space and form in a chosen place, as a narrative to suggest the perception of the underlayers of a City.

The final object, a frieze, will be a haptic, clearly tectonic artifact, defined by its strong material presence. In the process, the form will be the reversed outcome of space definition.

### Means

The proposed work consists of the elaboration of the following material:

- Wood engraved panels – eroded frieze fragment–size fitting into a 50x50cm format.

- Synthesis board – containing the following information:

- Short Concept text
- Plan 1 + Plan 2 + Plan 3
- Frieze (considering all studio proposals)

### Objectives

We assume that materials are essential means necessary to express architectural thoughts. Our thoughts, our expression in the world is possible through our bodies and artifacts we produce and present. They are presented to us and others throughout common accepted values and figures. Since the very beginning till today, humans have kept a kind of stable and continuous link with the primitive awareness of the world, expressed through thought, experiments, and production of artifacts and objects. For that, we had used – and chosen - a wide range of materials which we transformed in order to express ourselves.



Architecture, space and form, has been since earlier moments of our consciousness of the world as a fundamental tool to express emotions and thoughts. It is an essential and permanent tool we use to tuning with what surrounds us. As the same in art and artifacts we have mastering materials to express our deepest aims. It is this relation between matter, form, space, and thought as a simultaneous awareness and expression towards the world – “reality” – that this workshop aims to once more relieve. That is, emphasize through a speculated and fragmented frieze, the permanent emotional, and therefore deeply artistic relation we had since early times towards the world when we produce architectural reasoning.

We expect this workshop to clearly present the unequivocal relation between space, matter, and human thought. Trough architecture. Within the urban fabric.

### **Workshop materials**

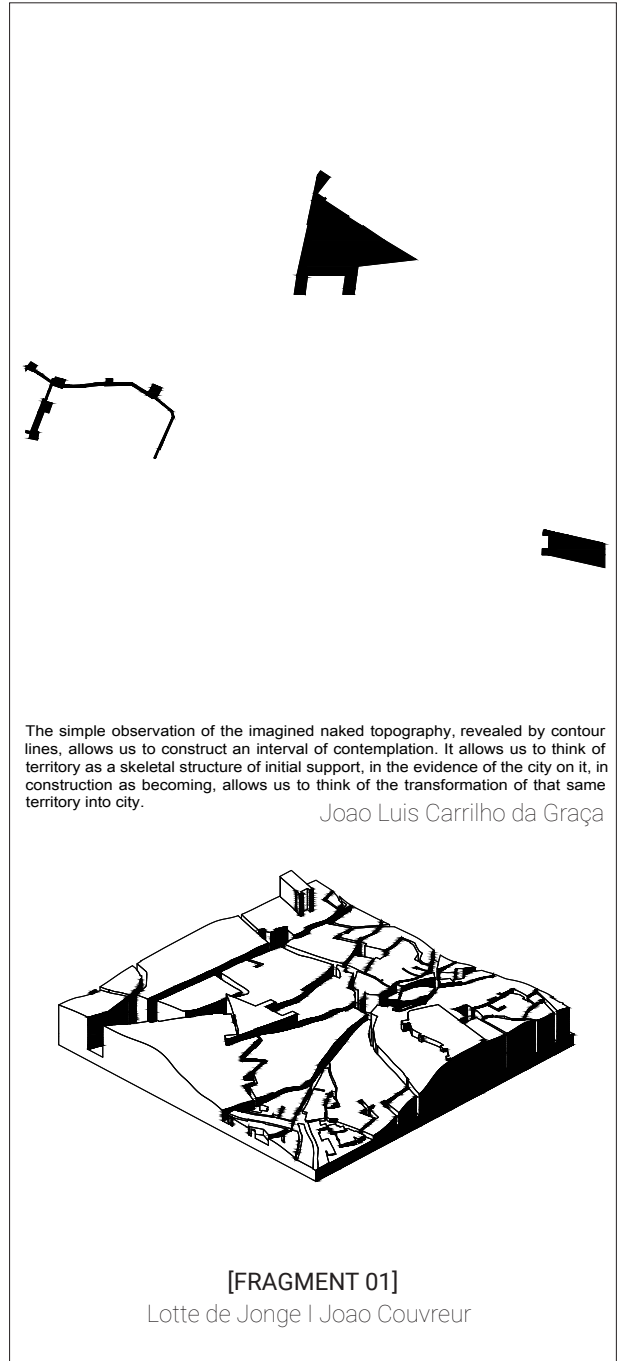
Students should bring the following listed materials:

- Sketch paper/Led holder (2mm)/Color pencils
- X-acto knife/9mm wide blades/Metal ruler 30-50cm
- Laptop with 2D and 3D Programs



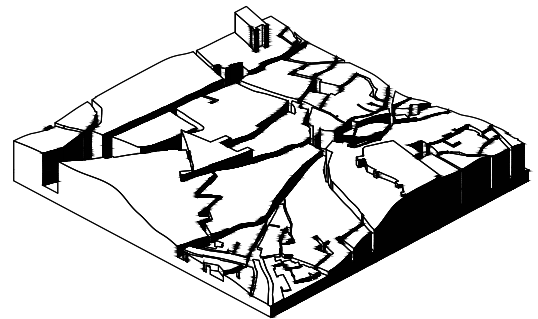
[PERGAMON'S TRIBUTE]

materiart workshop lisboa 2019 studio e



The simple observation of the imagined naked topography, revealed by contour lines, allows us to construct an interval of contemplation. It allows us to think of territory as a skeletal structure of initial support, in the evidence of the city on it, in construction as becoming, allows us to think of the transformation of that same territory into city.

Joao Luis Carrilho da Graça

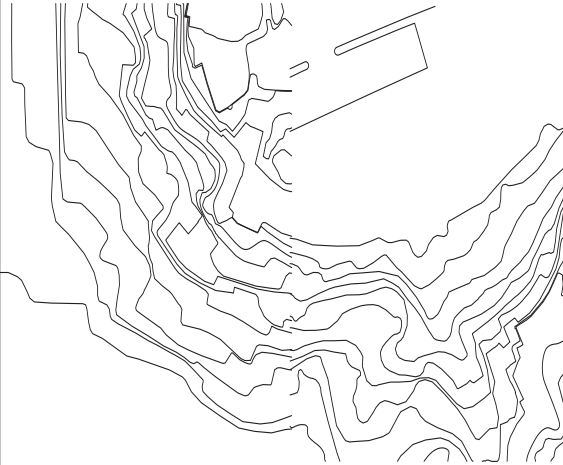


[FRAGMENT 01]

Lotte de Jonge | Joao Couvreur

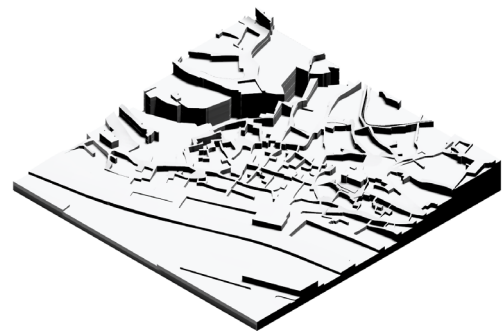
[PERGAMON'S TRIBUTE]

materiart workshop lisboa 2019 studio e



Each expedition is a story a narrative, that somehow tells this tale about place and position it relative to understanding of hoe this landscape creates, supports, and structures our experience fo the city. We shape these stories based not necessarily just on our own personal experiences but on the ways that culture shift, morph and form in urban spaces accros time.

Liam Young



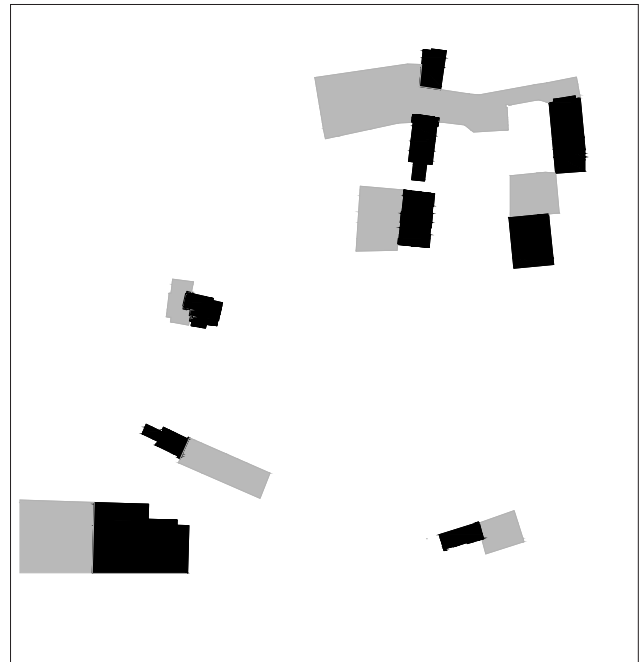
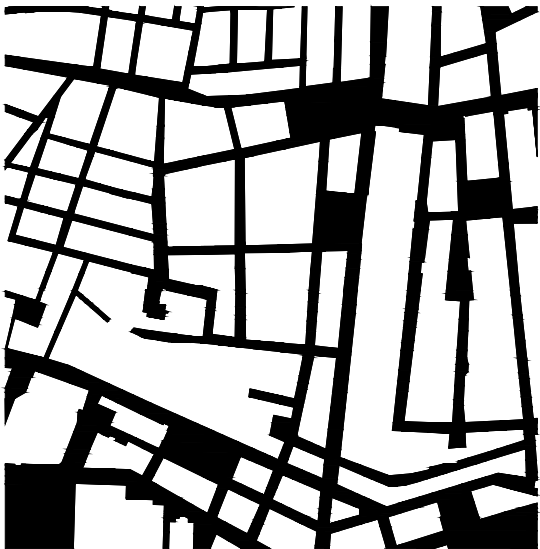
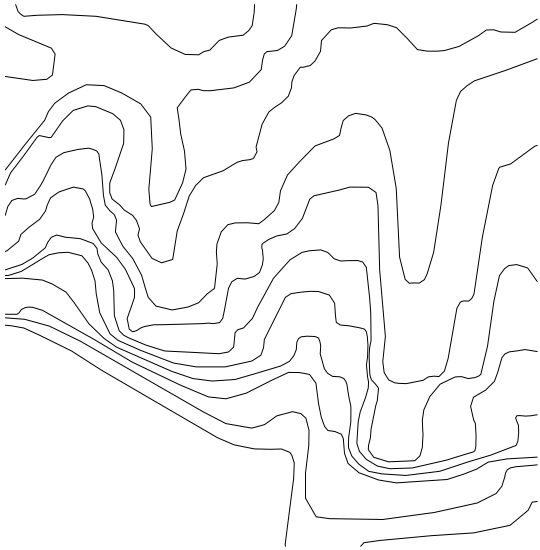
[FRAGMENT 02]

Carlota Gomez-Teixeira | Kana Murakami Tuncay



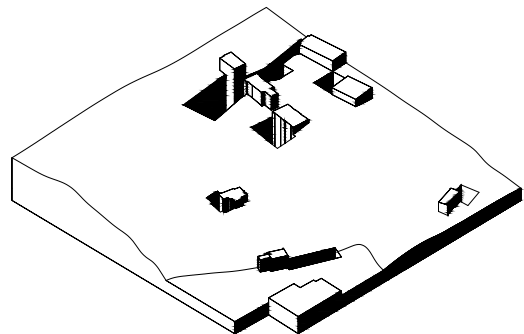
[PERGAMON'S TRIBUTE]

materiart workshop lisboa 2019 studio e



All spaces must be attached to a value, to a public dimension. There is no private space.

Paulo Mendes da Rocha

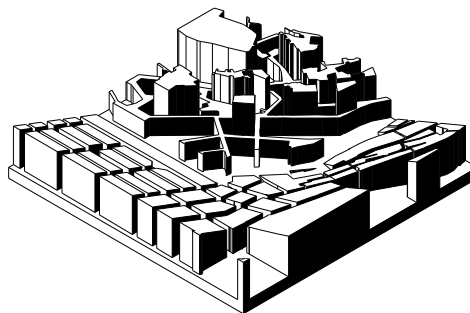


[ FRAGMENT 03 ]

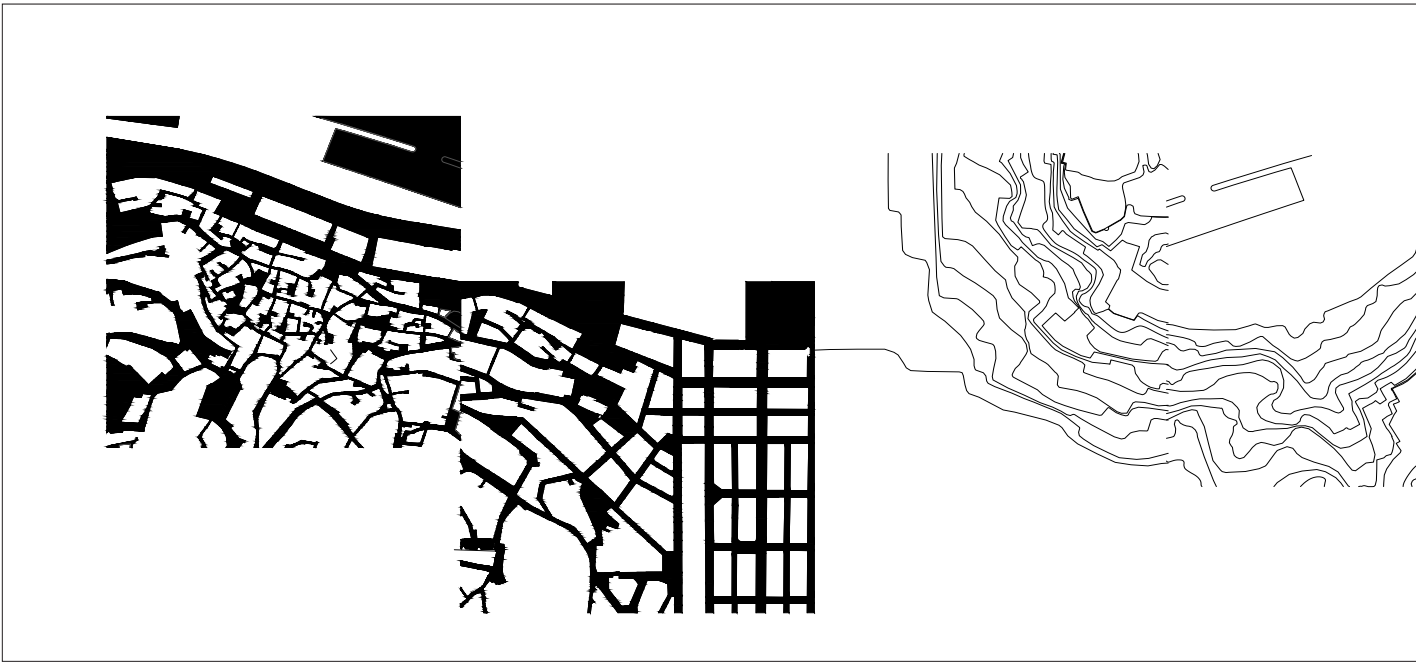
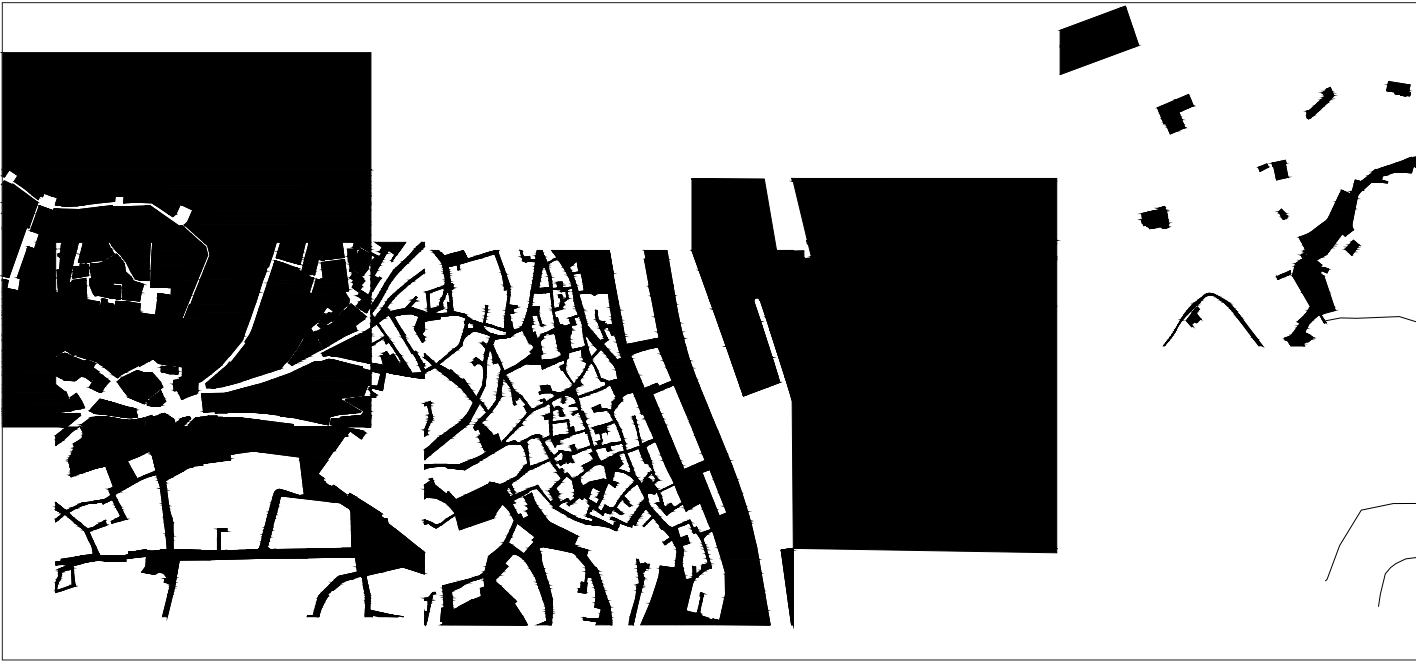
Joao Miranda | Vasiliki Karagianni

