

Materiart Student Workshops
April 10-20 2018

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T H E F I G U R E

TOBB University of Economics and Technology, Ankara, Turkey

THE FIGURE



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Materiart Student Workshops:

THE FIGURE

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Materiart Student Workshops: THE FIGURE

April 10-20 2018

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FRAGMENTED THOUGHTS OF MATERIART WORKSHOPS

Introductory Words

Our three-year MateriART adventure, which we started with abundant energy and sweet bustle, has been full of joyful and productive activities, such as our visits to partner schools where we happened to meet precious colleagues, our lessons, and seminars, meetings, knowledge and experience exchange. Besides these activities, I should mention the social side of the MateriART, such as the beautiful memories we have accumulated, friendships, dinners, city walks, music. We have come to the end of our rich events that cannot be limited to technical terms such as intellectual output, publication, dissemination activity.

Acknowledgments

So, let me acknowledge our project team in advance. I would like to thank sincerely to my young and doubtlessly talented colleagues who worked devotedly all through the past three years, and I thank with all my heart each and every one of you dear partners, and special thanks go to all who participated, who contributed, who gave a hand to the successful materialization of this project. Just like me, I believe all of you will treasure every minute of this adventure. Of course, we would not have desired that the last months of our project, especially *The Habitus* workshop and *The MateriART Symposium* that will crown its end, coincide with the pandemic days, which has opened unexpected topics for us.

The Focus of the MateriART Project

Now I would like to continue with the context of the MateriART Project. We have focused on the materiality and materialization of architecture and why we combined it with architecture education. Because if one is to improve the architectural practices and architectural environment, the most efficient way is to start from the source, the roots, which is the school.

Changing the learning environments accelerates the change in all practices of architecture. As in the field of thought, in architecture, art, science, and culture, the tension between newly emerging objects and existing ones leads to the emergence of transformations based on complex relationships. Thus, in the architectural environment, which has lost its stability and has become more dynamic, the relations continuously change. So, let's remember why we started this adventure.

The transformation that is going on leads us to talk about both ongoing and occurring architecture. These two architectures differ in their thought/discourse, action/acting, image/object, landscape/texture, context/atmosphere, and materiality/materialization. These architectures, which are not similar but spatially and temporally located on the same plane, both carry on their activities, and each coexists in the same medium synchronously by maintaining their identity and without interfering with each other. The quality differences between the materialized objects become apparent, and therefore the present universe of architecture becomes an odd, segmental, and intricate/chaotic appearance based on multiple representations.

Today's architecture exists in a defective, imperfect, and incomplete, saturated medium with differences in itself and continuous development. Personal experience, knowledge, and practice are more important than ever in this unstable, dynamic, non-hierarchical, egalitarian environment. Unlike ongoing architecture, new, creative, and different architectures emerge as a continuation of an open-ended, multicolored, polyphonic, multicultural new world order. The environment of calm, stationary, and homogeneous architecture is evolving towards a highly dynamic heterogeneous structure in which it has interaction and struggle. This multi-layered new architectural medium creates an environment for a new culture of materialization and consciousness to flourish. Therefore, it is impossible to discover or examine a medium that contains so many different architectures within itself, with familiar tools. In this context, the MateriART project is a means of researching/discovering new architecture that correlates materiality and materialization components that seem incompatible, combines them in a disciplinary environment.

Workshops

The backbone, the agents in the principle of the MateriART project, is the three workshops. Workshop in case of MateriART project is the name given to a group of short-term intensive architectural design studios. The dialogic connotations of the three metaphors **figure**, **deck** and **habitus** tend to reconfigure the debate ground of making and remaking/repairing architectures' processes within the urban landscape. When the topic changes, the focus of the cooperation and collaboration planes in the workshops change. *The Figure* is the theme of the first one held in Ankara TOBB-ETU. The figure is not the architect but the metaphor that can be anyone who continually constructs and reconstructs their professional identity throughout the urban experience, who is involved in architectural practices.

A sum of 63 students and 14 teachers from 8 different schools and 5 different countries are randomly shuffled and made 6 studios to work on the subthemes. Each studio is a combination of 8-12 people who meet each other for the first time, coming from different countries and varying socio-cultural environments, who have separate or conflicting interests, who are unequal, who simply do not understand one another work together and accomplish what they cannot do alone in such a short time like 10 days. Students earn 3 ECTS for their successful completion of the workshop.

Qualities of the Workshops

The publications are already telling about the workshops' goals and objectives, their methods and media, their structure and fragments, their productions and achievements, intellectual outcomes, exhibitions, and colloquiums sharing environments. I prefer to emphasize the qualities and poetic nature of workshops, which encourages and materializes joint production/cooperation. Because in the studios, so many good things are done when all develop a common goal and put effort into achieving it.

The dialogical environment of the studios enables me to talk about qualities. In the studios, people are attentive and responsive to others. Because cooperation requires mutual understanding and tolerance that allows others to express views and respect different opinions, appreciating diverse views on various matters, doing things in one's own way even not agree. Thus, the exchange starts. Through the exchange, people may become more aware of their own views and expand their understanding of one another. These exchanges continue by bouncing off thoughts and experiences in an open-ended way. In the end, though no shared agreements may be reached, finding common ground doesn't occur in a dialogic environment, but mutual understanding flourishes. Yet they get knowledge and experience and inspiration and pleasure from their exchanges and expansive process of practicing. So, they become capable of discussing and structuring the design's progress and making a story of the process. Entails doing new things, and more, these changes over time.

And of course, the poetic quality of workshops is precious. The competitive and collaborative atmosphere of the unordinary studio entails people doing unusual things. Sharing the same physical environment, immediate appreciations, spontaneous emotional responses, accidental inventions, innovations are beneficial. In fact, the entire workshop process is frequently advantageous to all who are involved. The workshop experience brings the lateral thinking, which is not the same as linear thought. It brings about team spirit, maturity, self-control, discipline, and integrity for all involved. It brings about progress and development in the professional approach. It also brings about joy, fulfillment, and happiness.

I shared with you above the workshops' qualities, especially how the fun learning environment provided by co-production developed. Our habits have always been limited to experiencing these environments face to face. If the pandemic environment had not forced us, we might not have experienced the online studio at this intensity today.

Achievements / Cancellations

Within the MateriART project, it was envisaged to organize three workshops, among many other activities. The themes of the workshops were determined as *Figure, Deck, and Habitus*. The first two were cheerfully performed in Ankara and Lisbon respectively in very different but genuinely embracing atmospheres of both schools and cities and had excellent intellectual achievements in every sense. However, the third workshop, of which almost all preparations have been completed, to be held in Istanbul in March, unfortunately, could not be saved due to travel and meet restrictions in face-to-face environments imposed by the Covid 19 pandemic. Unfortunately, we will not carry out *The Habitus* workshop as planned in an enchanting city atmosphere like Istanbul, and esteemed school as ITU and its beautiful, impressive building as the project is out of time. We could not yet find a way to make up *The Habitus* workshop. But I am happy that we could manage to collect all the papers that would have been presented if the symposium was not canceled. We cannot call it the proceedings book anymore, but a book of these collected papers will be published soon.

We have been through odd experiences.

Due to the Covid 19 pandemic, health authorities initiated the bans with the slogan that stay at home caused a stuck in the activities from education to work, from businesses to employment. Although this slogan is also used in Turkey, another slightly more encouraging one is also presented; *Life Fits Home*. The tools and methods used to fit life into the home have profoundly affected our ongoing learning programs pedagogically. Schools have begun to experiment with creative/innovative ways and approaches to ensure learning continuity, replace face-to-face and classroom lessons with remote ones. I can also say that they have been successful up to a certain point. However, it has also opened up several topics in unexpected ways.

Even the School Fits Home

We have had online experiences today. If we look at architectural schools, we clung to advanced internet technologies to overcome the challenging conditions created by the pandemic and continue education. The most creative and urgent solution we could find was to digitalize all formerly face-to-face activities. Simply put, the lecture content on the internet for students to study at home, whenever they want. We even managed to make architectural design studios online, even if we had difficulties, complaints, disorganization problems. So, a new learning environment gradually forms up. Thanks to cloud applications and interactive platforms that allow us to provide e-learning materials and share notes, documents, video clips, and podcasts with students.

As a result, we could make the e-learning operating smoothly. But in no way did this taste particularly the architectural design studios we are used to. It seems better and more whole when the two methods, namely face to face and online forms, are together. But without one of them, the experience is a bit lacking. Therefore, we need to rethink the unique qualities of available and not available online workshops.

Instead of an Ending

I end my words here. I wish us to regain our old healthy environment as soon as possible. In reality, I see the pandemic opening up brand new perspectives in updating our learning environments. I also see that the digital tools we already have are accelerating their adaptation to our learning environments. But I still believe it is right to make the changes that we think are necessary to improve our learning environments, on our own initiative, rather than for compelling reasons.

Nur Çağlar
October 2020, Ankara

MATERIAART
Art and Science of Materiality in Architectural Design Education



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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 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). Number of architecture schools have grown vast over the last 15 years.
- Lack of innovative approaches in studio teaching: 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 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 economical, 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 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 of 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, studio rely on student-centered approach strengthened with collaborative work, 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 education field, this project foresees the potential of ISADs in:

1. Breeding an experimental/alternative/flexible learning and research environment in the 1st and 2nd 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.

ISADs have the potential to become incubators for innovations in studio models. However, except for a few, information about ISADs (call for applications, studio outcomes, models) are not well disseminated across European Architectural Schools. They (except IPs funded by EU) do not award ECTSs and are usually conducted only by the organizing school professors.

THE FIGURE

April 10-20, 2018, TOBB University of Economics and Technology, Ankara, Turkey

Schedule

Day 0	10.04.2018
Opening	10:00
Sightseeing	12:00
CerModern Anatolian Civilizations Museum Ankara Castle	
Opening Cocktail	15:00
Erimtan Museum	
Day 1 - 7	11.04.2018 17.04.2018
Workshops	
Day 8	18.04.2018
Exhibition	09:00
Jury	11:00
Closing	18:00
Day 9 - 10	19.04.2018 20.04.2018
Cappadocia	

The Theme of 'THE FIGURE'

Architect: Intellectual position/vision, conceptualisation

The figure, the half-hidden, the half-blurred, the half visible, the half-invisible... We are all hidden in somewhere along the time, touching every bit of the deck and the ship, being in the time of habitus...

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.

The architect/designer; the hidden figures of the studios construct his/her professional identity through many forces, with his/her background, with his/her education, with habitus that he/she experienced; starting from studios at an architecture school that continuous with professional offices... It is a never-ending identity-building process.

The architectural design studios have 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. The theme figure focuses on the interface that fuses the professional stance/understanding and educational/professional practice. Through this fusion, it is aimed to question, investigate and map the concepts and processes of the knowledge transfer and accumulation between the figures.

What do they learn from the process? What/How do they transfer to each other? How do they construct their own professional identity? How does this knowledge accumulation effect? What do they gain from the process?

L'ESPACE

EXPRESSIF

1. Preamble

Space

Merleau-Ponty stated that a body inhabits space instead of being in space, claiming “je ne suis pas dans l’espace et dans le temps, [...] je suis à l’espace et au temps, mon corps s’applique à eux et les embrasse”. The world, things, others and oneself are understood through our body. Any signification has the body as its origin as it provides the place for significations. “Notre corps n’est pas seulement un espace expressif parmi tous les autres. Il est à l’origine de tous les autres, le mouvement même d’expression, ce qui projette au-dehors les significations en leur donnant un lieu.” However, by inhabiting space, we provide a meaning into space, which is based on our capacity to perceive through our own body. The experience of the body is the source for the simultaneous expression and the understanding of space. Inhabiting space.

Subject and object

Yet, the experience of the body presupposes an ambiguous mode of being. The body holds a double meaning: it is perceived and understood as an object (“avoir le corps - to have a body”) or, instead, as a subject (“être son corps vécu - to be a living body”). An experience of the body should give us both at once. However, those two perspectives on the body, the object and the subject, are separated when the individual only thinks of his own body. There is no way to knowing the body than to live it within the whole, simultaneous as subject and object, as the one who is perceived and who perceives.

For this complex relationship that relates simultaneous object and subject, Merleau-Ponty expressed the notion of flesh. It is through the flesh that arouses the possibility to create a perceptible world on the basis of this fundamental sensorial exchange between reality and the body. Individuals design their sense of the world, to which they give a sense by perceiving it and where the sensible is irrevocably connected to the intelligible. All notions are perceived by us through the flesh, the carnal experience of reality. There is no idea without a body, without the sensitive. The world and the self as intrinsically woven as one. To perceive, it is exactly to make something present itself through the flesh. Being subject and object, through perception and emotion.

Space and architecture

As previously stated body and space are undeniably intertwined. With architecture – as a “constructed” expression of the world - the same happens. Therefore, some perplexities arise. What do we express exactly when creating architecture? What does a certain architecture reflect? Does it reflect how we consider space or how we consider ourselves in the world? Some propose that architecture is nothing more than a projection of the self towards the world, a surrogate body expressing a reading of what surround us. To express consciousness in architecture – and art – thus, becomes to express oneself, to realize the image of the self by the means of space and form. Thus, the self exceeds his limits and goes out of his body by opening himself to the world. The world as an image of the self.

L’espace Expressif

Instructors

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FAUL

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Elif Gökçe Erbakan
TOBB ETU

Işinsu Ağca
TOBB ETU

Neslihan Akyüz
FH Münster

Pelin Yıldız
TOBB ETU

Rick Abelen
TU/e

Activity/Schedule

Day 1
Group organization | Sketches |
Roofmate models -solids

Day 2
Form evolution | Discussion |
Roofmate models solids-voids

Day 3
Form evolution | Discussion |
Roofmate models solids-voids

Day 4
Molding execution | Structure
execution | Concrete pouring

Day 5
Concrete drying | Group model |
Synthesis drawing

Day 6
Concrete drying | Group model |
Synthesis drawing

Day 7
Concrete drying | Unmolding |
Finishing

Architecture is increasingly perceived as a tool to allow people to experience space as an open and variable dimension of the world. Architecture is no longer considered sole as an object, but mainly as a cognitive field, a narrative acting as an extension of our capacity to perceive. The way we express space conditions is the way we experience space. Architecture reflects in a certain sense the thoughts of Merleau-Ponty, namely the embodiment of the flesh, as it interlaces subjects (body) and space.

2. Work

The objective of the work concerns this reflection in the continuous intertwined relation between matter, art, space, scale and architecture, supported through a regard towards some Jorge Oteiza and Eduardo Chillida sculptures as ignition for an individual thought and expression. Some workpieces produced by those two artists clearly propose us clear a meditation towards space, form and imagined ambiances of matter and light.

The persistence of those sculptors in their studies suggests a freedom of experimentation based on an extraordinary background rigor in the process, in which the pieces refer and are mutually supported in a chained way in order to guarantee the continuity of a meditated chosen path towards an overcome solution.

The search for architectural space will investigate Martin Heidegger’s reflection in three levels (Die Kunst und der Raum, 1969):

- I. The space within which a plastic presence can be understood as an object;
- II. The space that surrounds the volumes of forms (figures)
- III. The existing space as a void between volumes

These three different levels will operate as a programmatic guideline for the project development.

Finally, all projects will be proposed to be located on a chosen Ankara context, to express a definition of scale and and interaction with the city.

3. Expression

Choice of a work piece (one sculpture by Oteiza or Chillida) at the discretion of each student. The sculpture selected should be used as a spatial investigation to propose a usable object with no program associated, tough granting spatial and architectural characteristics. A kind of contemplation multipurpose shelter evoking an eroded archetypal house. Void and mass, and consequently space and form in a chosen place, as a narrative to suggest a perception of the world.

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

4. Means

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

- Scale model in concrete – eroded house archetype – size fitting into a 30cm cube.
- Synthesis board – 1 Din A1 portrait (vertical) containing the following information:

- Short concept text
- Plan 1 + Plan 2
- Section + Elevation
- Site plan (Aggregation vs Dispersion - considering all studio proposals)

5. Objectives

We know 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 the permanent emotional, and therefore deeply artistic, relation we had since early times towards the world when we produce an architectural reasoning.