**[PERGAMON'S TRIBUTE]**

materiart workshop lisboa 2019 studio e

**[FRAGMENT 04]**

Myrto Stogia | Leonardo Raviola | Cecilia Marson

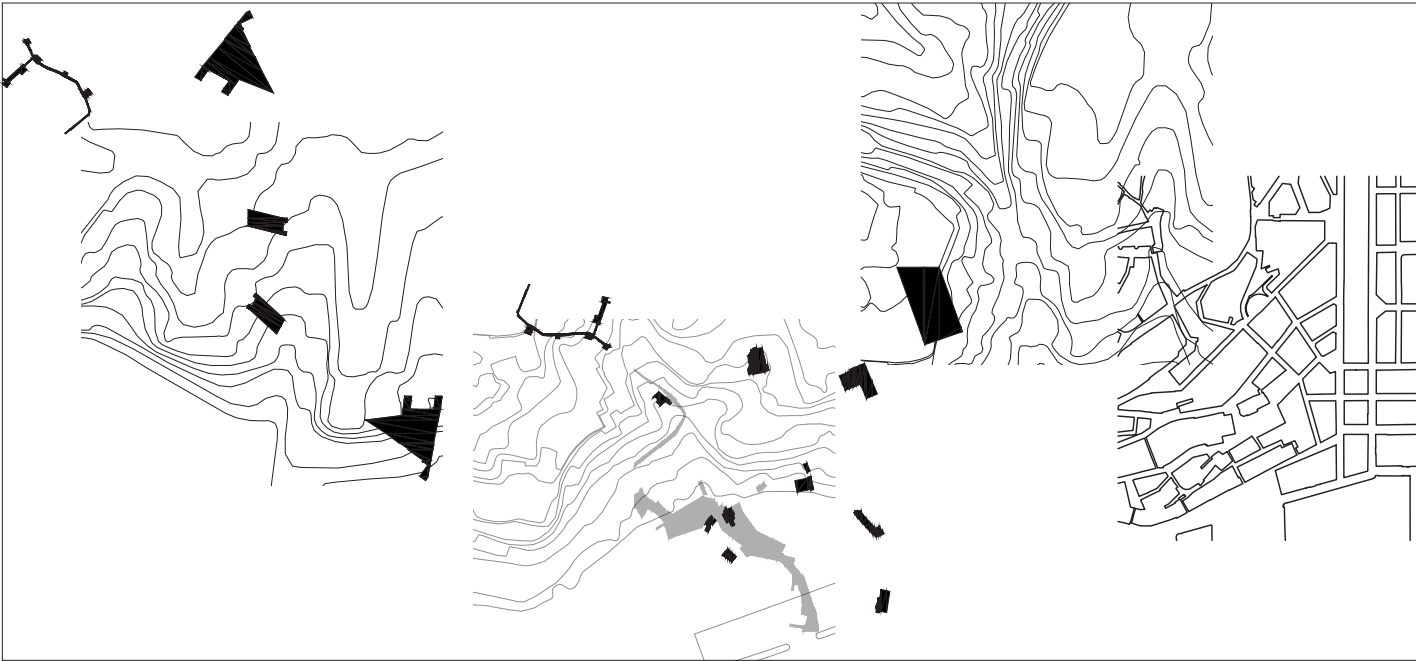
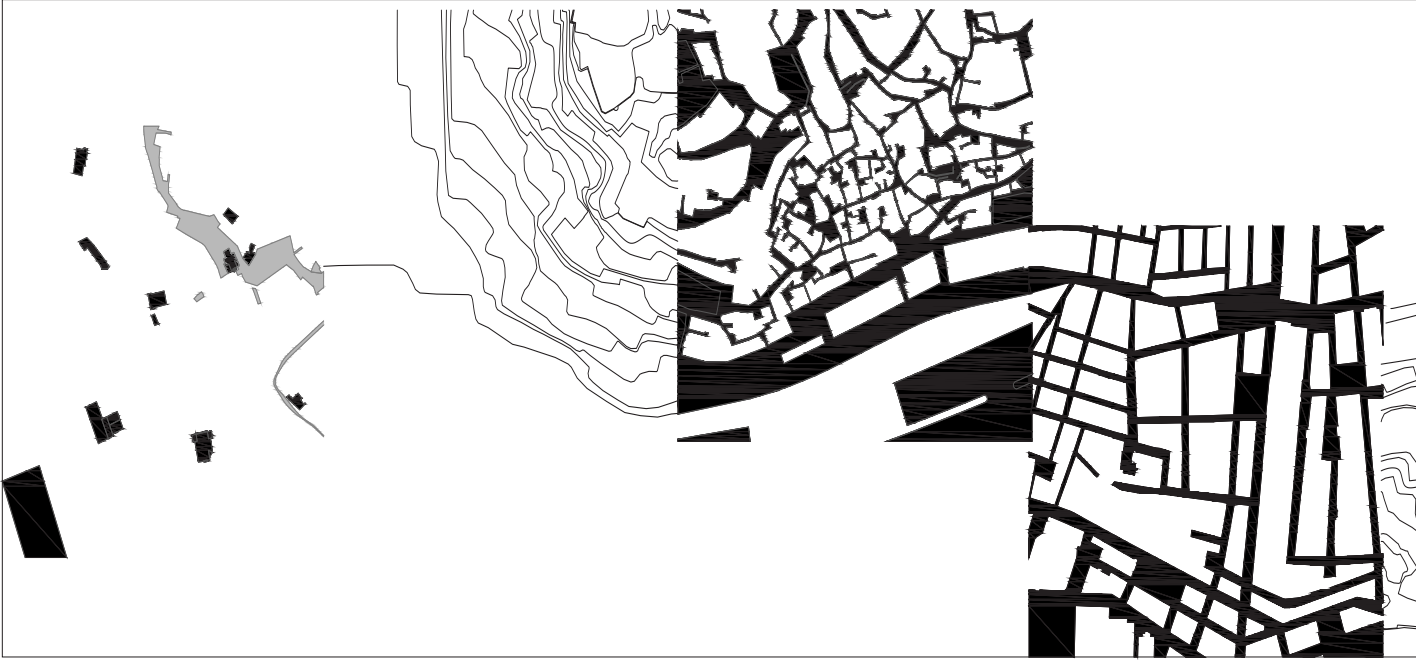




[FRIEZE 01]

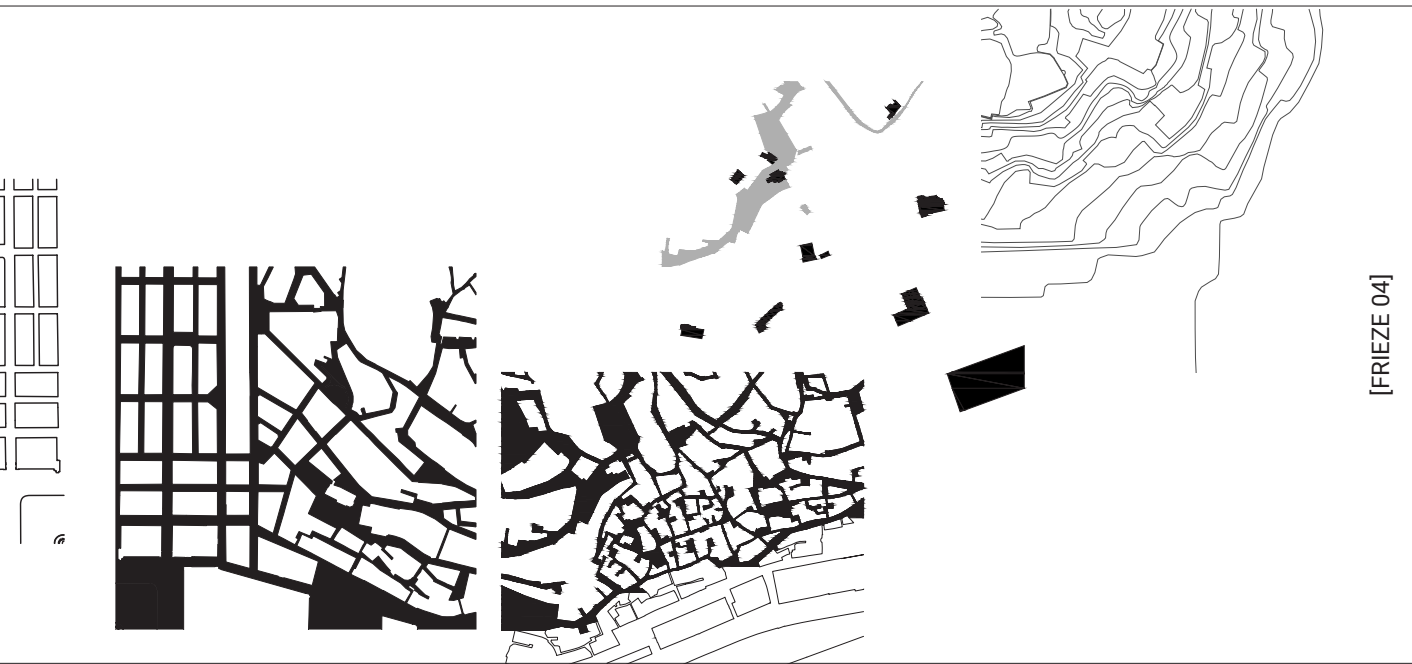


[FRIEZE 02]



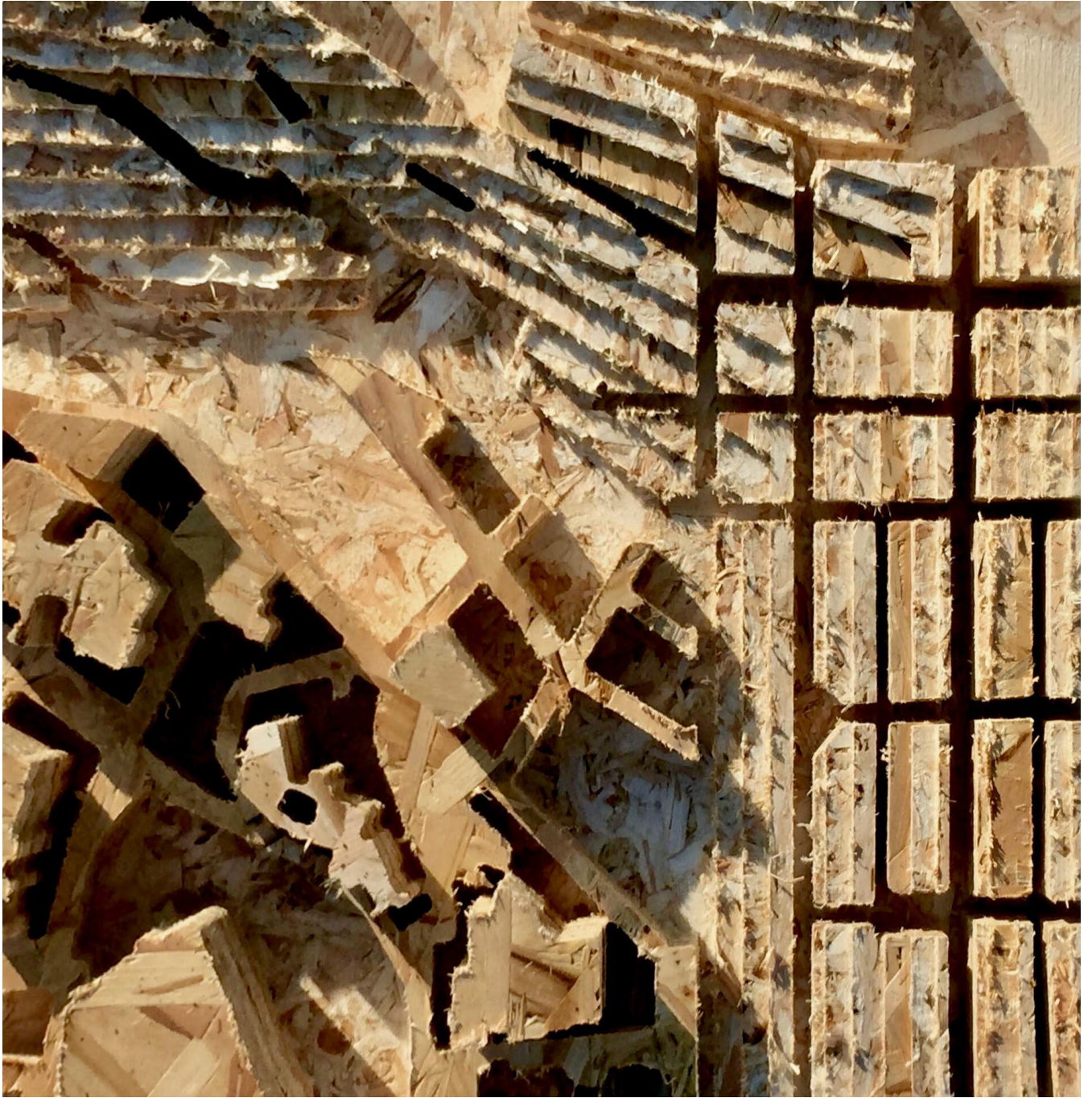


[FRIEZE 03]

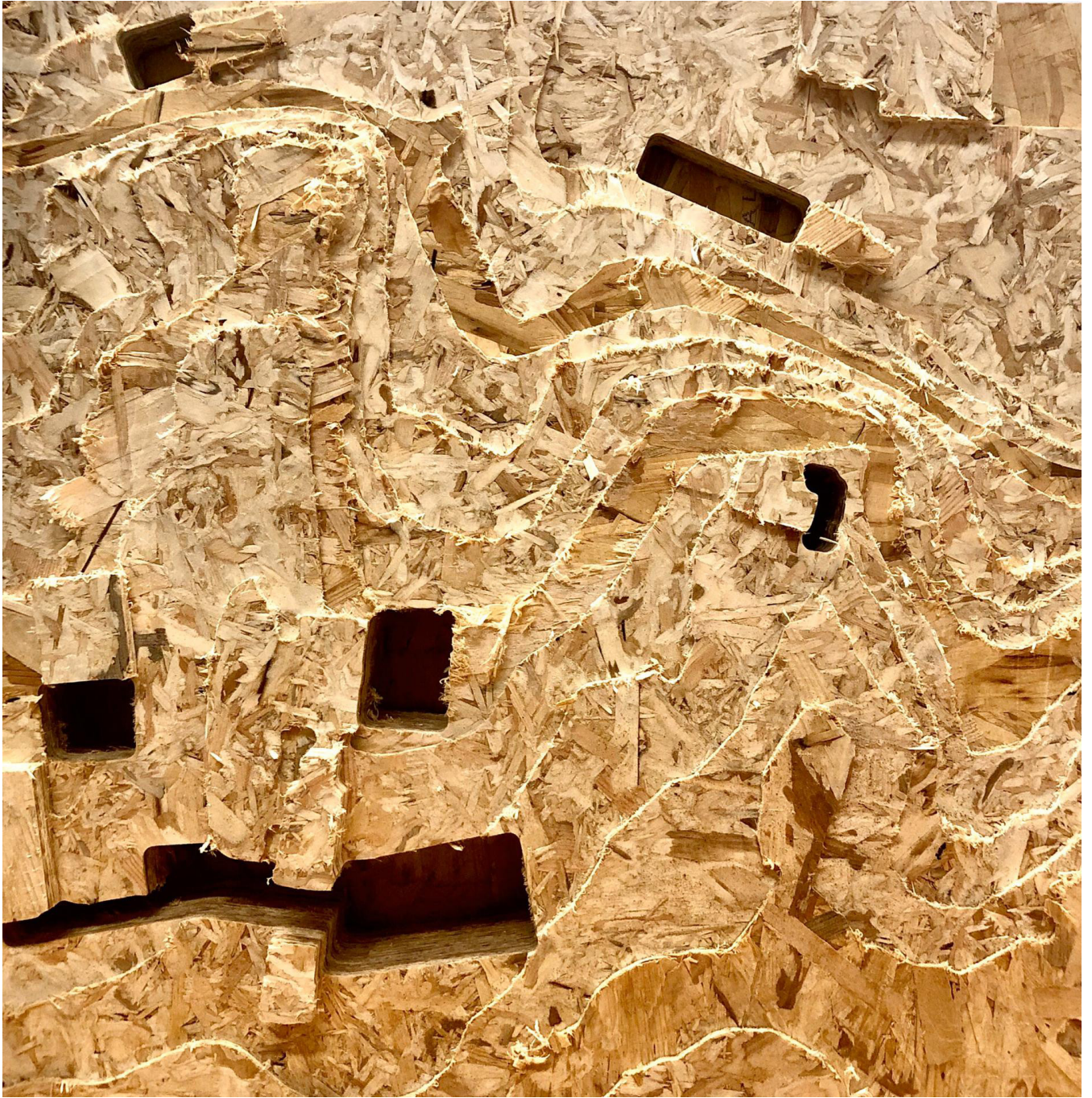


[FRIEZE 04]





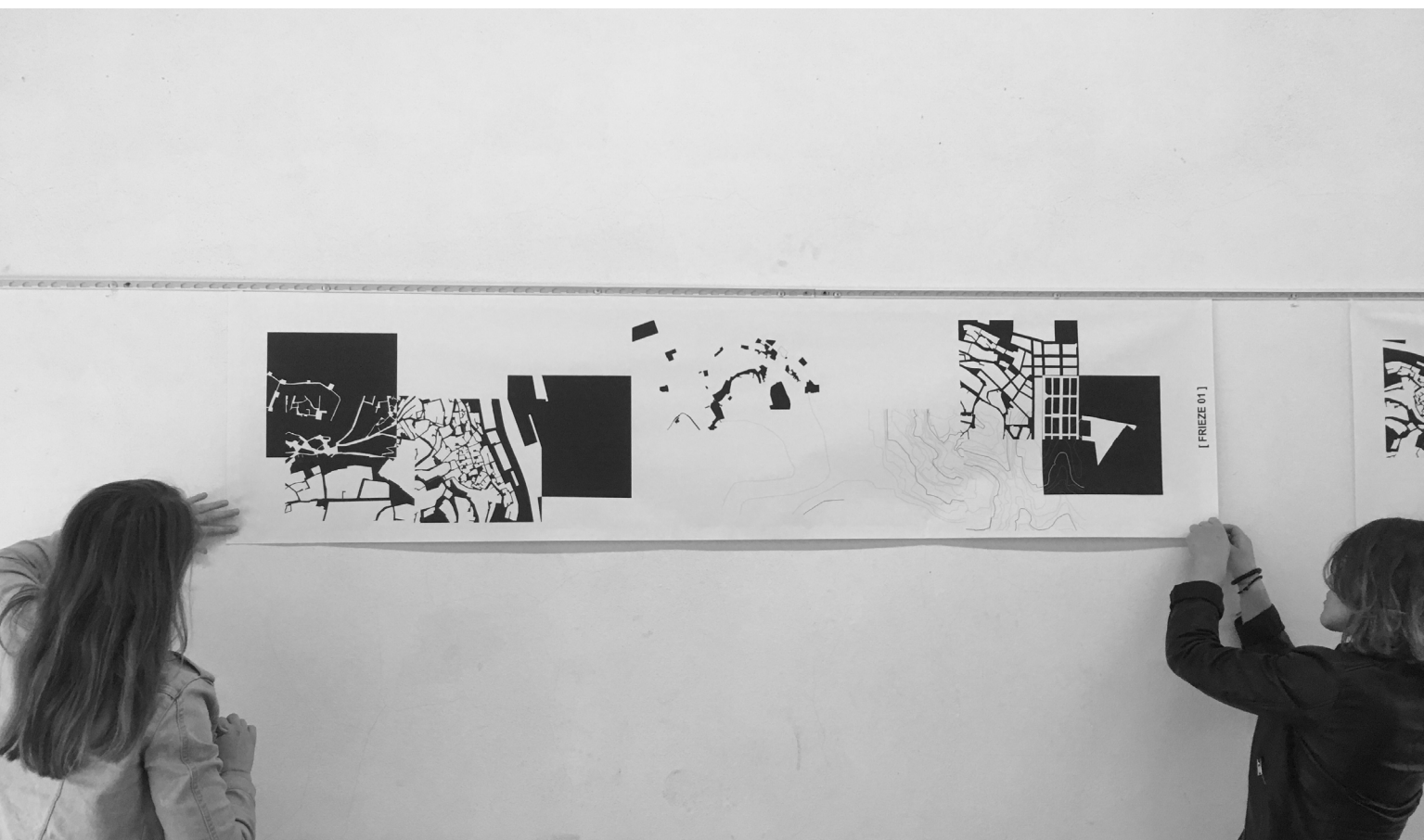
















studio | TU/e



## The Voyeur and the Flaneur

In this design studio, we will observe a part of the city by taking on two distinctly different roles; that of the voyeur and of the flaneur. Michel de Certeau<sup>1</sup> identifies the voyeur as the one who has an overview of the city, God's perspective. The voyeur is able to see lines and connections which remain hidden to all others. The flaneur or walker experiences the city from within, without a clue of the larger whole.