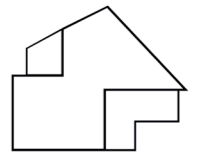
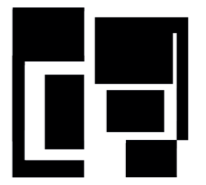
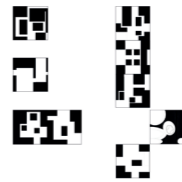
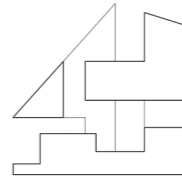
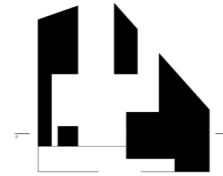
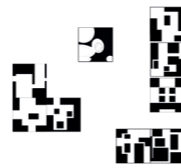
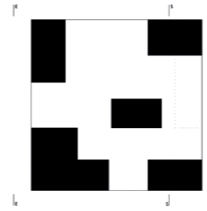
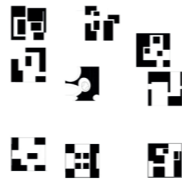
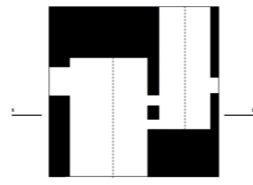
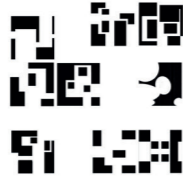
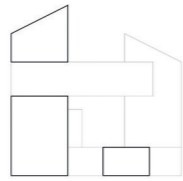
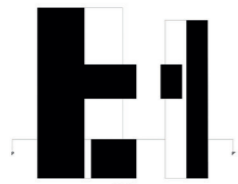
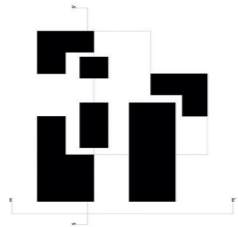
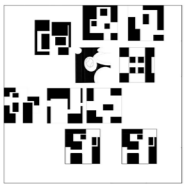
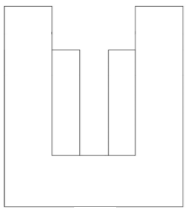
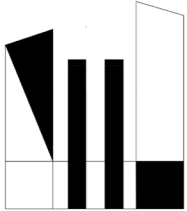
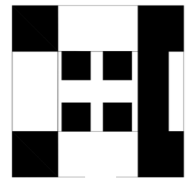
We expect with this workshop to clearly demonstrate the unequivocal relation space, matter and human thought through architecture.

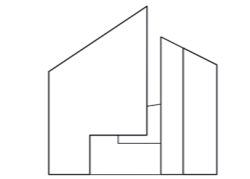
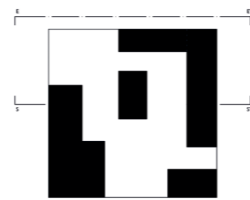
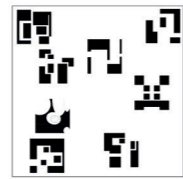
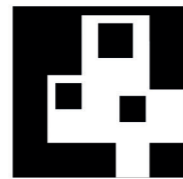
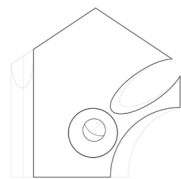
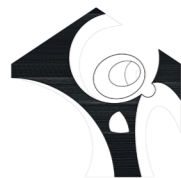
Workshop Materials

Students should bring the following listed materials:

- Sketch paper/ Led holder (2mm)/ Color pencils
- X-acto knife/ 9mm wide blades/ Metal ruler 30-50cm
- Pliers/ Steel wide or mesh (for structure)/ Sandpaper
- Roofmate (poliesterene) boards/ Glue for poliesterene/ Plastic tape
- Cement/ white sand/ plastic container/ spatula
- Laptop with 2D and 3D Programs







COLLAGE | MONTAGE | ASSEMBLAGE

The Making of Architecture Through Collage, Montage and Assemblage

Statement:

Compared to the past, the architect does no longer play a leading role in architecture, but he/she is simply a specialist among a large group of experts that team up in the architectural project. In fact, the specialisms of management, finance, technology, physics, etc. are key components in the process of creation and development of a building. Moreover, all these experts collaborate through a strict time planning that hardly allows the possibility to examine the basic design components of a building.

The aim of this workshop is to focus on the role of the architect in the 'making of architecture'.

In the past, artists and architects used the "collage" technique in the process of development of architectural objects. Notably are the collage-drawings by Piranesi, or by the architects of the Enlightenment, such as Boullée and Ledoux, that created a new style based on classical architecture. Moreover, artists from Dada movement (Duchamp, Doesburg and Schwitters) created collages and assemblages with both real materials and with images of materials. The 'Merzbau' by Kurt Schwitters is the elaboration in 3 dimensions of this conceptual thinking. The same is for the work of Beuys, where the 'material' gets a philosophical change.

The "collage" technique attract the interest of the poet Paul van Ostaijen, who made his written art with collages of words in order to emphasize their meaning.

In architecture, the development of post-war architecture, particularly during the 1960s and 1970s, was strongly inspired by the surrealist avant-garde from the 1920s that used experimental techniques based on collage, montage and assemblage.

Finally, collage technology is often used in the postmodern architecture by Superstudio, Haus Rucker and Constant. They conceived paper architecture that was shown with models made of leftover materials. The aim was to show the intention and the character of the design rather than an architectural solution that can be directly built.

Method:

In this studio we will concentrate on collage, montage and assemblage as a design method in architectural design. Within the architecture profession there is a lively debate about the quality of the design result, but the design process remains generally vague and unmentioned.

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Spyros Karaiordanidis
UTH

Zeynep Demirhan
TOBB ETU

Activity/Schedule

Day 1
Study the collage method in the history of design. Choose and study a related architect

Day 2
Create a series of collages connecting 2 materials. Study the influence on each other. Search for a spot, discuss it and develop a possible function. Making a collage 2D

Day 3
Create a series of collages connecting 2 elements or materials in relationship to the building. (Façade, structure, etc.) Investigate the structure holding the built element.

Day 4
Make the same collage in relationship to sustainability issues, such as climate influences and time (20 years). Making a collage 2.5 D

Day 5
Experiment the previous collages by using new materials and/or techniques.

Day 6
Summing all the previous learning into the design of a building. Making a collage 3D

Day 7
Develop the design in a 3D models in gypsum.

Through collage, montage and assemblage we will highlight this "process" in the making of architecture.

These techniques will be expressed through 2D, 2.5D, and 3D representations (design, bas-relief, model).

The goal is to design a building without a function, or simultaneously with thousand functions.

The location will not be given at the beginning of the workshop, but it will be selected by the student according to the "making" process.

The students will work in small groups: as in a tombola play, each group will receive his/her assignment in defining and researching the following:

1. Program
2. Locations
3. Materials
4. Reference architects (Boulee, Ledoux, Superstudio, etc.)
5. Building elements (column, window frame, etc.)
6. Sustainable technology (energy, water, wind, etc.)

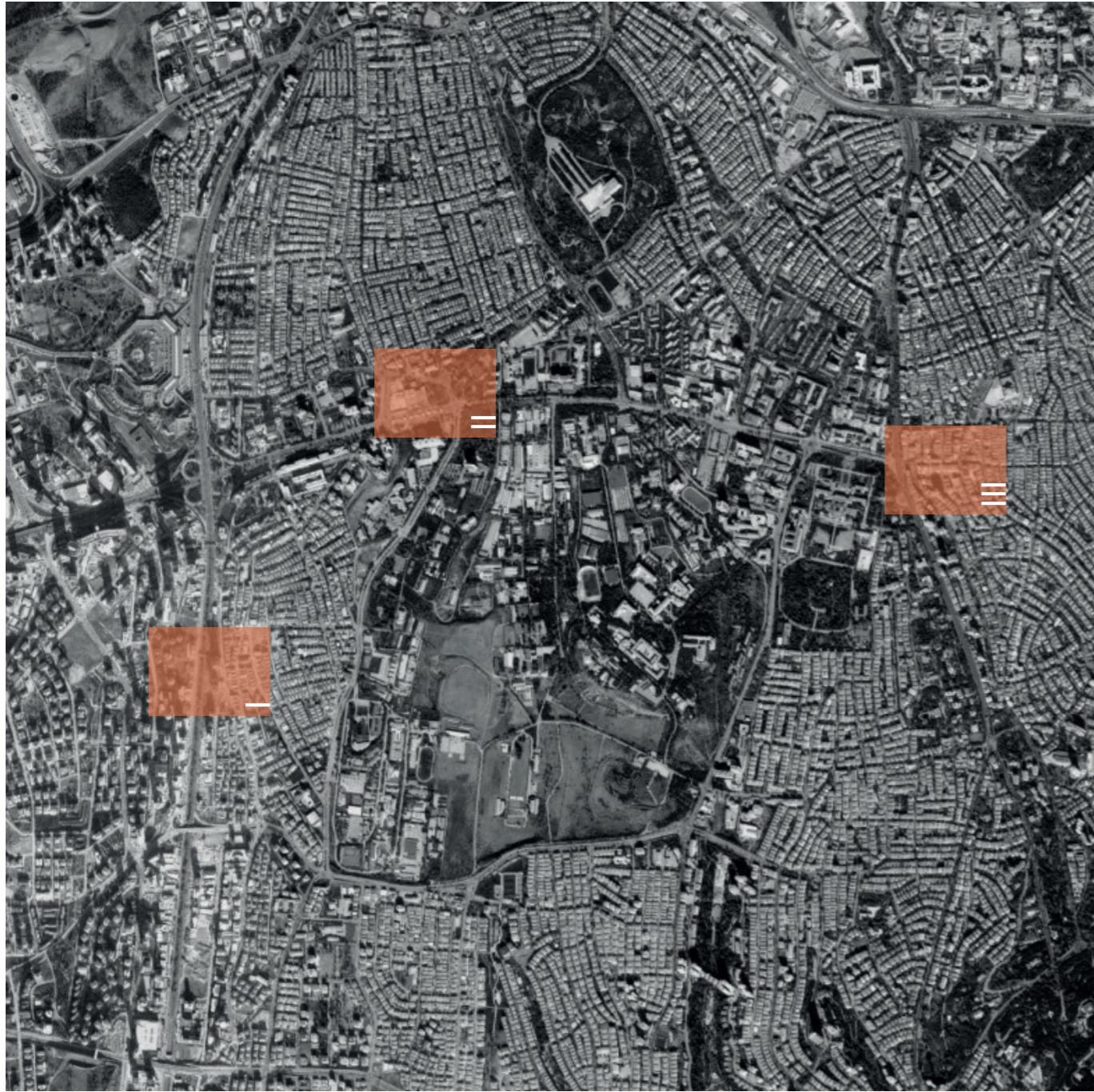
The basic language of the architect is the drawing, therefore each design step must be elaborated through sections and cross-sections, all the way through the process of making the building as a whole, thus including the building components and the building details. The collage, montage and assemblage, often considered as synonymous categories, will be examined and applied in the plans.

At the end of every second day each group will produce a collage that expresses the work and development of the 2-day activities. The size of the collage is 20x20 (x20)

Workshop Materials

Students should bring the following material:

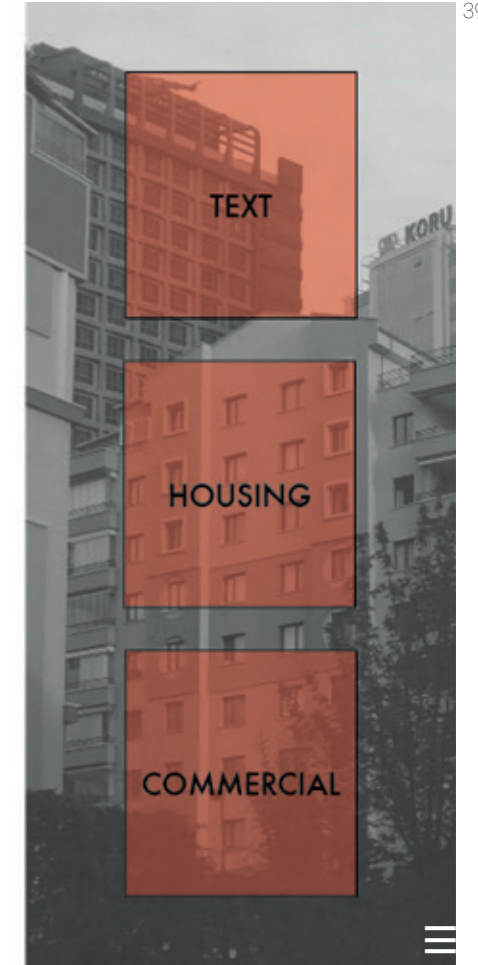
- Gypsum and material (like: styrofoam and cardboard) for casting
- Fragments of real building material, such as marble, timber, concrete, brick etc.