To explore the potential of these two different views, this studio will focus on one specific street along the route of Tramline 28 in Lisbon. The method to research the Locus of this part of the city will be a combination of making models and videos, focussing on different scales related to the roles of the voyeur and flaneur.

### Model

All of the scale-models we use to analyse the specific characteristics of the street can be seen as threedimensional Nolli Maps. Similar to the sculptures of Rachel Whiteread, they will be like casts of the space within the street. A negative form showing the shape of the public space. By inverting the volume, ordinary details start to reveal themselves, raising questions about how the small things we tend to overlook actually make the atmosphere of the city. To develop a proper grasp on this, we will make the models at three different scales ranging from the street to the building and its detail. We take on the role of the voyeur while making these models.

### Video

The role of the flaneur is explored by making video recordings of the same location as the model. These videos will capture the atmosphere of the street, focussing on and isolating the different elements that define the Locus. The projections together with the model will form one coherent whole, showing how the different scales of the urban fabric work together. With this, we will explore the importance of the threshold, marking the boundary between public and private space. A boundary that is never an abstract line but always marking an area, essential for making the city an inhabitable place.

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FAUL

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FAUL

## Activity/Schedule

Day 0

Reception | Ice breaking walk

Day 1 - 3

Studio

Day 4

Preparation for Exhibition

Day 5

Exhibition | Presentation

Day 6

Trip to Elvas, Setubal School  
of Education, Cabo Espichel

## Design

As an intervention into the urban fabric, we will focus on these threshold zones and continue on the developed trail of thoughts. Speculative design concepts will be proposed and discussed throughout the entire workshop.

## Work method

The students in this studio will work in groups of 2 or 3 students and make a model at a specific scale (1:200 for the street/1:20 for the building/1:2 for the detail). Also, they will explore the area while making a video. Every day students will present their findings to the entire group. The models will be made out of white foam and plastered with gypsum to give them a monolithic appearance.

## Reference

M. de Certeau, (1980). *The Practice of Everyday Life*, Translated by Steven Rendall, University of California Press, originally published as *L'invention du Quotidien*, Arts de Faire.



## Voyeur

Documenting the space from a distance

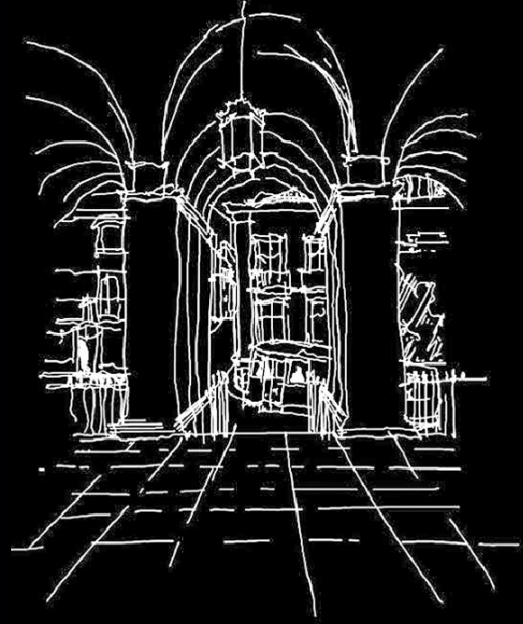
Seeing the structures



## Flaneur

Experiencing the space  
Having no clue about the whole

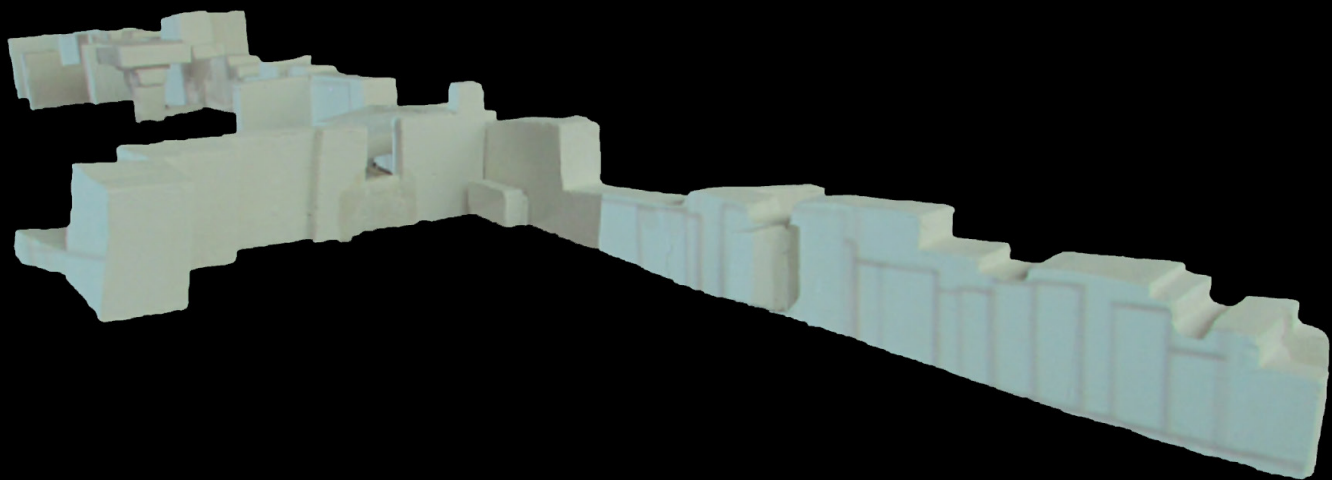






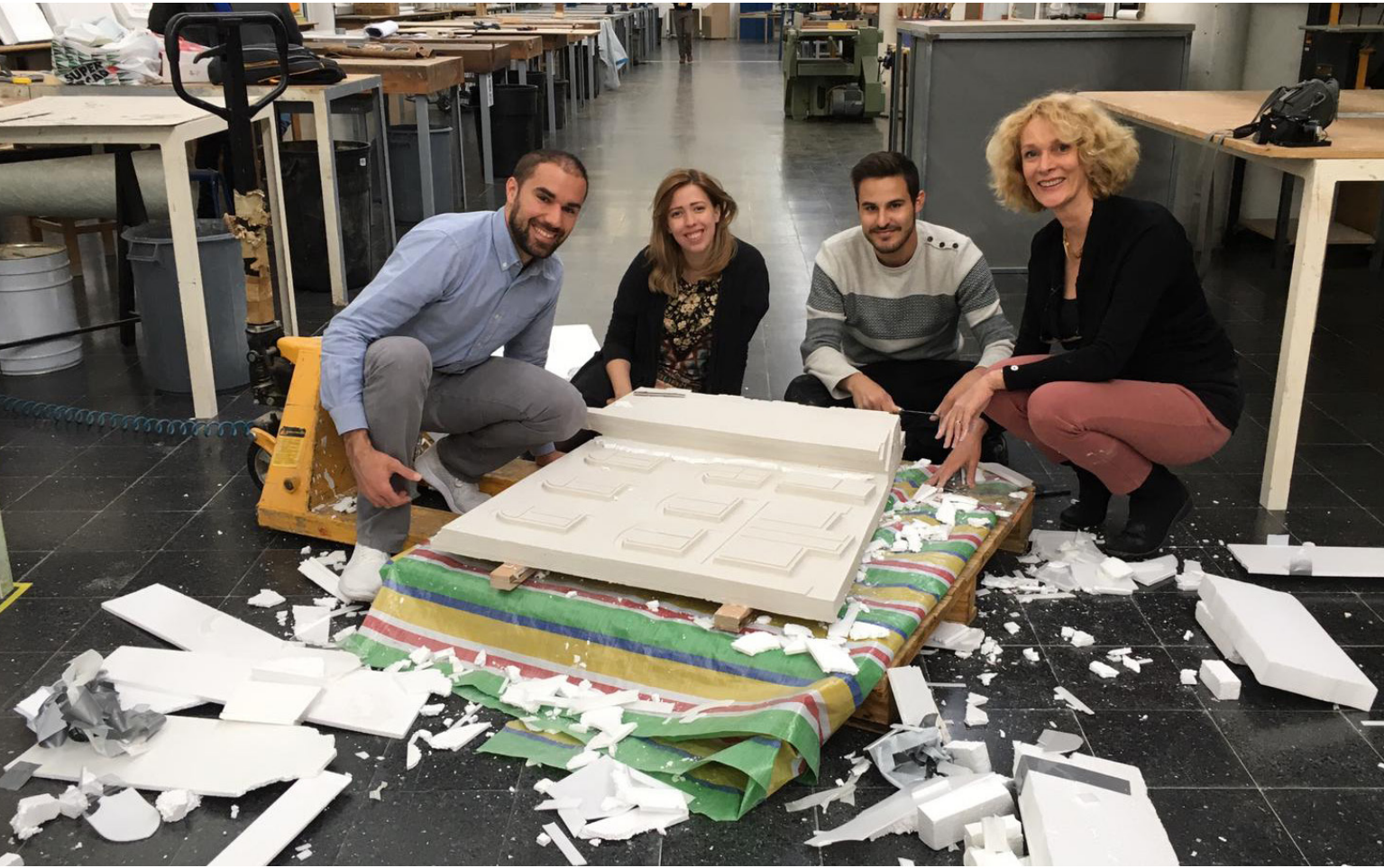




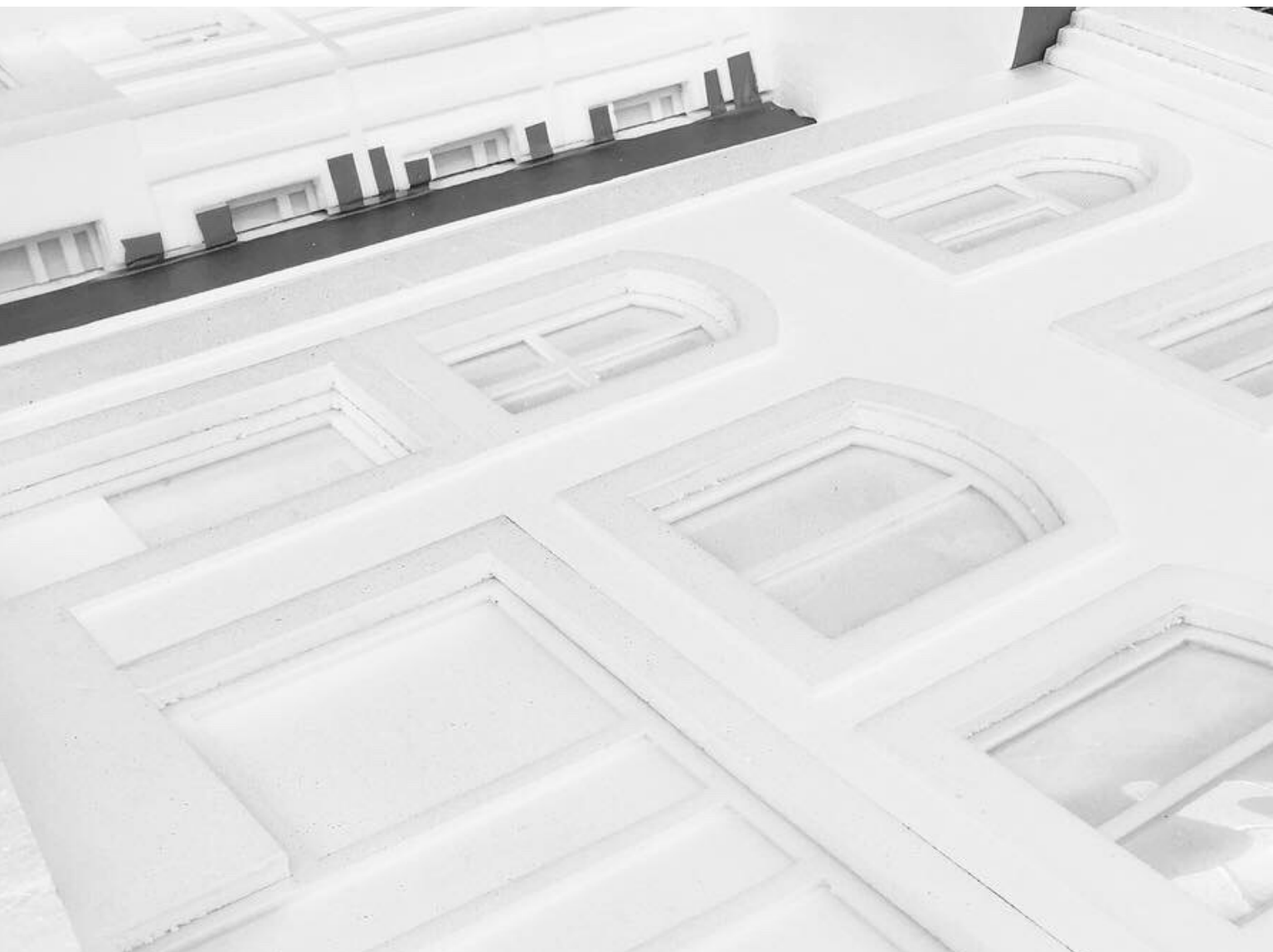




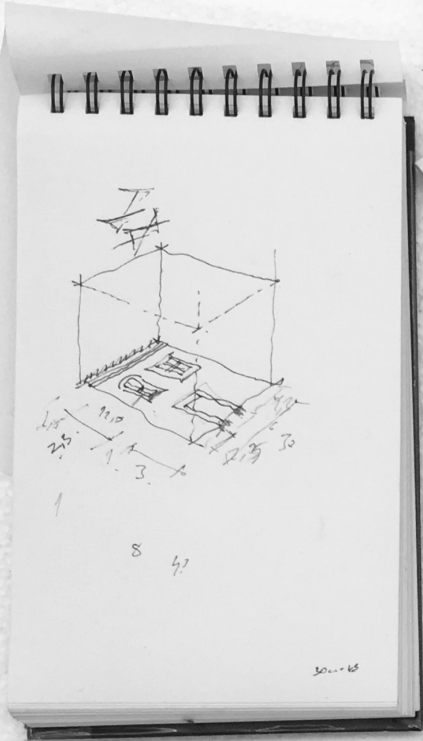


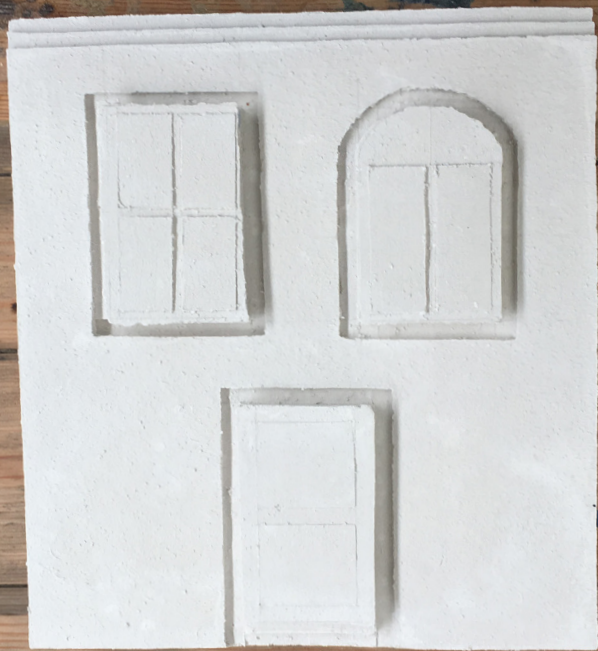




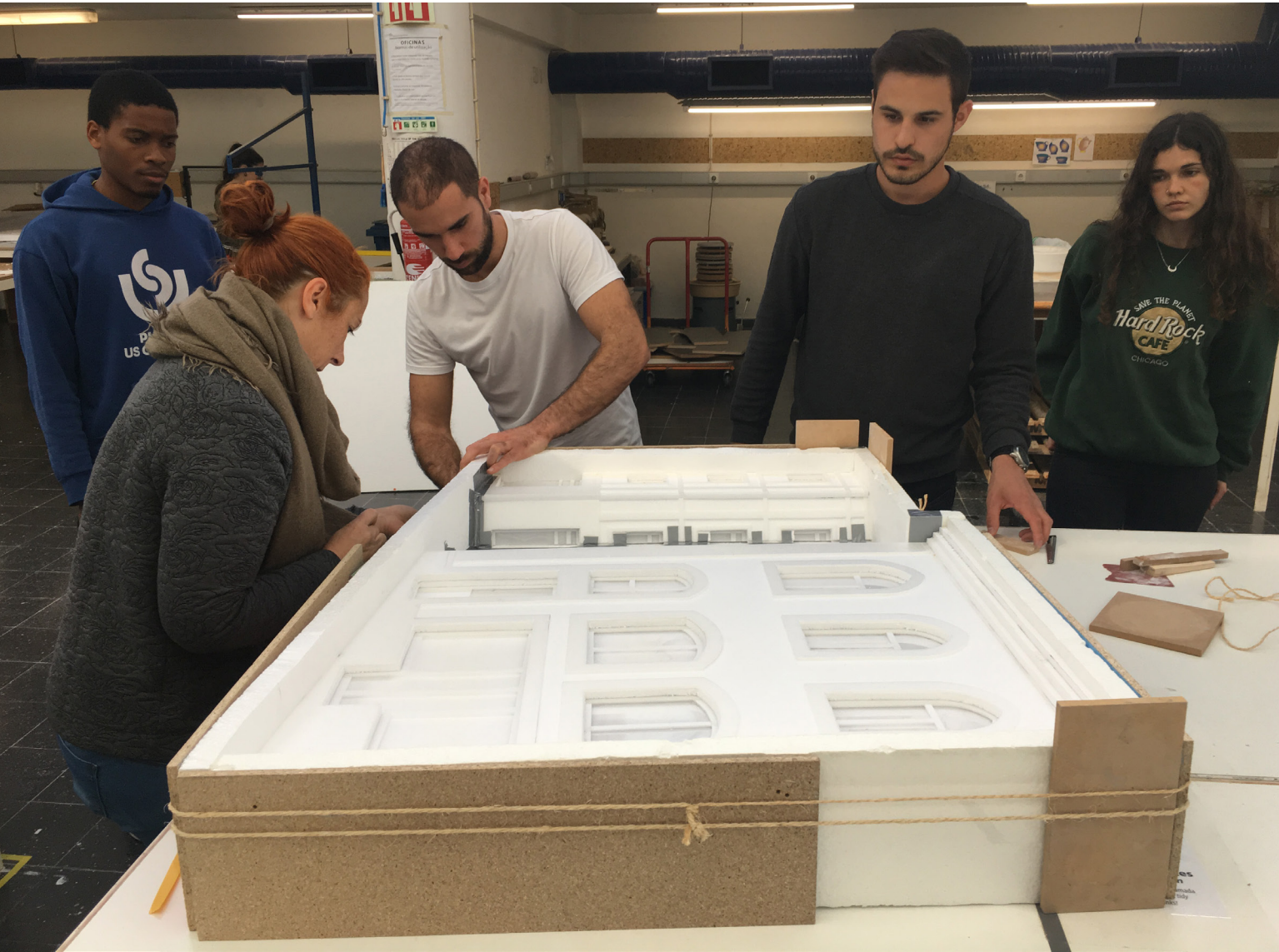


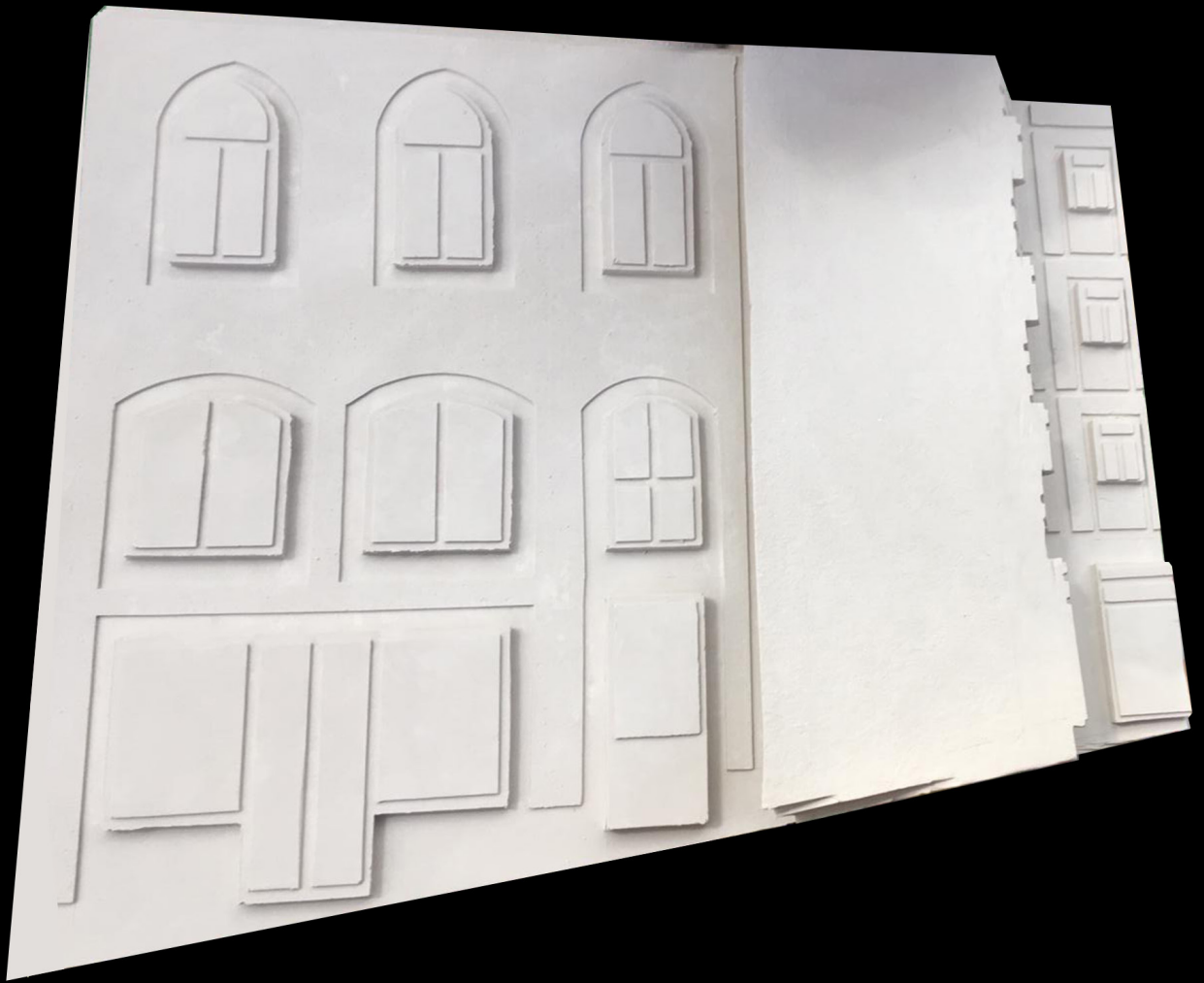














STUDIO B   
TWEENDHOVEN

MATERIART  
LISBOA  
2019  
FAUL

INÉS LOPES


MARTA FARINHA

BETINA FRANTE

IASIBEN DUNAR

MARIA BEATRIZ

ANSENUR

Joy Tex. 

SANDRO

Deborah

JOÃO FRAGOSO

BBITU UTHULHT RAFAEL  
VELEBA





Gypsum model



Gypsum uncasting



Set up installation





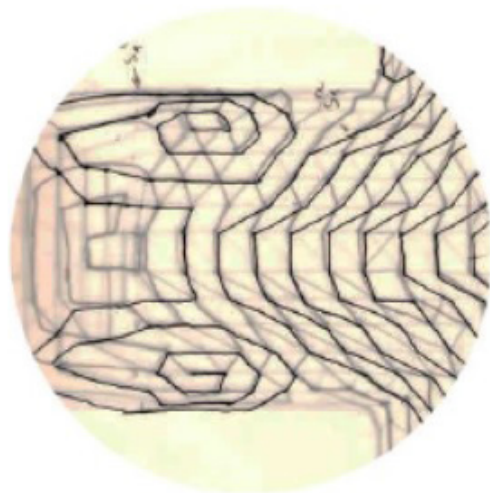
PEPE JEANS  
LONDON  
SINCE 1973

There is only one  
way to get the job done

THE PLAN  
Card Room  
CAFE

MATERIALS 2016

studio | UTH



## WORDS, SOUNDS, AND SPACES





## Words, Sounds, and Spaces: Dialectical Materialities

### Dialectical materiality or cross-modality. Words, sounds, and spaces

Although the above terms sound complex, they are extremely familiar as practices of human artistic expression. Let us consider the diverse spectrum between popular song making that combines poetry and music to opera; popular shadow theatre to experiments in the depiction of light from classical painting to modern graphic and photographic experimentation (dada, surrealist, Bauhaus, Russian constructivism, etc.); the post-war proliferation of experiments between various forms of arts, philosophy, mechanics, technology, and architecture culminating in projects such as the Brussels Pavilion in 1958 by Iannis Xenakis and Edgard Varèse under the supervision of Le Corbusier.

At various transformative moments in society, working between/with/across various artistic media has been emblematic in order to help us visualize social experiences, hardships, and visions thus we can call such ventures dialectical materialities, if we consider media as ordered expressions of different materialities: Music is written on paper or magnetic means of recording; it is performed by metal strings or by breath introduced to animal horns or different geometries of metal amalgams possible only through specific techniques and available raw material resources, etc. Architecture, urbanism not only host such practices, but also permit or inhibit their dissemination in space. The very form of our edifices or urban spaces are being transformed due to those cross-modal visions, since architects and social groups, who produce space, also work within the same cultural contexts and share the versatility or the uniformity of such cultural ideas.

### Workshop experimentation from words and sounds to space and vice versa

In the coming workshop, we want to begin with words, sounds, and spaces. We ask the students to recite in space a song in their native language, a song that comes from poetry and forms a dialogue with music. We ask them to explain the content and the context of its making and to form diagrammatic (visual) ideas on the rhythmic structures embedded in both the verses and the musical motifs. We ask them to form those diagrams by using various material means and then transform them into spatial patterns in order to re-narrate the stories or abstractions of formal ideas. We ask them to create spatial imageries and microcosms in the form of model making.

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UTH

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Kerem Berkay Taş  
TOBB ETU

Semaye Efe  
TOBB ETU

Bengüsu Döngül  
METU

Shilong Liang  
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Duarte Miguel D.  
Franco da Rosa  
FAUL

Eva Gaivotto  
FAUL

Inês Mendes Alegria  
FAUL

João Miguel  
C. Branco  
FAUL

Manuel F.  
Nóbrega Ornelas  
FAUL

## Activity/Schedule

### Day 0

Introduction of the concept  
Reciting songs, structural  
rhythmic analysis in the  
form of preliminary diagrams

### Day 1

Examples on cross modalities  
(seminar), continuation of the  
diagrams and beginning  
of model making

### Day 2

Watching the Lisbon Story  
and create a dialogue across  
sounds and the form of the  
City | Wondering in the City.  
Observing and collecting  
images and sounds in the  
centre of Lisbon

### Day 3-4

Continuation of model making  
and diagrams by combining the  
experience of the City and the  
former experiments with music  
and poetry | Experimentation  
on performing aspects between  
words, sound and space

### Day 5

Organization of the exhibition

### Day 6

Trip to Elvas, Setubal School  
of Education, Cabo Espichel

## The Lisbon Story (Wim Wenders, 1994). The sounds, and spaces of the city

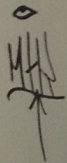
In reference to the thematic of the Materiart 2<sup>nd</sup> International Intensive Studio in Architectural Design that introduces urban space through the idea of Locus: Conceptualization/Anchoring, we think it is interesting to remember the interplay between wondering in the City through sounds as depicted in 1994 on film by Wim Wenders, a project assigned to him in the occasion of Lisbon being in 1994 the Cultural Capital of Europe.

Students will try to apply their former experiment between words, sounds and space in identifying interplays of words, sounds, and spaces in the city of Lisbon in the prescribed pathway of tramway no.28 or off this pathway by introducing a new one.

### Final Project: Microcosms of songs and the city

Songs travel in space; they are transformed into different cultures and continue their journey, they pass by cities and speak about social experiences, sometimes 'obscured' (remain in the shadow of official history) necessary to be shared among people in spaces through social occasions. Students will perform their spatial narratives by playing with words, sounds, and architectural models. The final form of the presentation will be announced during the workshop.



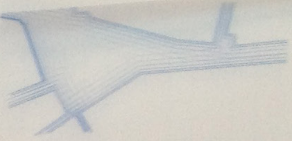


# SOUNDSCAPES

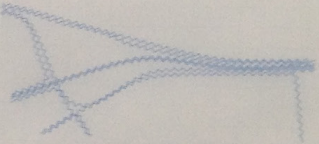
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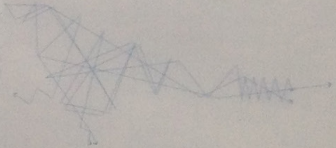
bluenoise



TRAFFIC



REFLECTIONS



NATURE SOUNDS



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People

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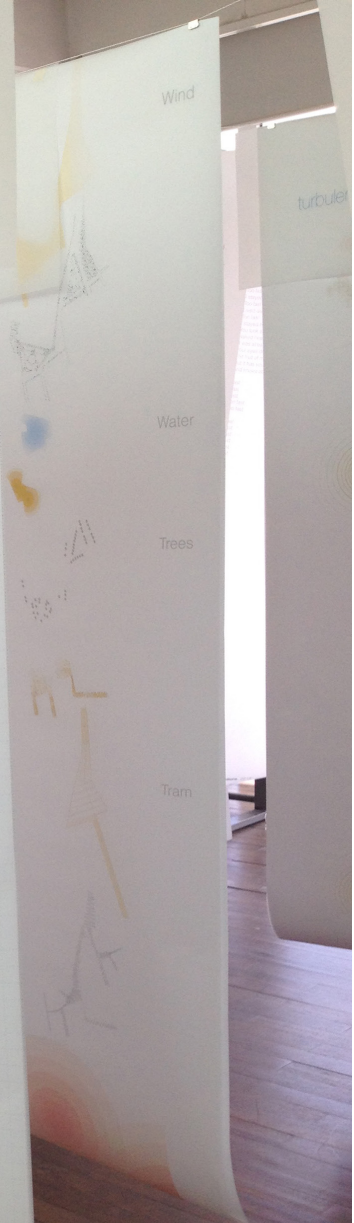
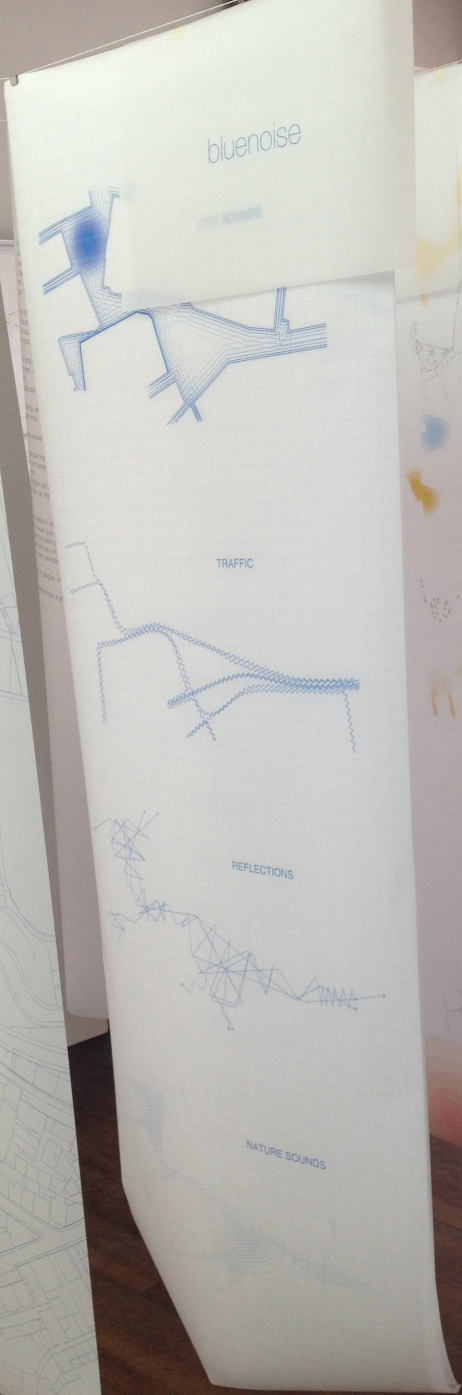
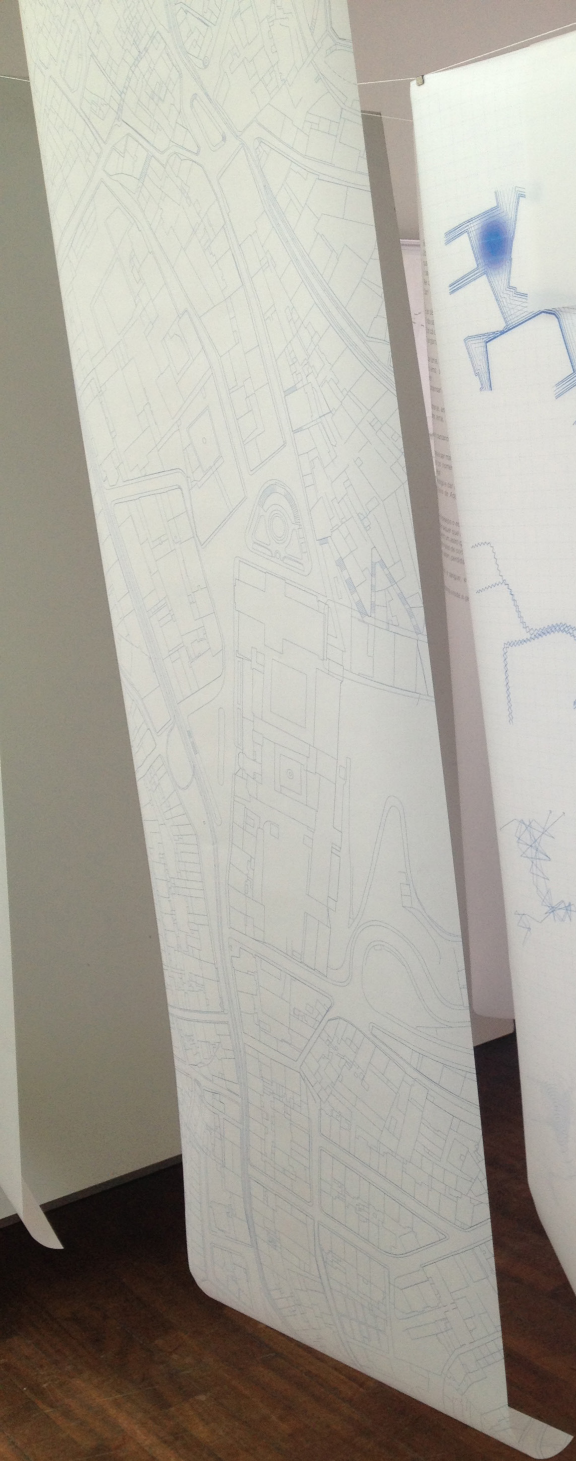
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6.0.5