collage
20



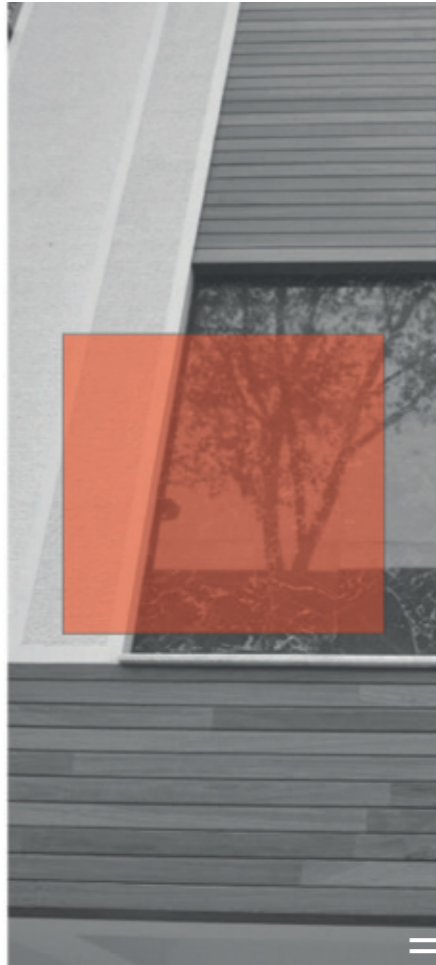
montage
2.5D



assemblage
3D



collage
2D



montage
2.5D



assemblage
3D



collage
2D



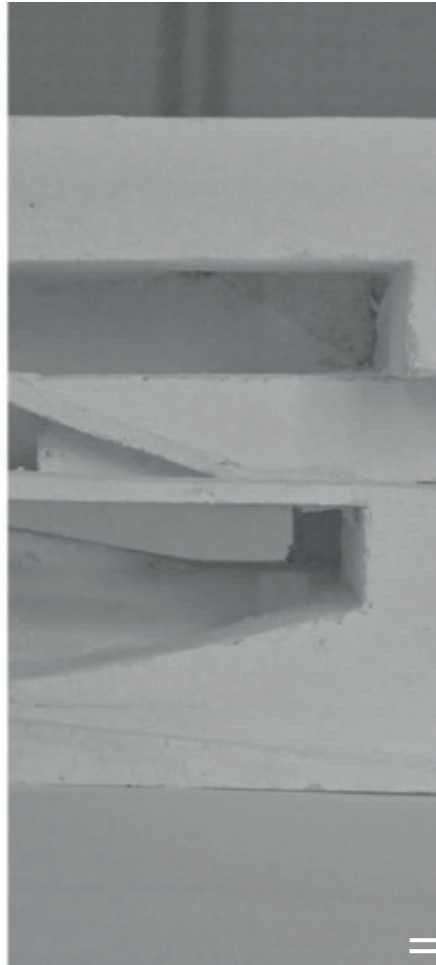
montage
2.5D



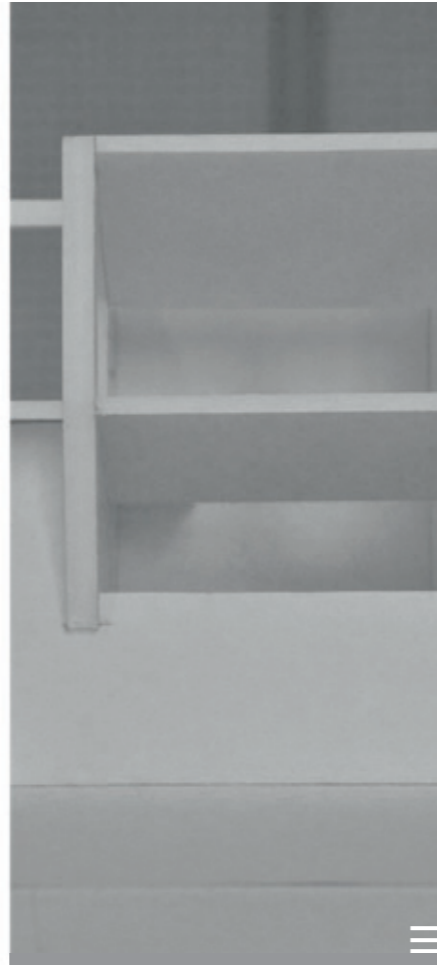
assemblage
3D



collage
2D

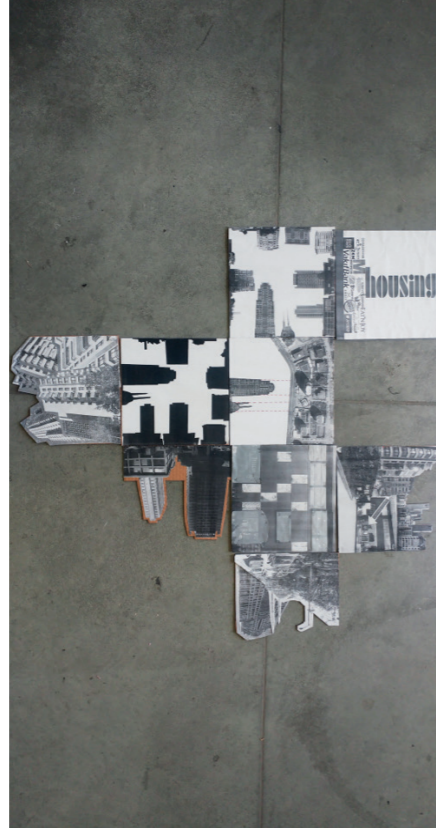
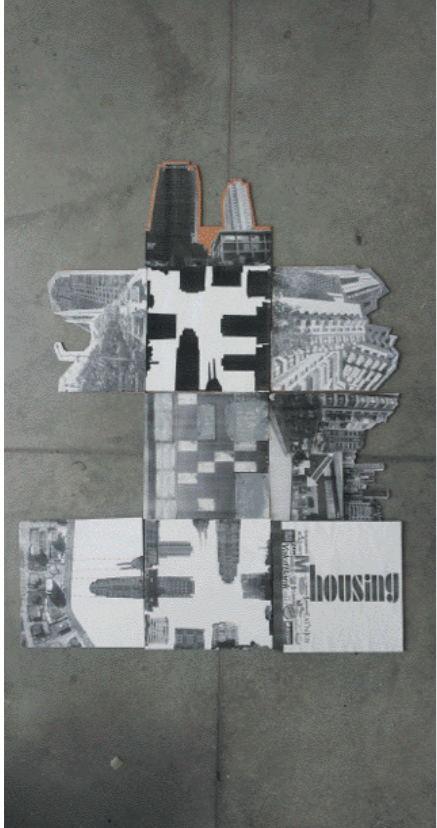
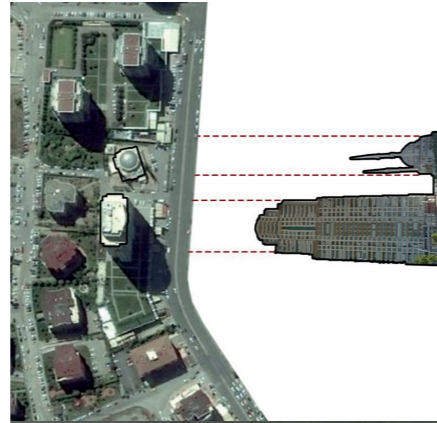
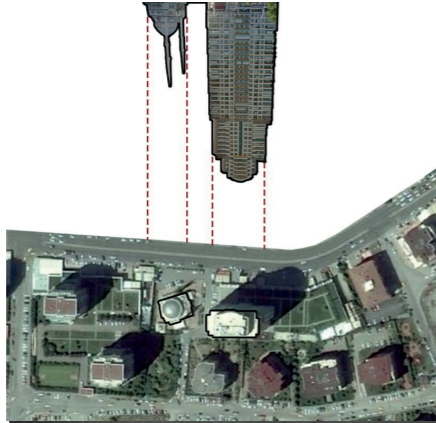
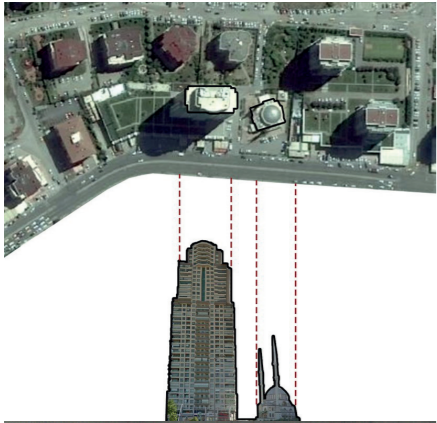


montage
2.5D



assemblage
3D

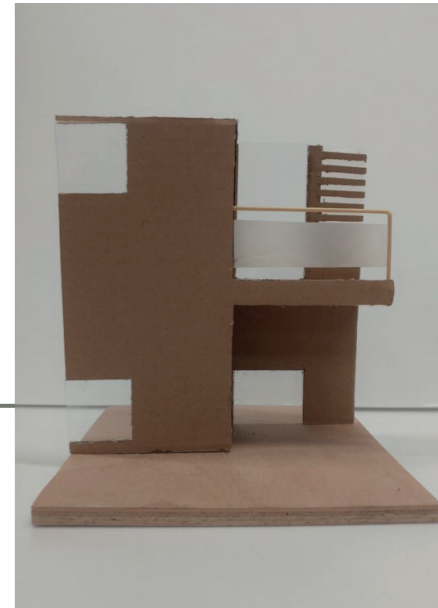
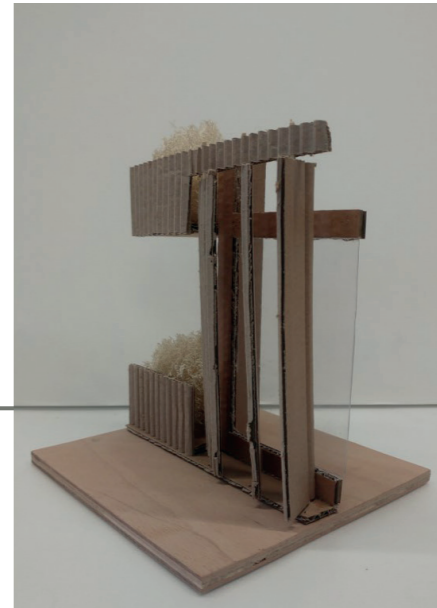
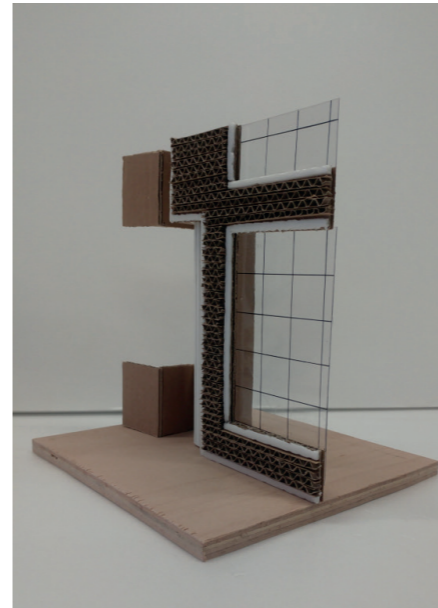
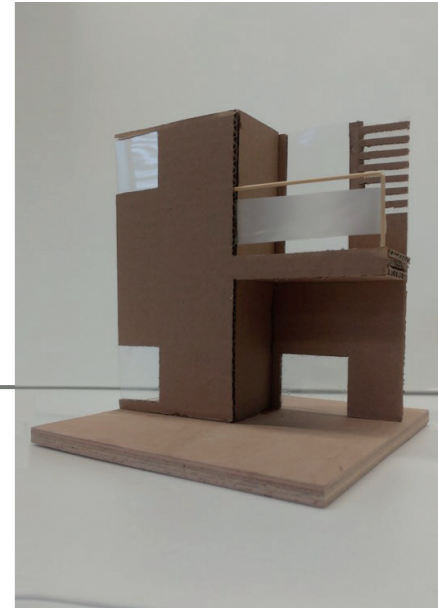
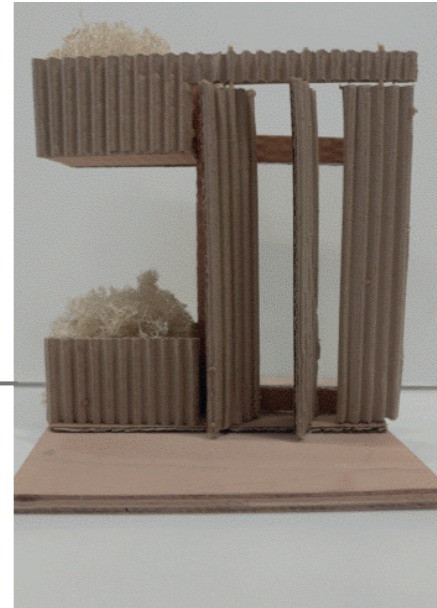
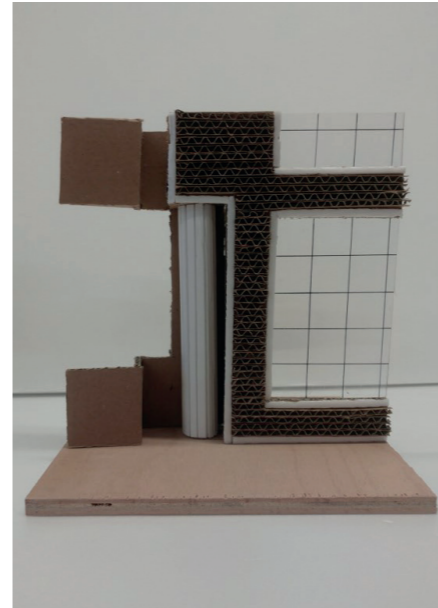