If someone come to ask me I will say it  
But nobody come  
I was expecting but now I'm depressed  
I want to say something

But I don't know what I need to say  
I'm really eager to talk with somebody  
But actually I have no chance  
When I am in the crowd

If I am quiet  
Nobody will notice me  
So I need to do something  
To let other guys notice me

Like sing suddenly in the crowd  
Like I am on the stage  
I will wear the most light clothes  
So somebody will come

To take a photo for me  
You may think of me as grandiose  
But all of these because I am so afraid  
If I like a piece of wood or stone

No one will notice me  
Actually, I am afraid of being forgotten  
So I am acting exaggeratedly  
I am so anxious

I don't know how to always do properly  
This word will not be proud of silence  
If I'm not crazy enough  
How to let the other guys notice me

And make me famous  
When I was 18  
I was at the school's dancing party  
Like a penguin

At that time I swear in tears that  
Everyone must notice me  
I have been neglected too much  
Both in love and at work

Self-esteem has fallen  
Only pay attention to me can solve  
If no one has ever noticed you  
You will understand my feeling

I did a lot of stupid things  
To make people notice me  
Am I sick  
You may think of me as grandiose

But all of these because I am so afraid  
If I am like a piece of wood or stone  
No one will notice me  
Actually, I am afraid of being forgotten

So I am acting exaggeratedly  
I am so anxious  
I don't know how to always do properly  
This word will not be proud of silence

If I'm not crazy enough  
How to let the other guys notice me  
And make me famous  
There are not too many lucky boys

If you are not one of them  
You can understand why  
I would like to put so much effort  
To do one noticeable thing

A normal guys can not  
Have too many describes like me  
Just go think I'm grandiose  
If I am on the stage give a tedious show

Will you watch it  
So now I'm crazy enough  
I'm washing my face with tears  
I'm waiting to ensure you

来入天景回 将会痛楚 疑回人育  
诗葵晖不静 托要古音 奈天晖 奇眼疑  
开散嫩等盖舞舞求静心的舞  
谷青养五味巴调

寂寞受不 静变愈 静文愈 内静人  
伏意出静要自  
想高也然突静  
会面四开静由式世回任

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Uzun ince bir yoldayım  
Gibiyorum gündüz gece  
Gibiyorum ne habliyim?  
Gibiyorum gündüz gece  
Uzun ince bir yoldayım  
Gibiyorum gündüz gece  
Gibiyorum ne habliyim?

Gibiyorum gündüz gece  
Gündüz gece  
Gündüz gece  
Gündüz gece  
Dünyaya gelirim bunda  
Uzunum varın yazın yazın  
iki kşilir bir burda

Gibiyorum gündüz gece  
Gündüz gece  
Gündüz gece  
Gündüz gece  
Dünyaya gelirim bunda  
Uzunum varın yazın yazın  
iki kşilir bir burda

Gibiyorum gündüz gece  
Gündüz gece  
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Gibiyorum gündüz gece  
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Gündüz gece





6.04





Se existe ser mais alto, é ser maior  
Do que os homens! Morder como  
quem hein!  
E ser melado e de ouro quem sabe  
Re do Reino de Aquém e de Além  
Da!

E se tem o desejo o esplendor  
E se saber querer que se deseja!  
E se cu jeito um jeito que flameja,  
E se jeito o jeito de cantar!

E se tem, é se sabe de dentro  
Re amo, as matas de oro e de  
ouro.

E se tem o mundo num só jeito!

E se ama-se assim, perdidamente...  
E se se ama, é simples, é vida em  
seu.

E se se canta e toda a gente!

Se sabe é se mais alto, é ser maior!  
Do que os homens! Morder como  
quem hein!  
E ser melado e de ouro quem sabe  
Re do Reino de Aquém e de Além  
Da!

E se tem o desejo o esplendor  
E se saber querer que se deseja!  
E se cu jeito um jeito que flameja,  
E se jeito o jeito de cantar!

E se ama-se assim, perdidamente...  
E se se ama, é simples, é vida em  
seu.

E se se canta e toda a gente!

To be a poet it's to be taller, it's to be  
greater  
That man! Sing as one who knows!  
It's to be a beggar and give as if you  
were  
King of the Kingdom of Pain and  
Beyond the Pain!

It's to have the splendor out of a thousand  
wishes  
And not even knowing what you wish!  
It's to have hope inside a flaming star,  
It's to have ideas and wings of a  
coward!

It's to be hungry, it's to have bread of an  
angel!  
With heaven, knowledge of god and  
man.  
It's to condense the world into a single  
shout!

And it is to love you, that, hopelessly...  
And it's you being soul, and blood and  
life in me...  
And saying it singing to everyone!

To be a poet, it's to be taller, it's to be  
greater  
That man! Sing as one who knows!  
It's to be a beggar and give as if you  
were  
King of the Kingdom of Pain and  
Beyond the Pain!

It's to have the splendor out of a thousand  
wishes  
And not even knowing what you wish!  
It's to have hope inside a flaming star,  
It's to have ideas and wings of a  
coward!

And it is to love you, that, hopelessly...  
And it's you being soul, and blood and  
life in me...  
And saying it singing to everyone!

undertone

People

Music

Noise

Cars

Wind

Water

Trees

Trans

İstemek yet  
Kanat ol  
geçmişin  
Yaşadım ki  
Akımlı zor!

Ne bu iş o  
Hayat sen  
Kırsız da  
Arke onun

Hayıfandı  
Oturdum  
benle  
Sonra bal  
Kalk dedi

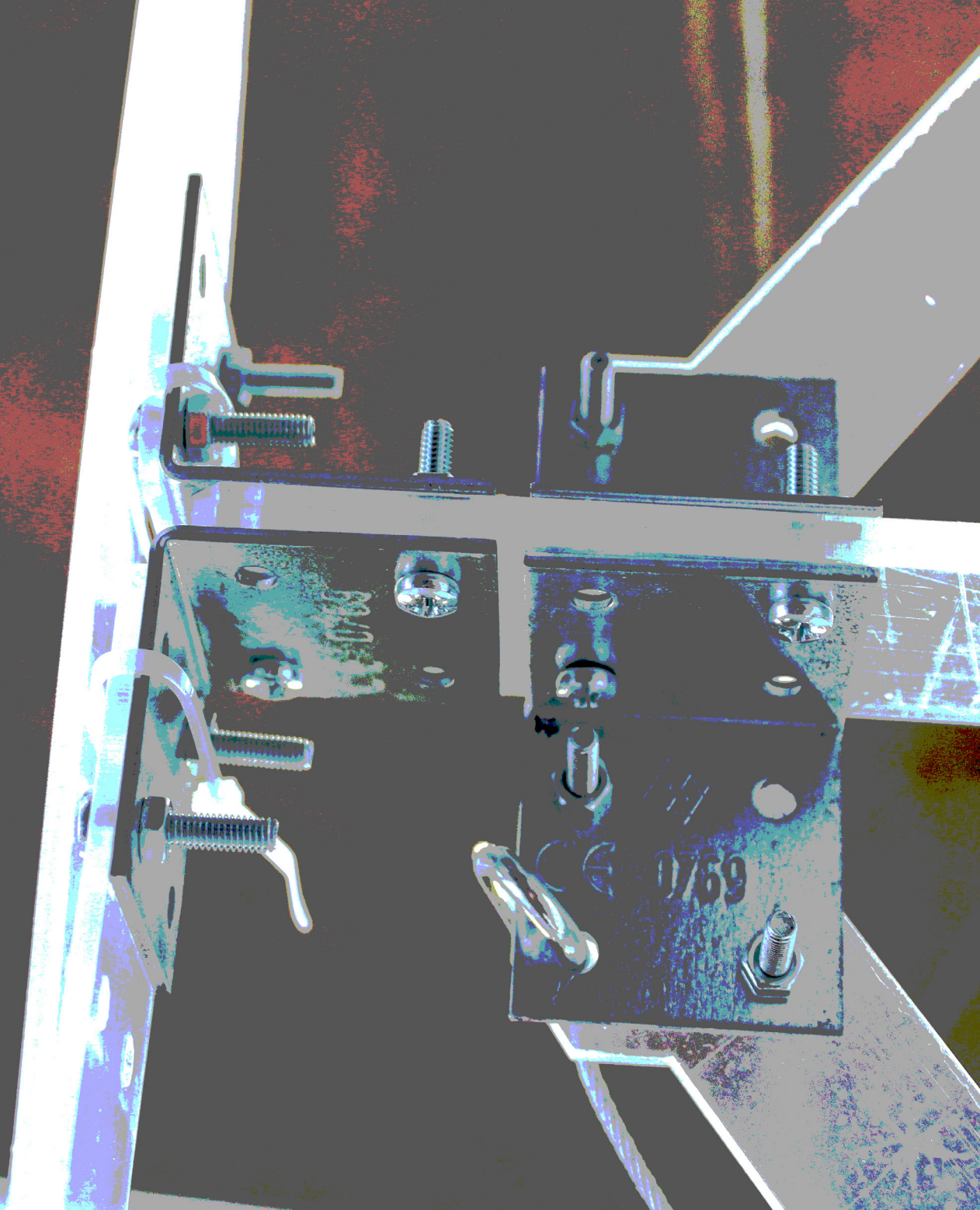
Ca

City is like an orchestra. The people, the nature, the artefacts, the activities they all create sounds, songs, whispers, noises, music. The city becomes an instrument sometimes absorbing, sometimes enhancing the sound. Between tall buildings and narrow passages sounds are reverberated creating soft or hard environments. The materiality of space shapes the soundscapes. Urban space is perceived as a polyphonic entity expressing the sound of different cultures, the breaths of life.

STUDIO TUTORS  
Vaso Trova, UTH  
Iris Lykourioti, UTH



studio | ITU





## **SENTIENT SPACE 2: IMMERSED IN THE SOUNDSCAPE OF A CITY**

## Sentient Space 2: Immersed in the Soundscape of a City

This workshop is the second of three installments devised around the theme of sentient space. The three installments are inspired by the structuring of the treatise by Etienne Bonnot (L'Abbé de Condillac). The treatise is a philosophical text from 1754 where Condillac dwells on the notion of how knowledge builds up from sensations. In each section, a soul carrying marble statue is bestowed with one of the five senses, one by one. In the order of which senses are added to the statue, after smell, taste, hearing, and sight, the last one to be added is touch. Touch enables movement and hence the distinction of self as a physical being separate from the physical environment. In the three thematic workshops we planned, the body's capacity to move is to be ubiquitous, but other senses will be added one by one. The first workshop in TOBB ETU, Ankara, focused on visual aspects of space. The second workshop in Lisbon will focus on sound and auditory systems whereas, the third will focus on tactile qualities that involve somatosensory, vestibular, and proprioception senses.

Walter Gropius (1962, p.30) states that "sensation comes from us, not from the object which we see. If we can understand the nature of what we see and the way we perceive it, then we will know more about the potential influence of man-made design on human feeling and thinking." Our past experiences have effects on our sensations of an object. As such, there is both a deep connection and a tension between what a designed object, e.g., an architectural space, is intended to be in reality and the individual's sensation of it, the illusion as Gropius calls it, and alternate reality as we would like to call it. Typically, the materiality of architecture exists in "atmosphere" which is, in Peter Zumthor's words, "this singular density and mood, this feeling of presence, well-being, harmony, beauty... under whose spell I experience what I otherwise would not experience in precisely this way" (Zumthor, 2006, p. 2).

In the scope of this second workshop, the deck is a set of temporary structures that is expected to accommodate a kind of assemblage of alternate realities/a zone of tranquility/parasol or pop-ups of several functions or attractions where the soundscape of the city will be enhanced/experienced along no 28 tramway of the city of Lisbon.

### Soundscape of a City

*İstanbul'u dinliyorum, gözlerim kapalı;  
Önce hafiften bir rüzgar esiyor;  
Yavaş yavaş sallanıyor  
Yapraklar, ağaçlarda;  
Uzaklarda, çok uzaklarda,  
Sucuların hiç durmayan çingirakları;  
İstanbul'u dinliyorum, gözlerim kapalı.\**

*(I am listening to Istanbul, intent, my eyes closed:  
At first there is a gentle breeze  
And the leaves on the trees  
Softly sway;  
Out there, far away,  
The bells of water-carriers unceasingly ring;  
I am listening to Istanbul, intent, my eyes closed.)*

### Instructors

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Efecan Soysal  
ITU

Elif Nur Adıgüzel  
ITU

Hana Gjikolli  
ITU

## Activity/Schedule

Day 0

Workshop Opening | Ice-Breaking Activities

Day 1

Design periphery | Observation | Perception | Description

Day 2

Design display | Systematic exploration and analysis

Day 3

Design production | Conscious manipulation and action

Day 4

Design production | To test the experience | To document and make the final amendments on design

Day 5

Exhibition

Day 6

Trip to Elvas, Setubal School of Education, Cabo Espichel

The term 'scape' commonly refers to 'area, scene, space or view' (Zonneveld and Forman, 1990). 'Soundscape' is then a reference to the 'sounds occurring over an area' (Pijanowski, et al., 2011). Since the first use of the term 'soundscape' by an urban planner (Southworth, 1969), the meaning of the word evolved and a scientific area of Soundscape Ecology developed. In this workshop, we consider the soundscape as the auditory and sonic properties of landscapes and cityscapes that reflect space, time, and human activities of a city.

### The Deck/Parasol/Pop-ups

The Deck/Parasol/Pop-Ups will be about exploring sonic properties of the environment and design. It will need to have no immediate practical purpose but pleasure- that would be a set of instalments in the city such as follies, eye-catchers or open-sided gazebos, kiosk offering shelter from the sun, or a platform for catching a breeze with eyes closed listening to The Lisbon.

In the first workshop, we defined a user as 'figure' who would experience the architectural space relying on what s/he currently perceives within that space rather than just only what exists. This perception hinges upon the Figure's very existence, the current atmosphere, and his/her sensation of the space as well as the materiality of architecture itself, encompassing the visual, acoustic, and tactile qualities of the materials, and many others. In this workshop, we identify the requirement to redraw the basic conceptual framework of architecture to accommodate the sensor-based qualities of materiality of interaction that the Figure would perceive/experience with. This workshop centers on sonic and auditory perceived qualities of space and the sensations driven by these qualities. It may involve designing, building, and installing devices or systems within the City of Lisbon to manipulate the user's auditory perception of that space towards creating that particular experience.

### The Method of Tutorial

The workshop will involve a lecture and tutorial sessions to support students' acquiring/building up/recalling/practising knowledge/skills they will need/benefit from in developing and producing their design intents. First, students will be given a lecture on computational design and digital materialisation, with a focus on concepts and methods relating to their prospective design and production processes. Then, they will be provided with a structured tutorial session on the usage of digital tools such as Rhino and Grasshopper to model their design. following these informative

sessions, students will be required to form groups of 2 or 3 to explore the possibilities of interaction that would help them to design the visual experience in 'alternate realities space' using Unity 3D and Vuforia plug-in. This phase will be more practical and start with generation of form/ light/ shadow etc. using the tools and continues with series of experiments and analysis of the interpretations of the design. It will involve pulling out the 3D model and converting it into the form of alternate reality using the augmented reality technology. Then constructing and materialization of the space will take place. In the final phase, the Figure will experience the space, and the materialization of the design idea will be tested.

## Workshop Materials

Personal computers, smart phones or hand-held tablets, drawing and model making tools (measuring and cutting tools, adhesives, clamps, staples, etc.) | Applications must be installed: Rhino 6, Grasshopper, Unity 3D, Vuforia for Unity 3D

## Notes

\*The poet Orhan Veli Kanik, depicts Istanbul's various sounds in his renown poem I'm Listening to Istanbul. These sounds, of particular moments and places, also depict Istanbul, the city and how one may experience it. The excerpt above is from Kanik, O. V. (2003). *Bütün Şiirleri*. İstanbul: Yapı Kredi Yayınları. The translation to English is from Kanik, Orhan V. *I Am Listening to Istanbul: Selected Poems of Orhan Veli Kanik*. (Trans. Talat Sait Halman). New York: Corinth Books, 1971. The entire poem can be easily accessed at [http://www.turkishclass.com/poem\\_148](http://www.turkishclass.com/poem_148).

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## Resources

<http://soundscape.iath.virginia.edu/display/choice.html>

World Listening Project

<https://www.worldlisteningproject.org/2013/04/soundscapes-and-architecture/> 1-2

The nature of cities

<https://www.thenatureofcities.com/2013/01/13/celebrating-the-natural-soundscapes-of-cities/>

<https://www.thenatureofcities.com/2013/08/25/designing-the-urban-soundscape/>

Viv Corringham

<http://vivcorringham.org/shadow-walks>

Book: <http://www.blessers.net/spacesSpeak.html>



movement brings changes

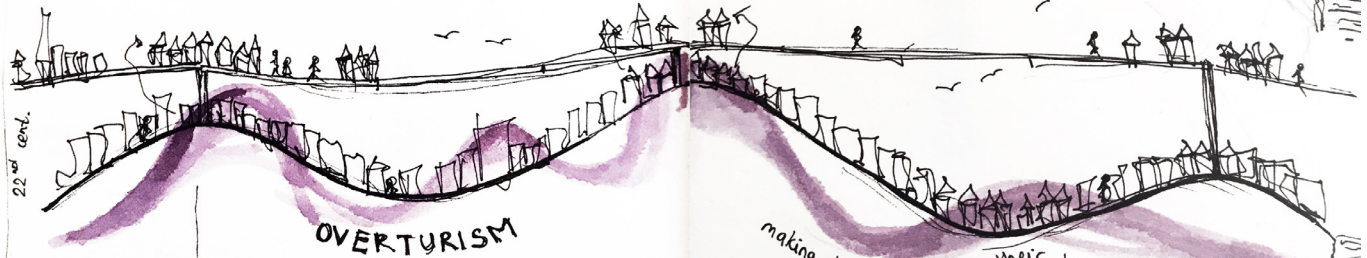
Hana and Anyan

5 Mill around 1840

connection to the sea the need for trade

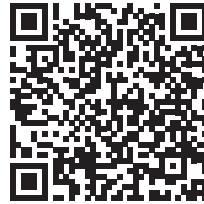
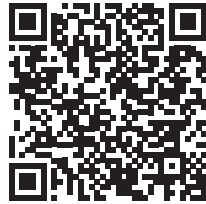


how the movement brings change in the urban face of the city.



making locals change their location creating yet another layer of Lisboa

The Living Ruins









6.03 ↘





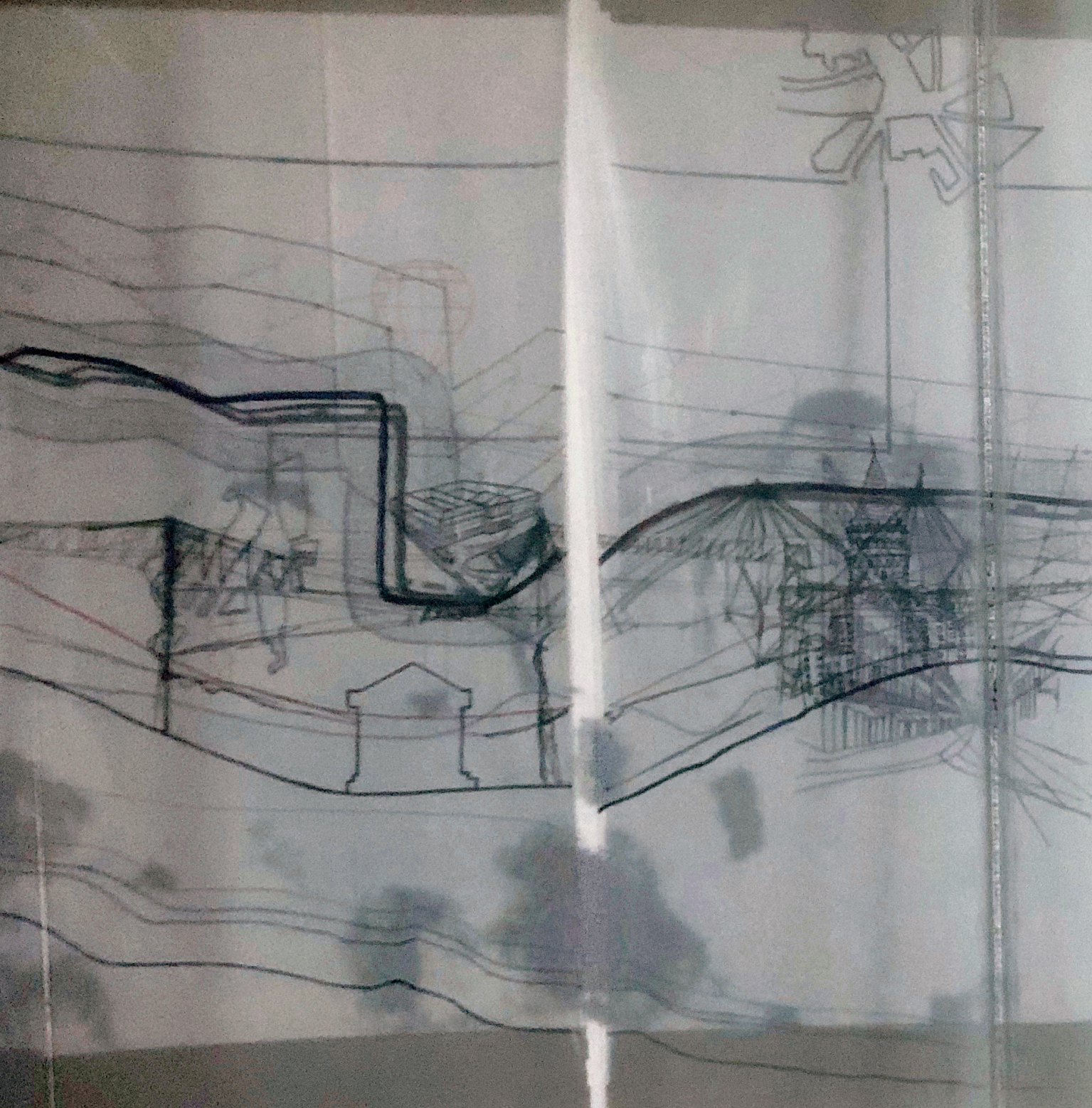




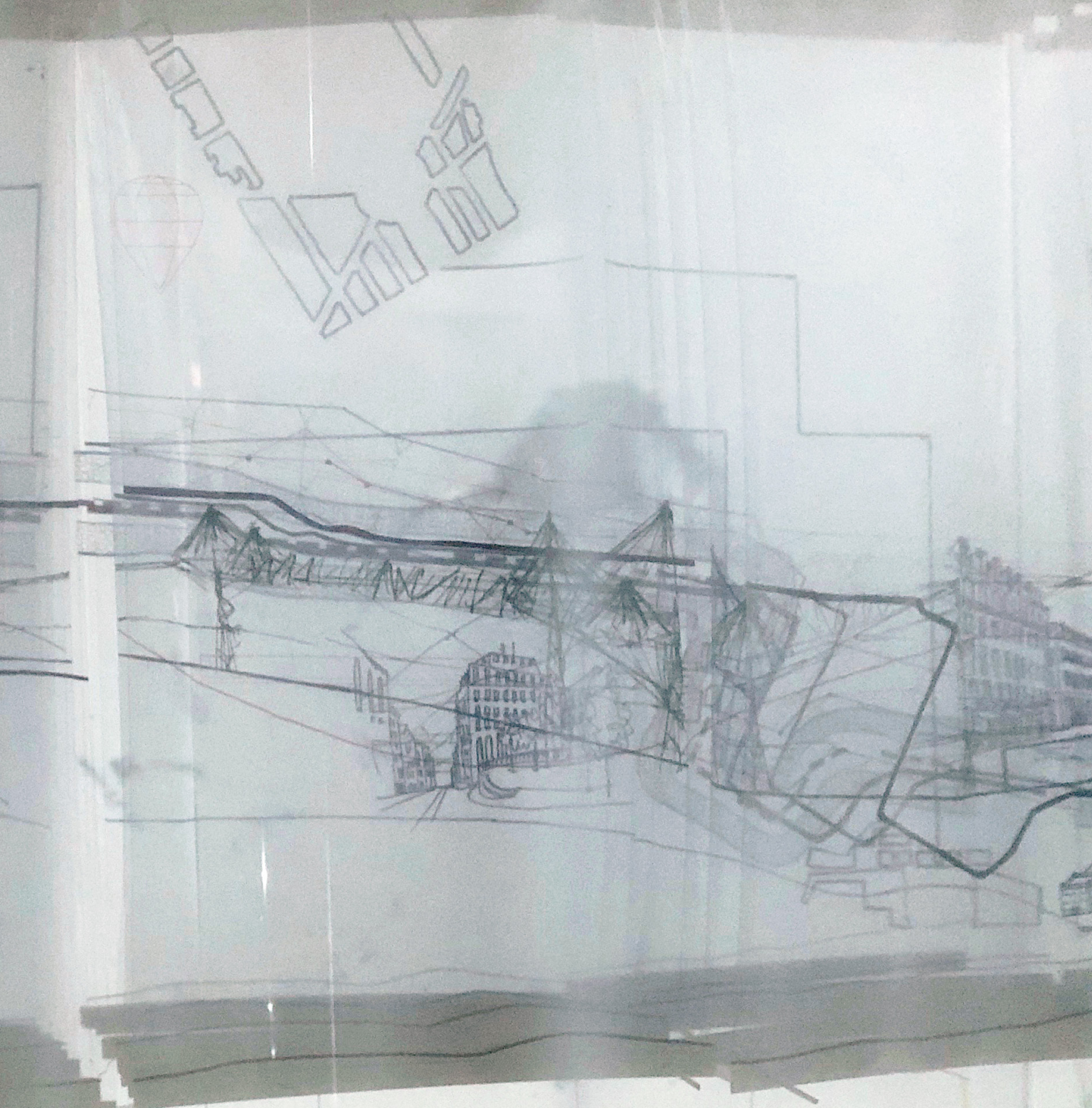
















A young woman with long dark hair, wearing a green jacket over a dark blue shirt and blue jeans, is smiling and holding a white certificate.

A young man with short dark hair, wearing a light-colored jacket, is standing behind the group with his hand on the shoulder of a woman in a black dress.

A young woman with long brown hair, wearing a black dress and a brown crossbody bag, is smiling and holding a white certificate.

A young woman with dark hair, wearing a white and black striped shirt under a black jacket, is smiling and holding a white certificate that reads "Certificate of Proficiency".

A young man with short dark hair, wearing a red t-shirt, is standing behind the group.

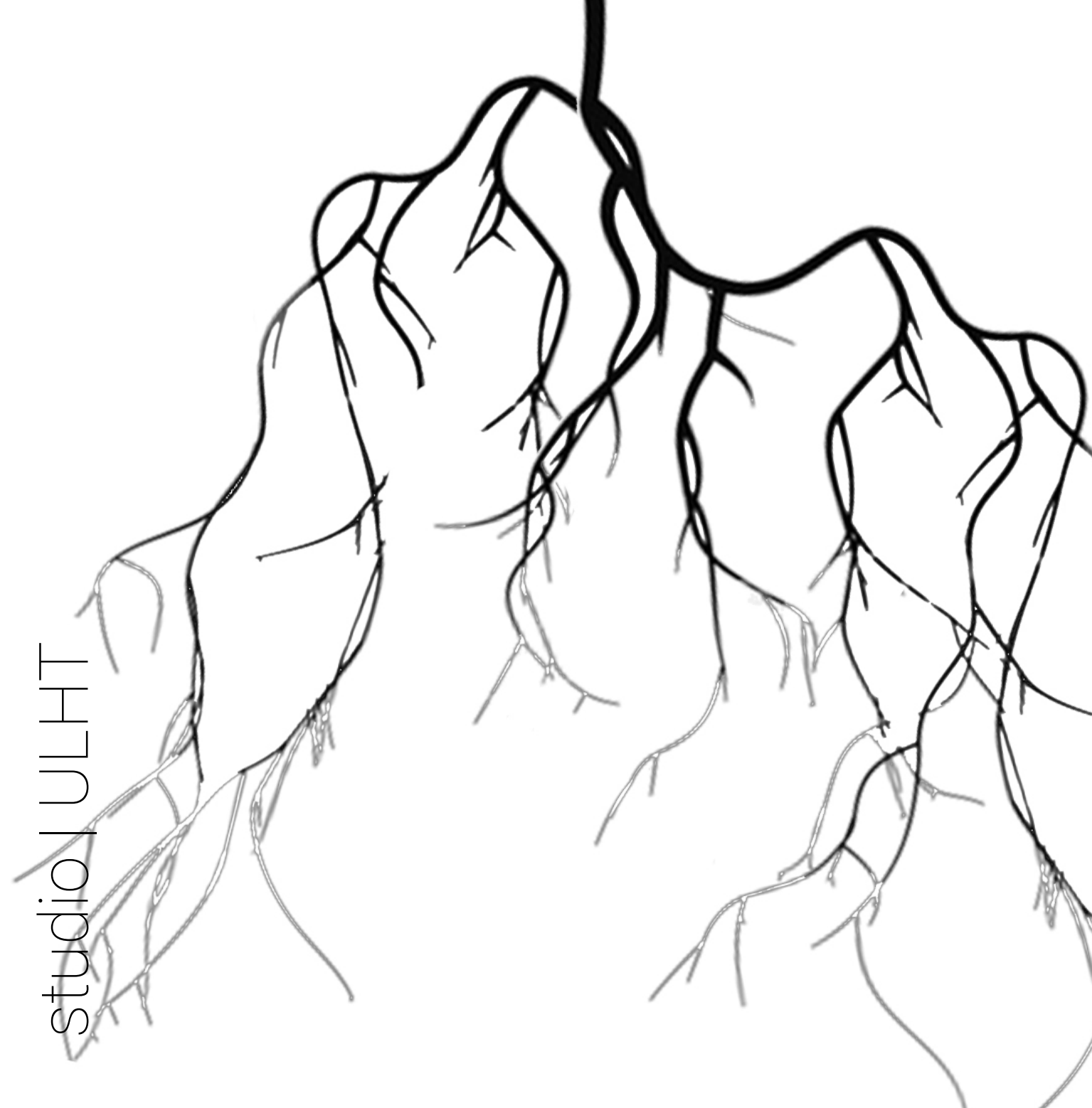
A young woman with long blonde hair, wearing a blue denim jacket over a black top and black pants, is smiling and holding a white certificate.







studio | ULHT





**APPLYING RHIZOME-LEARNING  
TO TEACHING ARCHITECTURE**

## Applying Rhizome-Learning to Teaching Architecture<sup>1</sup>

This training/workshop intends to develop the ability to configure elements of architecture in “objects” that although not yet responding to a specific function can be considered “architectural objects”. They are the result of the materialization of ideas that responds to the direct experience of the space of the city in its similarity to a forest along the route tramline 28 in Lisbon.

We will talk about the spaces that configure these lines, questioning different elements of architecture such as form/content, organic/geometric, light/shadow, closed/open, light/heavy, ecstatic/movement, public/private, thought/emotion, scale, and materials. Psychological, compositional, and formal aspects are apprehended and tested through a methodology that implies the constant dialogue between the immateriality of thought (reasoning, intention, memory, idea, emotions) and the materiality of representation (drawing, materials, and physical three-dimensional models). The relationship of reciprocity is tested in the passage of thoughts to forms - through the configuration and experimentation with different materials (pencils, inks, paper, cardboard, wires, cotton, plaster, cement, wood, wax, photography, sound, photos, film, others) - and otherwise, through the reflections and ideas that arise from analysis of these objects (drawings and models). We call this phenomenological methodology Rhizome-Learning. These experiences seek to develop in each student the urgency of making their own ideas tangible - the inseparable link between thinking and constructing.

We think it’s important that architecture teaching and learning begin with a reflection on what architecture is, on how we inhabit the space that surrounds us, and how we can record/communicate the ideas on the spaces that we experiment with. Stemming from the relation between thought and action, students are challenged to create drawings, models, and objects, relating mental and manual activities without recourse to restrictive rules and hard-set instructions.

The instructors promote what is known as divergent thinking<sup>2</sup> (the thinking of artists, researchers, and innovators), searching all possible solutions by an experimental methodology, by trial and error. Creative activity thus makes familiar what is strange and reveals what was thought to be already known to be often strange. The creative, transformative potential resides in these dynamics, as preconceptions are challenged, and the focus is set instead on the exploratory, scientific spirit, anchored in the idea of discovery.

To illustrate this methodological aspect, we will analyze some Portuguese artists and poets and we will convene an international conversation about practices and artistic references that may be inspiring new forms of mediation and reflection on the space of the city.

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## Activity/Schedule

Day 0

Reception

Day 1

Ice breaking walk

Day 2 - 3

Studio

Day 4

Preparation for exhibition

Day 5

Exhibition

Day 6

Trip to Elvas, Setubal School of Education, Cabo Espichel

Our cities have become forests. This is a concept that we can interpret according to the increasingly complex and often alienating urban spaces that we live in. Issues of scale, form, rhythm, time, overlap, and dialogue with our inner space (our own dreams, expectations, values...), a hostage of the digital era that simultaneously seduces and entraps us in a virtual context that we do not master, fostering a feeling of insecurity. Zygmunt Bauman tells us about these issues in his *The Burnout Society*.<sup>3</sup>

Byung-Chul Han, in his *A Sociedade do Cansaço*, also warns us about the excess of stimuli and information to which we are daily exposed. Han establishes a parallel between current society and wildlife, reaching the conclusion that man, like the animal in the wild, must be watchful about all that surrounds him. This is the reason why man is losing perceptive capacities, those left getting ever more fragmented and scattered, and instead of developing a new form of awareness that Han calls 'hyperattention'.<sup>4</sup>

The complexity of forms, sounds, colours, element repetitions, routes, heights, light, shadow, etc., are characteristics that we can find both in the natural forest as in the urban forest and that evoke diverse emotions.

The exercise challenges the students to think about these formal and psychological aspects and to interpret them by selecting from their context (rout of tramline 28) motifs that impress them the most. It is expected that students will represent spatial or emotional conceptions proper to human relation with space through specific forms of conceptual and abstract communication: models and sketches, 3D and 2D representation taking care that each is not the representation of the other one.

The complexity implied in selecting just one emotion and one physical aspect out of each visited environment compels to an exercise of careful analysis that is a consequence of the physical and intellectual experience of the visited spaces, thus promoting the individual, phenomenological<sup>5</sup> understanding of the sites – developing a kind of specific attention that develops the contemplative power that according to Han we are losing. It is also proposed that students write a paragraph justifying their selections, and that they will present to the group.

The presentation of their ideas and sensations (in image and model) generates a map of diversified concepts, revealing a number of aspects that characterize architecture spaces of the city in the line 28. Critical reading of this map will lead to group conclusions about the territory that they have experienced. The form of communication/realization of this map can be analogical, digital, or site-specific (it will result from the analysis and group discussion).