collage
2D

montage
2.5D

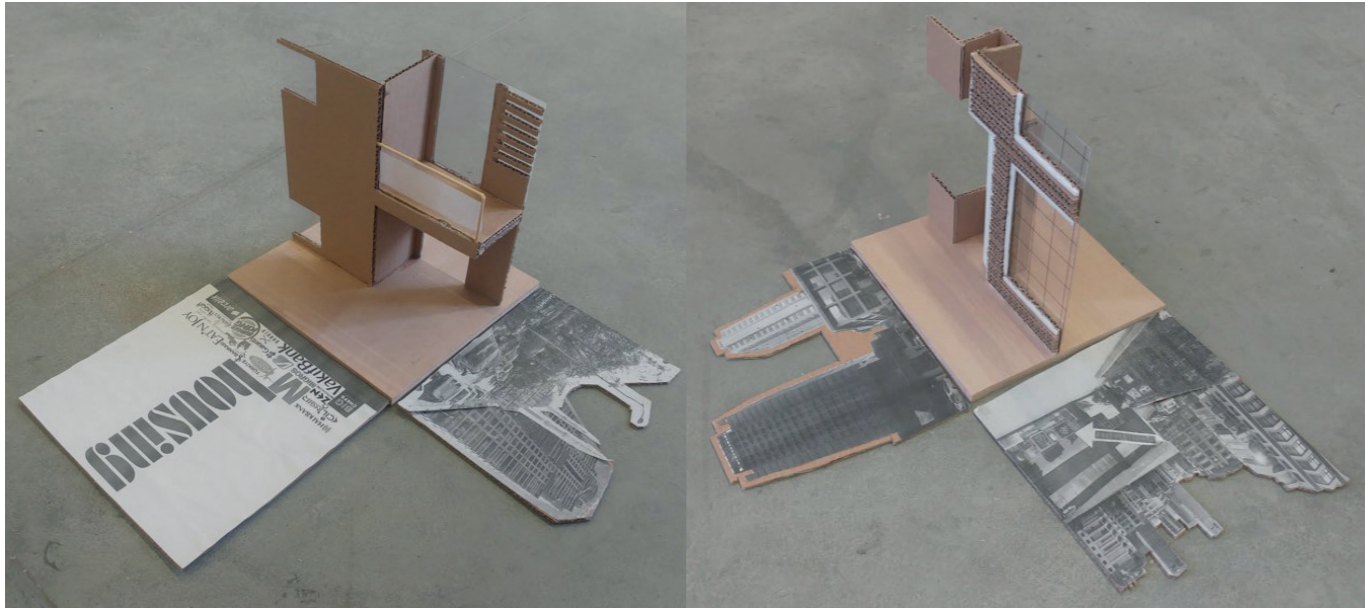
assemblage
3D



collage
2D

montage
2.5D

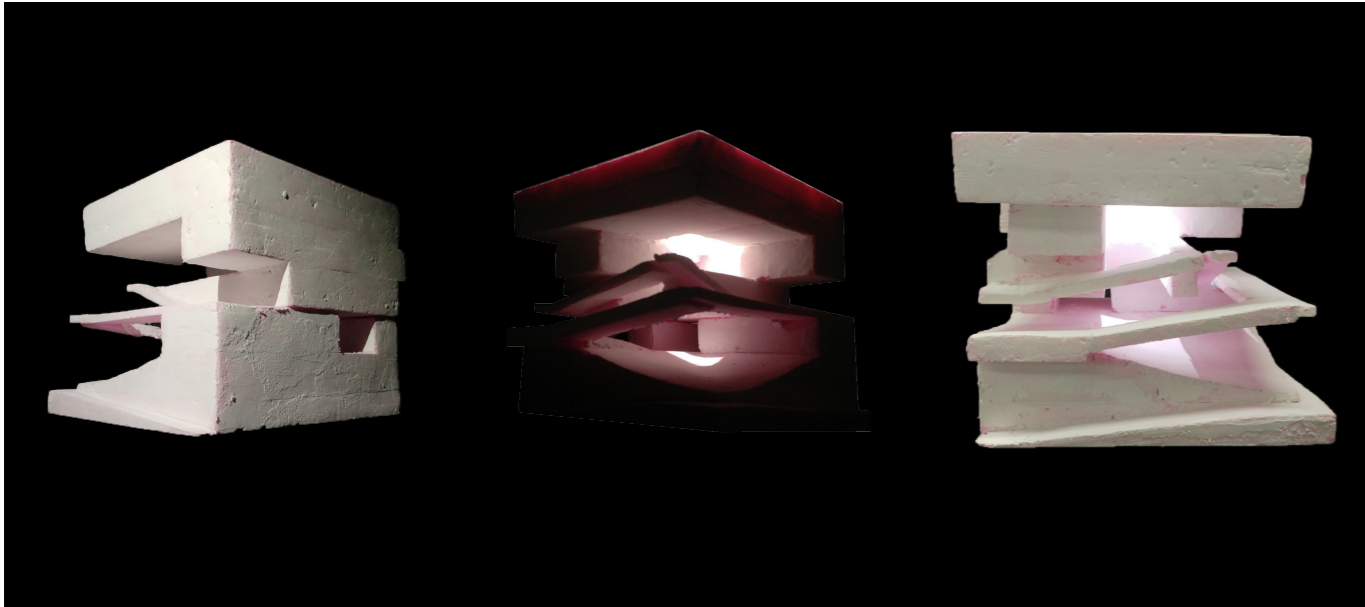
assemblage
3D

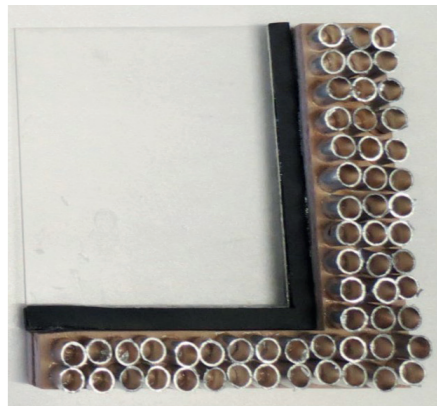
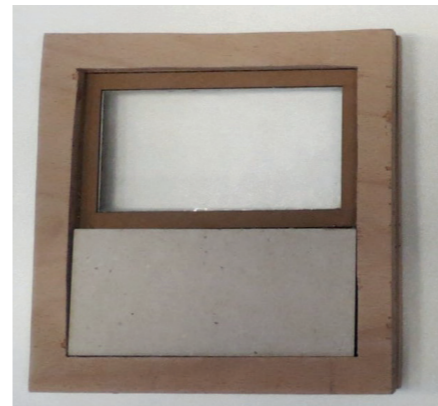
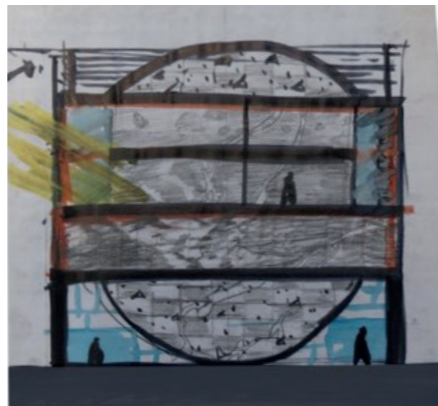
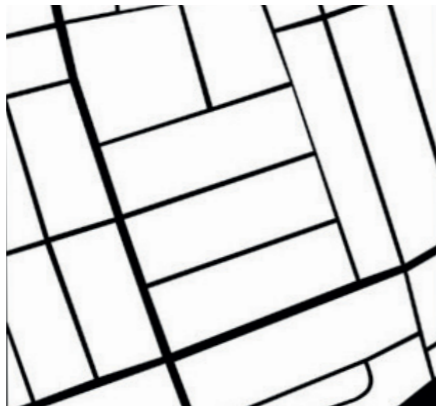
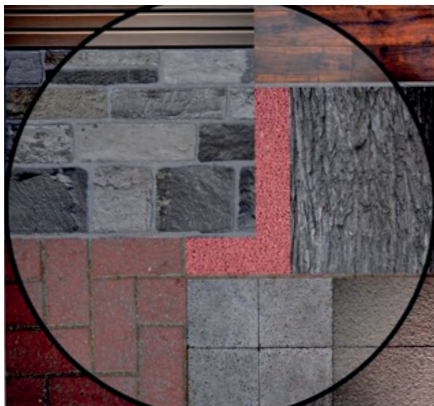
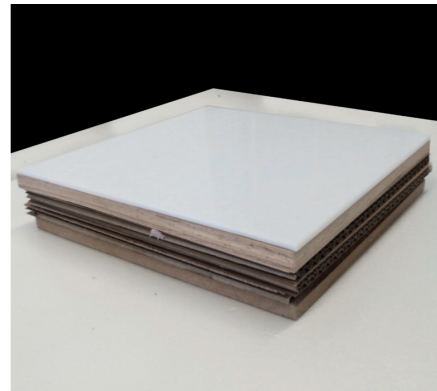
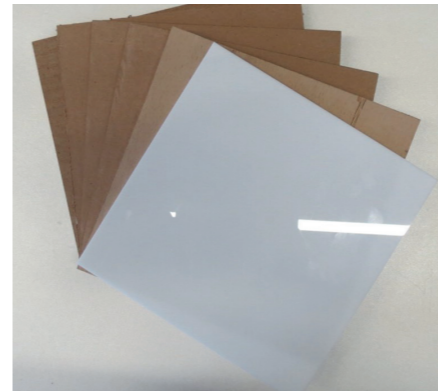
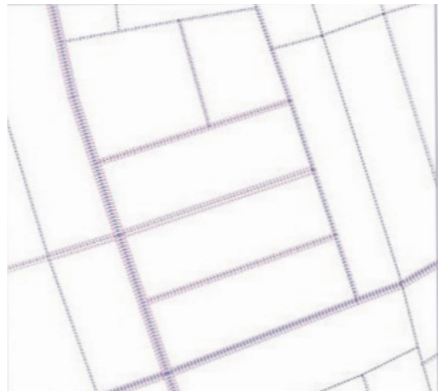
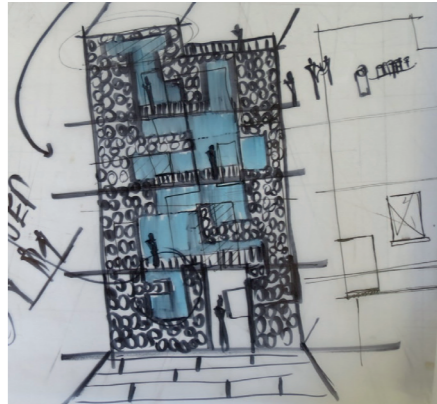
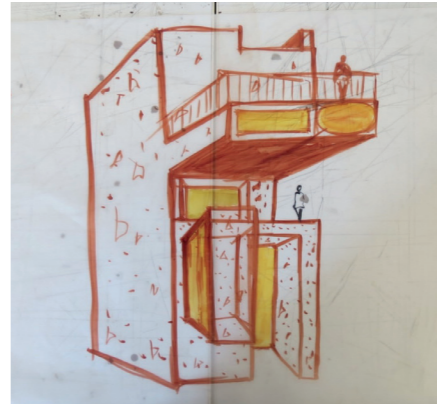
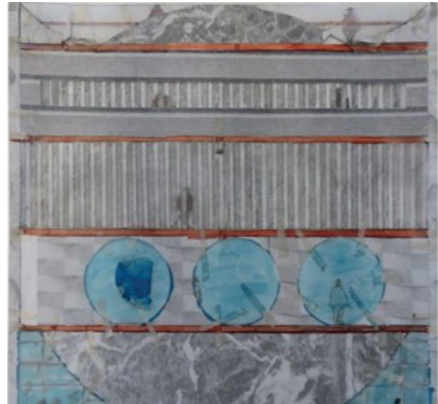
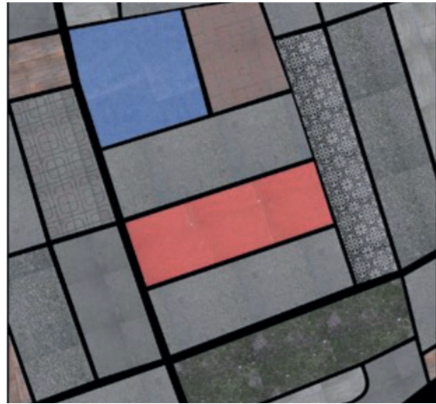


collage
2D

montage
2.5D

assemblage
3D





collage
2D

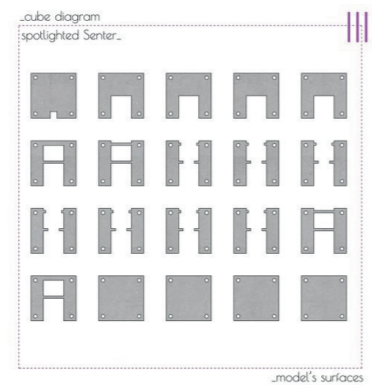
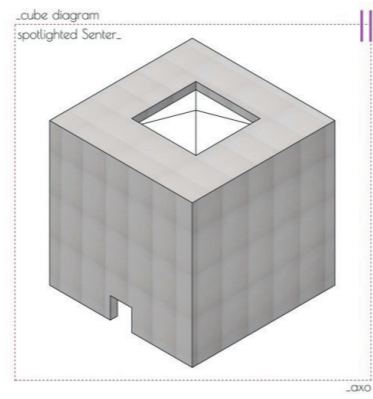
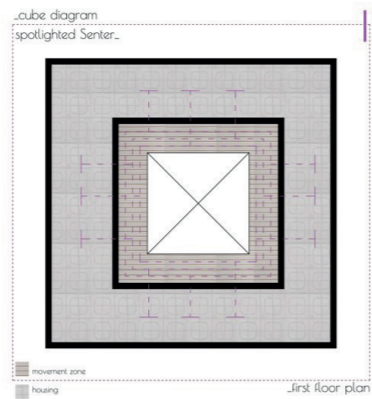
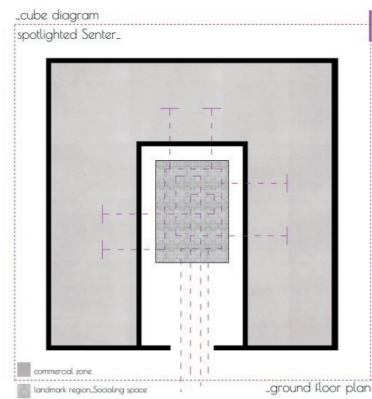
montage
2.5D