## Notes

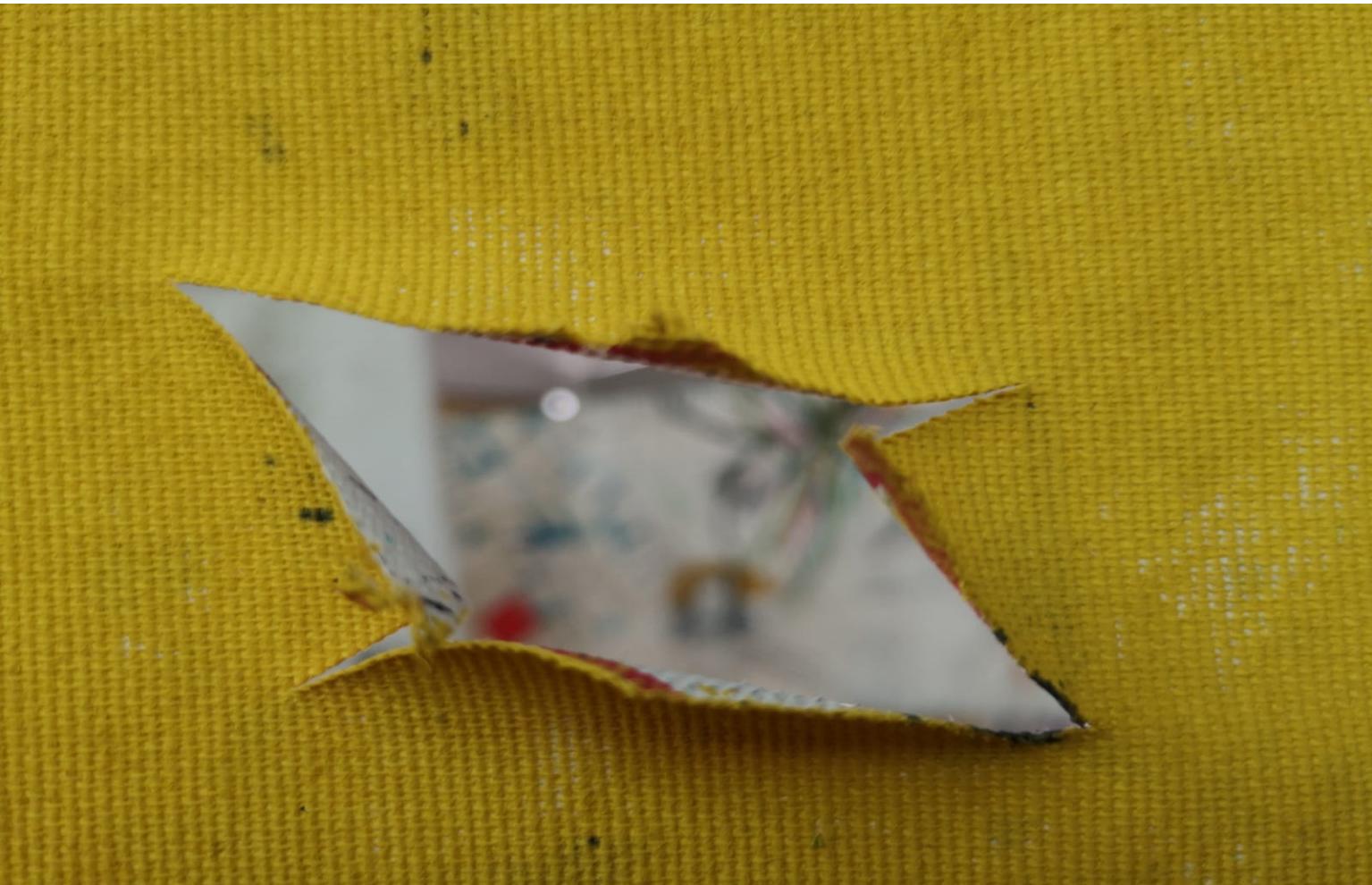
<sup>1</sup>This concept arises from Deleuze's notion of rhizome. Taken as a biology loan, we apply this concept to a multiplicity of approaches in the teaching of polymorphism. Deleuze, Gil; Guattari, Felix. (1980). *Mille Plateau*. Paris: Munit.

<sup>2</sup>Gonçalves, L. (1991). *A arte Descobre a Criança*. Lisbon: Raiz editora.

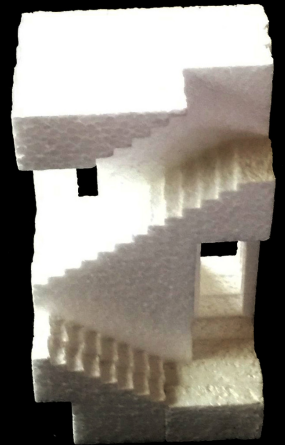
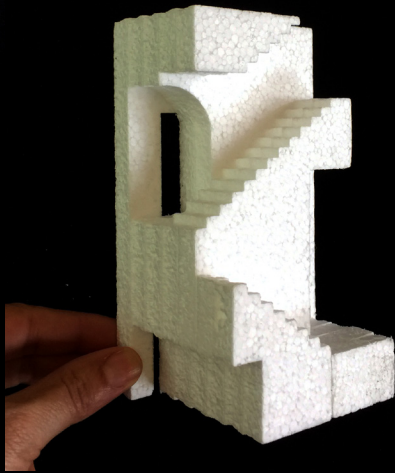
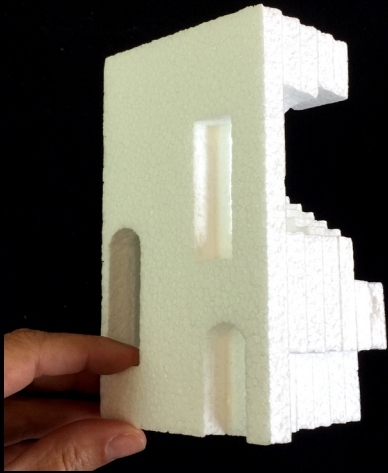
<sup>3</sup>Bauman, Z. (2009). *Confiança e Medo na Cidade* [City of Fears, City of Hopes]. Rio de Janeiro: Jahar.

<sup>4</sup>Han, B.C. (2014). *A Sociedade do Cansaço* [The Burnout Society]. Lisbon: Relógio D'Água.

<sup>5</sup>It is in this sense that we can recall Merleau-Ponty, when he declares in his *O Olho e o Espírito*: "To think is to experiment, to operate, to transform, with the reservation only of the experimental verification where only highly 'worked' phenomena intervene". The conception of our exercises relates to this thinking-in-action idea that Merleau-Ponty formulates. Merleau-Ponty, M. (2000). *O Olho e o Espírito*. Vega, Lisbon: Coleção Passagens.

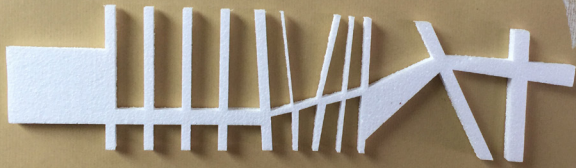








# EXCURS



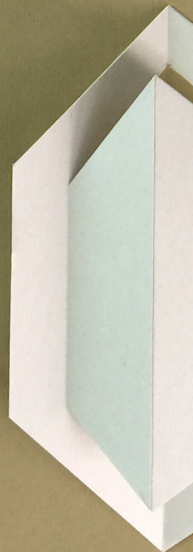
*Handwritten notes:*  
- nodes (c)  
(a, b, c overlapping)



PAGE PRINTED B

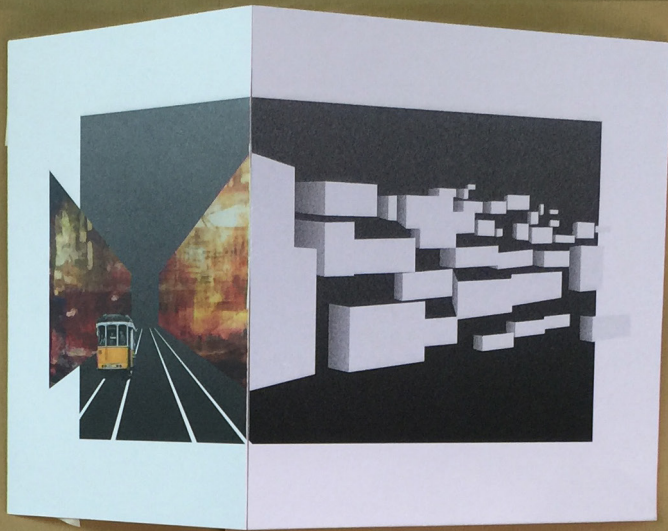
*Handwritten notes:*  
Modern House:  
Modern pattern with  
columns / lines and  
large - scale in pattern  
also "compart"

E  
ALITIES  
ES  
CE





Y THE CITY

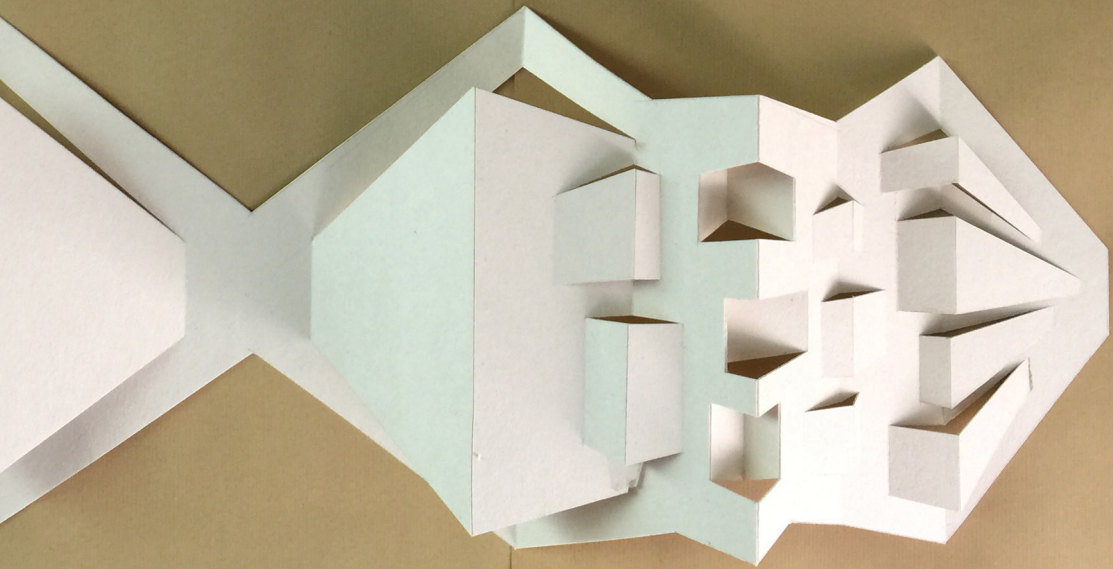


Two-faced city...  
At front, it is decorated like cosmic while back side is left as just blank white.  
Yet, the back of the Tram 28 is actually 'the front' from the river.  
- Chaischai Panichpattanakij

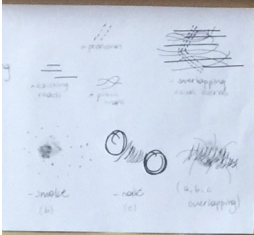
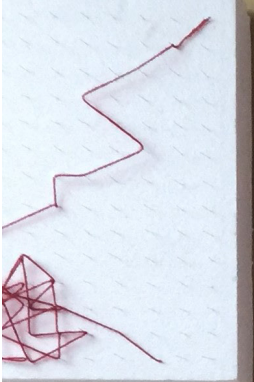
เมืองสองหน้า...  
ด้านหน้าของสถานีรถ 28 ตกแต่งประดุจจักรวาล ส่วนด้านหลังเป็นสีขาวล้วน  
ทว่าด้านหลังของรถ 28 จริงๆแล้วคือ 'ด้านหน้า' จากฝั่งน้ำ  
- ชัยชัย พันธ์พิชิตานกิจ

Handwritten notes on a small piece of paper, including the word 'station' and some illegible scribbles.

Em  
Em





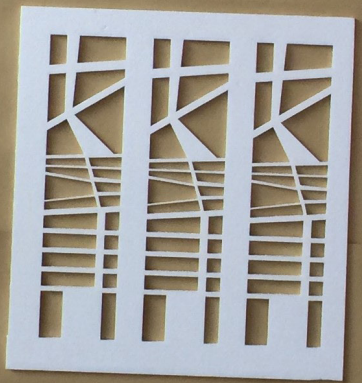
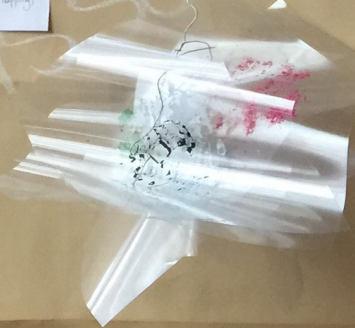


PARADOXES OF WIND  
 SHALLOWING HERSELF IN SOUND  
 DEEP DRONE OF SILENCE  
 RELEASE AND LIBERTY PAUSE

Em alfama descanso o dia  
 Lisboa menina e moça  
 No terruço passo por ti  
 Mas na graça te vejo nua  
 E no bairro mais alto do rio  
 Carlos do Carmo

CONSTANT INTERACTION

DESARROLHO



JÓÃO PEDRO PALMA  
 INGA STRUBENICZKITE  
 em do relacionamento (1980)



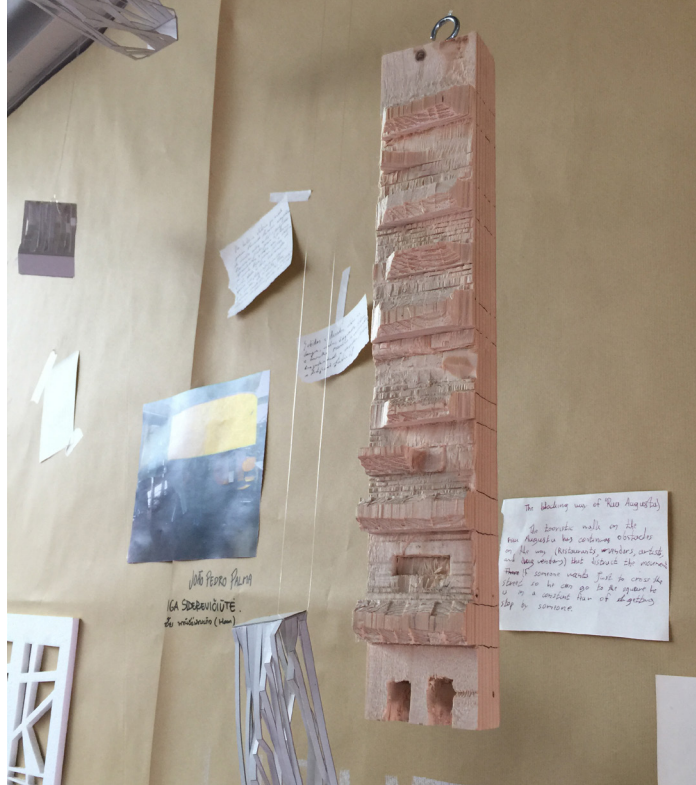
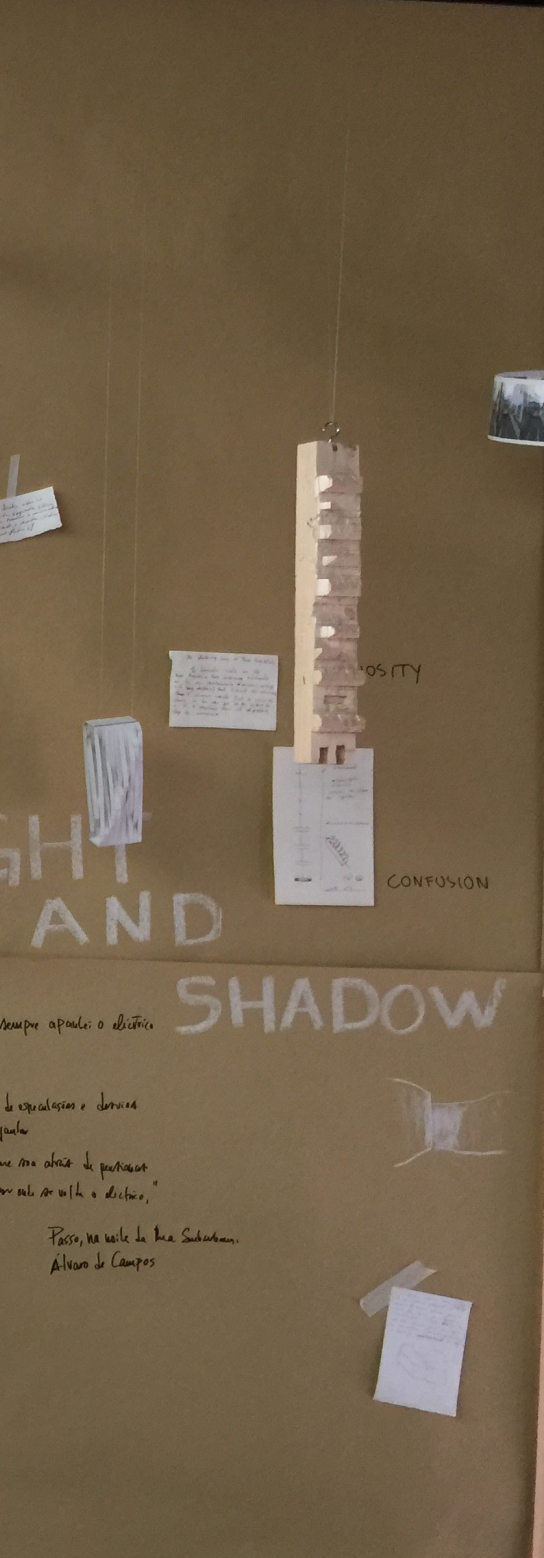
PERCURSO



"Apunhamos o eléctrico.  
 Ai de mimem, apunhamos de tudo  
 Sempre, Sempre, Sempre...  
 Voltei Sempre à cidade,  
 Voltei Sempre à cidade, depois  
 Voltei sempre com vontade de...  
 Mas nunca jantei o jantar que  
 Deu mais felicidade do que o jantar"

LOCAL SPIRIT DETAINED











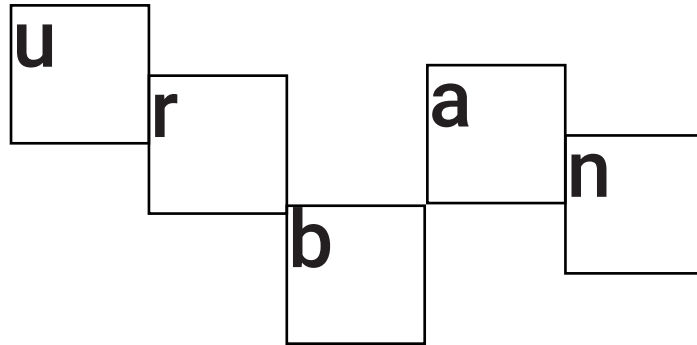












**d**

**e**

**c**

**k**



## Self-Reflection on “Urban Deck”

The figure is creating, forming, re-creating, continuously forming itself by the forces of the deck and the ship within the atmosphere of its habitus... The figure exists with its past, with its now and with its future; with its background formed by the school of thought, by the role-figures.

MateriART | The Figure- April 2018, Ankara | Workshop Theme 1

Materiart workshop series aims at focusing on three thematic processes, which are the figure, the deck, and the habitus. The first part of this workshop series that was “the figure,” focused on the ways in which he/she constructs his/her architectural identity through many forces like educational background and experiences. Identity building is continuous; that is to say, it is a never-ending process of becoming because changing or reconstructing is indispensable in every different encounters. Hereupon, the second part of the workshop series investigates and elaborates “the deck” in regard to the locus, conceptualization, and anchoring.

Contemporary life requires different integrations of looking and understanding the locus, which basically means a place. It should be kept in mind that the locus cannot be considered as how Aldo Rossi did in regard to today’s technology that brings new tools and media. Rossi defines the locus as the relationship between the building and the specific location that it is located on. He emphasizes the importance of the conditions and qualities of a space underlined by the locus, which is essential for understanding an urban artifact. In this manner, the locus is determined by its space, its time, its topographical dimensions, its form, along with its relations to ancient and recent events and its memory (Rossi, 2007). Accordingly, both Jacques Derrida and Peter Eisenman regard the locus, which is the place of presence, as the architecture and a language of communication and meaning (Hoteit, 2015). Yet, this meaning is very complex and dynamic in city scale, as Christopher Alexander explains, the city brings into existence its coherence as a unit consisted of its own elements together and the dynamic coherence of the larger ‘living system’ including the fixed and invariant parts (Karatani, 1995). The figure perceives, gives meaning to the fixed elements, and puts them together. The relationship between the figure, the urban artifact and the place creates this dynamic ‘living system’ in which the figure hovers between the artifact and its place visually and establishes that relationship over and over again corporeally. This togetherness shows alterations for each figure existing in the city, which creates numerous variations in meaning within the ‘living system’. That is to say, this ‘living system’ has potentials to be anchored, and by this, the aim of this workshop is to construe/uncover and map this ‘living system’ by means of the perception of each figure in relation to the changing tools such as social media of contemporary life.

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## Activity/Schedule

### Day 0

Reception | Ice breaking walk to site

### Day 1

The research on the given location | On site - Self-reflection on the location | Taking photographs of the location and writing observation notes

### Day 2

Pin-up | Discussing the photographs and observation notes | Determining the key concepts from the observation notes | The preparation of the flip-books and lecture 3

### Day 3

The mapping of the locus | Anchoring by means of digital medium

### Day 4

Getting ready for the exhibition | Set-up

### Day 5

Exhibition

### Day 6

Trip to Elvas, Setubal School of Education, Cabo Espichel

At this point, it is essential to consider “the deck” as a ground structure, which supports a wide range of invariant and variant activities and elements in the city. This structure is called as ‘urban surface’ by Wall (1999). The urban surface is dynamic and responsive that Wall calls as ‘catalytic emulsion’, in which the surface locates situations in time. As a bound to the situation, understanding the meaning of anchoring becomes necessary, which is previously defined by Steven Holl in 1996. In architecture, the site of a building is more than an ingredient of its conception; indeed, it consists of both physical and metaphysical foundation. By means of metaphysical aspects, Holl (1996) emphasizes experiencing a place as anchoring. When the experience becomes a part of the anchoring process, the interaction between the figure of architect and the figure of architecture (urban artifact) comes forward once again. At this point, the figure does not always indicate the architect; indeed, it may become any person that perceives and constructs. Accordingly, Harvey (2000) explains the figure as follows:

“[...] there is a sense in which we can all equally well see ourselves as architects of a sort. To construe ourselves as ‘architects of our own fates and fortunes’ is to adopt the figure of the architect as a metaphor for our own agency as we go about our daily practices and through them effectively preserve, construct, and re-construct our life-world.” (Harvey, 2000, p.200).

With the support of this understanding of the figure, anchoring continues as long as the figure compares, reconstructs, and even deconstructs the relationship between the urban artifact and its place according to his/her own perception (Çağlar & Aksu, 2017). Comprehension of the artifact-place relationship via daily living includes getting involved in daily life which requires a certain amount of time. Each figure needs time for perceiving and developing a sense of belonging to a place that he/she firstly encounters. It is only possible in this way to comprehend the elements of the place and discover/realize them. The elements of this place will differ according to the habitus, which consists of the figure’s view, perception, vision, and daily habits.

One of the main aims of this workshop is to investigate the anchoring of the figures on certain locations of the urban deck by means of different media and tools of the contemporary. While mentioning the location, it is referred to the plurality of spaces which are not occupied by the figure yet. The figure, who brings the elements of the city together, both invariants and variants, is the determinant of the act of the anchoring. In this manner, location is plural whereas the place represents a singularity due to the figure’s actions (Tanyeli, 2017). In anchoring process, the figure is the one who makes this plurality singular by converting a location into a place over her/his perception. This perception has evolved/shifted with the changing definitions of the place/figure/locus/anchoring in respect to

the digital medium. With the advancements in digital medium, the way the figure perceives the place has been changing. Within the scope of this workshop, it is aimed to investigate and explore the new ways and media of perceiving and reflecting the place. In this respect, Tramline no.28 is considered as a deck that holds such plurality. There are various ways and media that hold such plurality integrated as photography, texts, sketches, and video-recording. However, the most apparent representative and tool is the photography and photographic images towards the anchoring process.

Photography, of the city or of the inhabitants, establishes a tool for information and awareness of the built and human reality (Sola-Morales, 1995). In the perception of a place on the dynamic urban deck, the parallel movement of the city is as important as the figure's movement, thus, a series of snapshots is required to catch this movement and he/she recomposes the collected elements in the figure's memory as a sequence of commentary (Auge, 1995). Besides, the photographic image directly reflects the figure's perception and might act as true representatives of the anchoring process. The sequential and even fictional relationship between the perception of the figures and the city brings a new place of understanding, and the locus and anchoring become possible in digital mediums. By means of the photographic images in the digital media, the figure captures signals and motivations that give a certain direction to construct an imaginary and reflect them on certain mediums to establish a place/city. At this point, an interrelation between the figure and the place will be proposed over photographic images in digital mediums, which constitutes the substantial aim of this workshop.

### **The workshop process**

The workshop will include lecture sessions at the beginning in order to provide students a background on the understanding of the locus/anchoring/figure/place/non-place/urban surface/deck and increase the knowledge/skills they have for expressing, developing and discussing their ideas by means of photography, mapping, collage, et cetera in digital mediums. The workshop lectures will be pursued as follows:

Lecture 1: Introductory | Defining Figure, Locus, and Anchoring

Lecture 2: The Change of Locus, Anchoring, and Figure with the Tools of the Contemporary

Lecture 3: Tools and Skill-sets (Adobe XD, Premiere Pro, Photoshop and Illustrator)

A number of workshop tasks is planned for comprehending the urban deck from a new point of view. The urban deck will be re-produced/re-presented by different tools in different mediums. It is expected to explore the constantly changing relationship which they establish with the place by means of observation notes, sketches, and sequential photographs.

The tasks are organized as follows:

Task 1: The research on the given location

Task 2: On site - Self-Reflection on the Location | Taking photographs of the location and writing observation notes

Task 3: Pin-up | Discussing the photographs and observation notes

Task 4: Determining the key concepts from the observation notes

Task 5: The preparation of the flipbooks



- Task 6: The mapping of the locus/anchoring by means of digital medium  
 Task 7: Getting ready for the Exhibition | Set-up

The aim of the Task 1-2 is to provide enough time for students to develop an anchoring process and collect data (photographic and textual) from the selected locations. The organization/grouping of the photographs and determination of the selected concepts/words will be pursued during the Task 3-4. Task 5 is designated for representing the sequential impact of the photographic images while the use of digital mediums in the anchoring process will be experienced in the Task 6. The last task aims to organize all the collected/interpreted/produced data and prepare the final exhibition setting. At the end of this workshop, the figure will experience the anchoring process by means of photographic images in different mediums, and the reflections on the urban surface will be represented by the use of different mapping techniques.

### Workshop materials

- Camera
- Laptop with 2D / 3D programs
- Smartphones
- Sketch book, pencils
- Any other tools for further examination

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CARRE RA N.º 28

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FOURS-LISBOA-SINTRA-CASCAIS-SESIMBRA

FJ-89-86







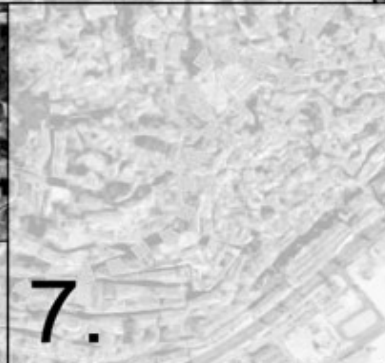


1.

2.

3.

4.





location 1



bruno graça  
#grustaceous #sacred  
#industrialspace #pastellight  
#cypresstree



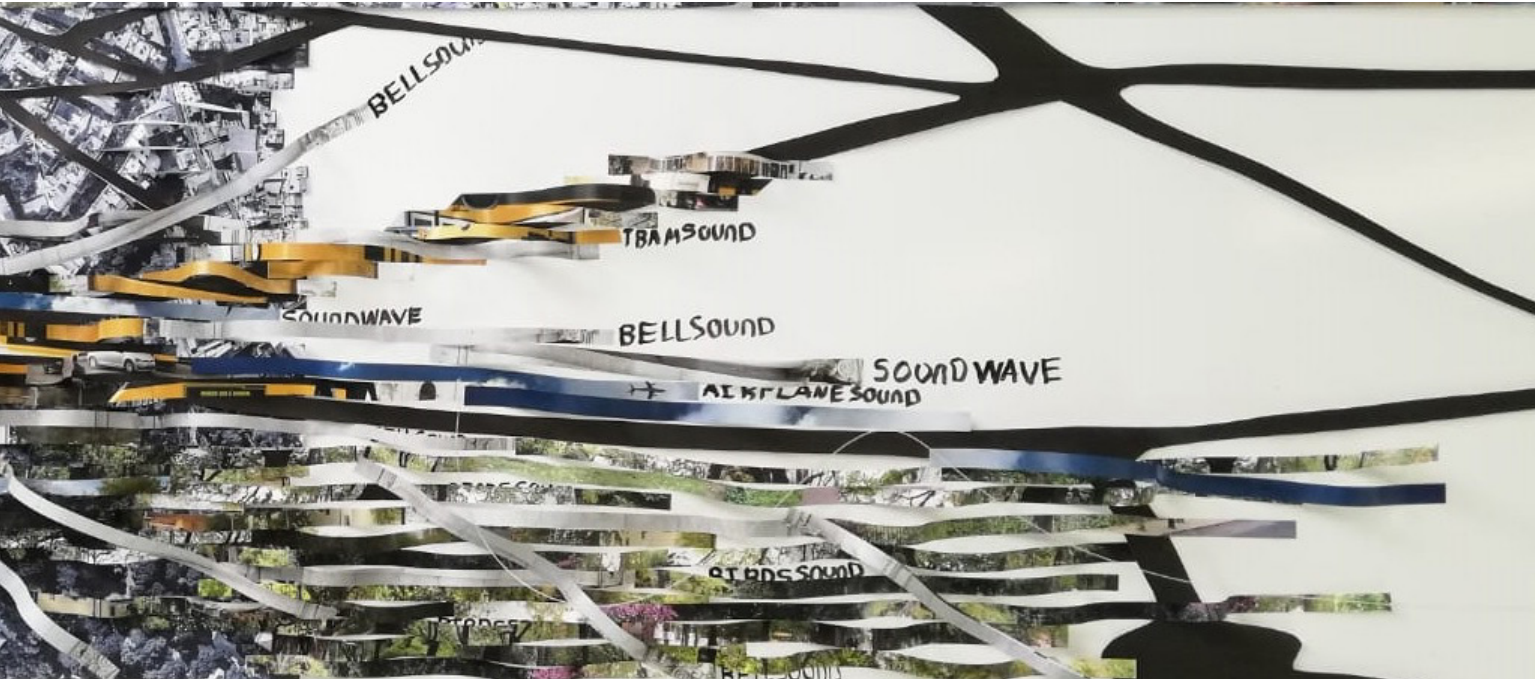




location 2



francisco vieira patrao  
#sound #soundwave  
#bellsound #airplanesound  
#tramsound #birdsound





## location 3



hea li cho  
#landmark #windows  
#eyes #citizens  
#openplaza #openspace

LANDMARK: ASSEMBLY OF THE REPUBLIC



WINDDOWS  
are  
THE EYES OF  
CITIZENS



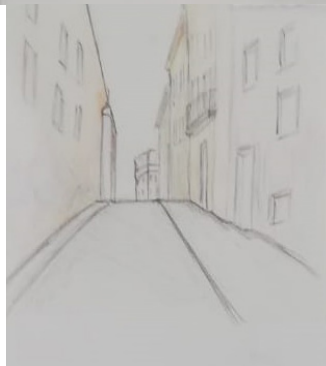
## location 4



foivi chraikleia kamea  
#greendoor #openxclose  
#smallxbig #entrance  
#threshold #inhabitant







location 5



edmilde bernardo  
#cosmopolitan #community  
#people #adult  
#young #children





Pedro Andrade  
Lisbon, Portugal



## location 6



rodolfo baptista duque  
#cosmopolitan #community  
#people #adult  
#young #children





**location 7**



selin dursun  
#meltingspace  
#fragmentation  
#perception #liquidtraces

**location 8**



tugay sayinoğlu  
#symphony #rhythm  
#density #human  
#vehicle #opennes





**location 9**

joão ramos  
#feel #history  
#diversity #time

**location 10**

francisca fonseca  
#inbetween #reflection  
#intersection #perception  
#figure #connection









@Bruno Miguel Carvalho Graça



@Francisco Vieira Godinho Medeira Patrão

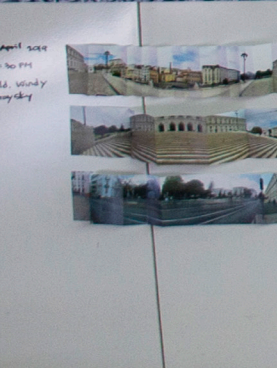
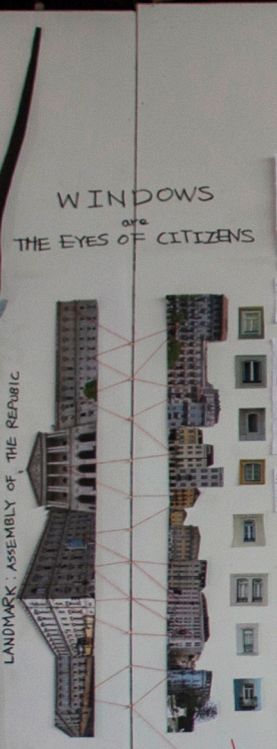
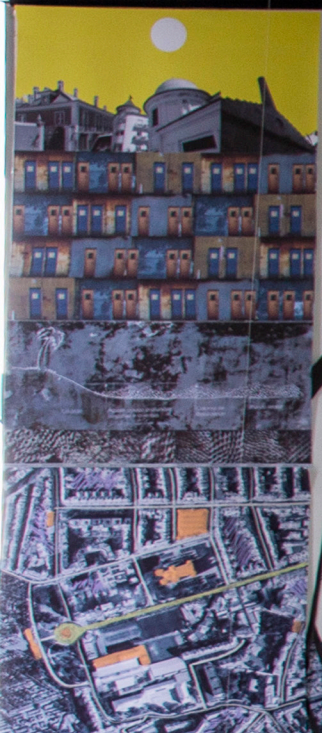


@Heo Li Cho



@Foiwi Charikleia Kornea

@Edmilde Bernardo



I WANT FIFTY THOUS  
AT THE SAME  
TIME!



5 April 2016  
16:30 PM  
Cold, Windy  
Canyonsky

Pedro Andrade  
Jorishon/Saizogel





# SELF REFLECTION ON 'URBAN DECK'

@Rodolfo Baptista Duque

@Selin Dursun

@Sait Tugay Soyunoglu

@João Duarte Estêvão Ramos

@Francisca Alarantes da Fonseca

ONE CAN SAY THAT THE CITY ITSELF IS THE COLLECTIVE MEMORY OF ITS PEOPLE, AND LIKE MEMORY IT IS ASSOCIATED WITH OBJECTS AND PLACES. THE CITY IS THE LOCUS OF THE COLLECTIVE MEMOR

ALDO ROSSI



ARCHITECTURE SHOULD SPEAK OF ITS PLACE, NOT TRASH FOR TIMELESSNESS.  
ARCHITECTURE IS THE HILL OF AN ANTICIPATED INTO SPACE.  
THE HISTORY OF ARCHITECTURE IS THE HISTORY OF STRUGGLE FOR LIGHT.



SELF REFLECTION



DISCIPLINE  
CONTEMPORARY  
CONTEMPORARY

MATERIAL  
SELF-REFLECTION ON  
URBAN DECK  
JULIA  
ALVARO

Past  
FUTURE  
BACK TO THE  
Tram 28  
TOWN  
to  
TIME



HISTORIC  
TRAM  
HISTORY

CLASSIC  
CITY  
NEW

INTERVIEW



**SELF  
U**

**SI  
JODAD R**



**MATERIART**  
**E-REFLECTION ON**  
**URBAN DECK**  
**ITE 9**  
**DAMDS**





























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