assemblage
3D

collage
2D

montage
2.5D

assemblage
3D



collage
2D



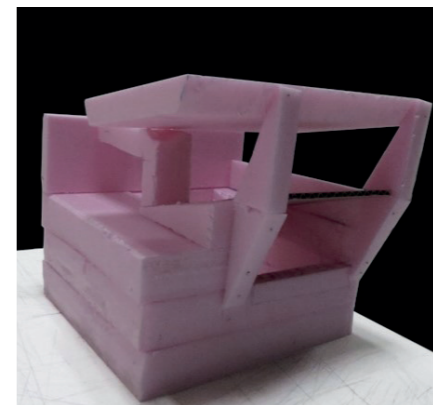
montage
2.5D



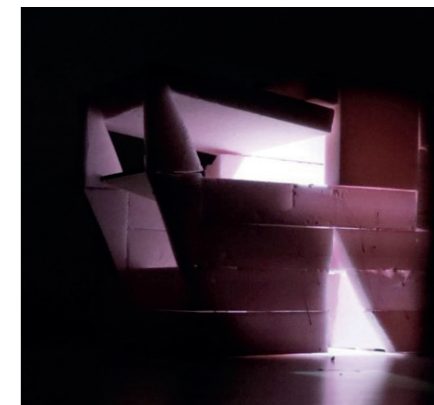
assemblage
3D



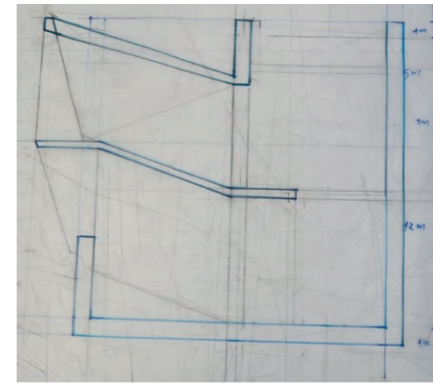
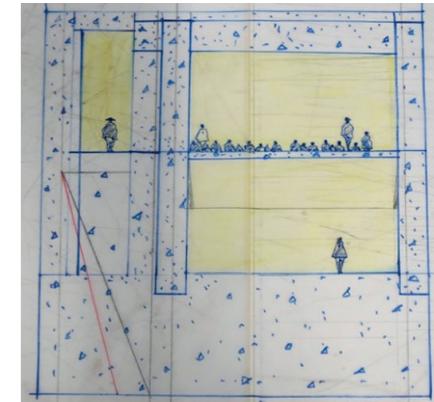
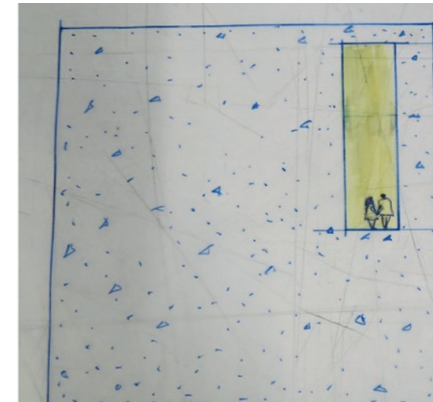
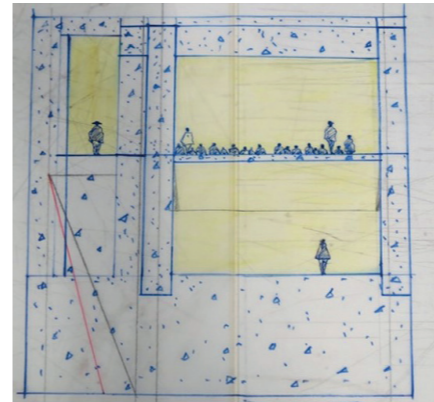
collage
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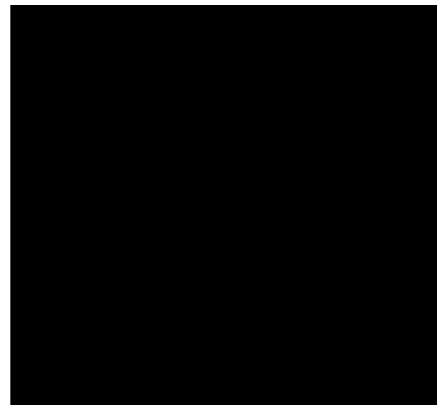
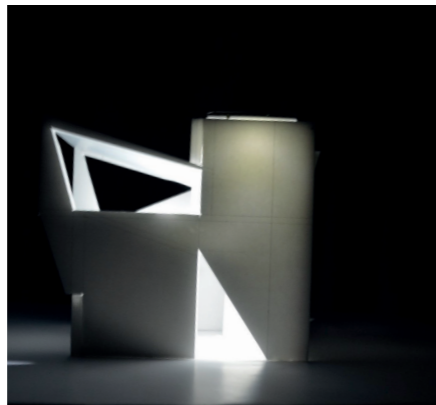
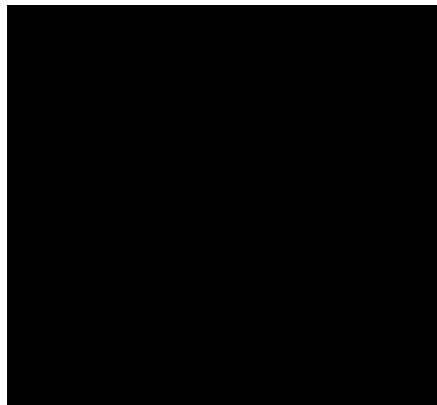
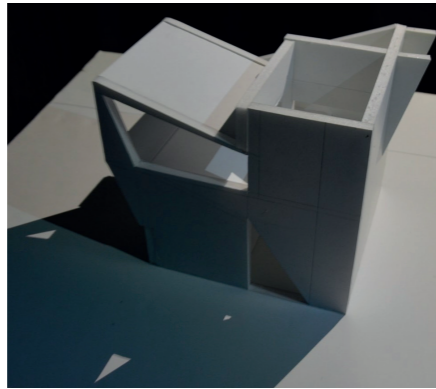
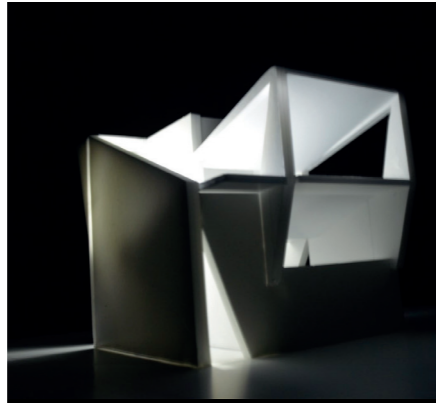


montage
2.5D



assemblage
3D



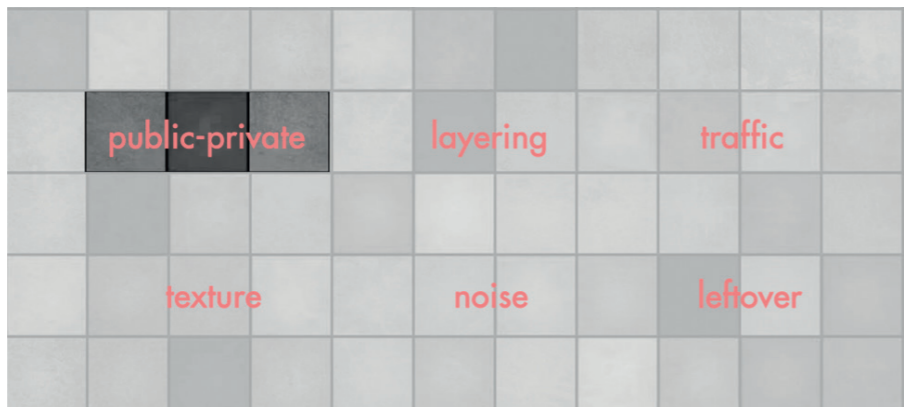


collage
2D

montage
2.5D

assemblage
3D

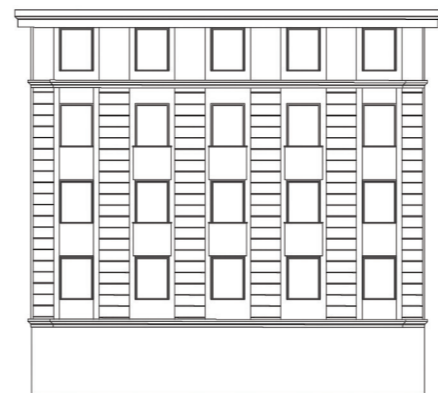




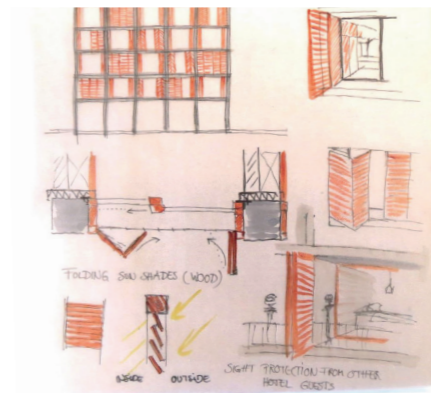
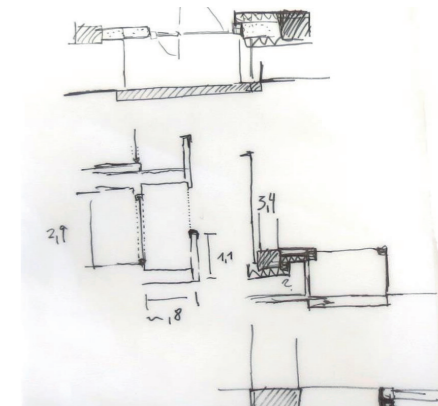
collage
2D

montage
2.5D

assemblage
3D

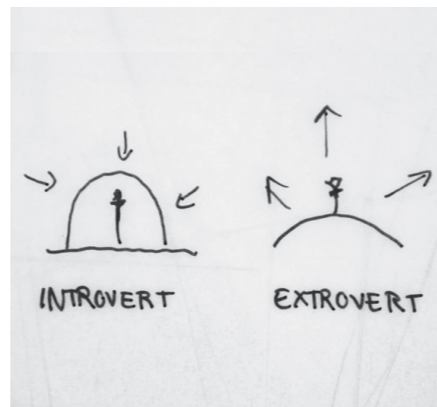
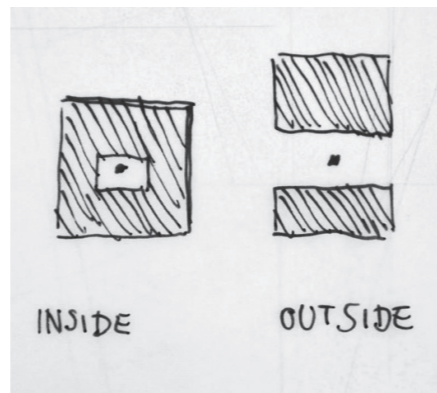
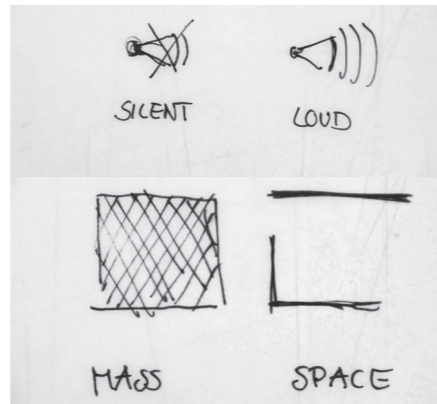
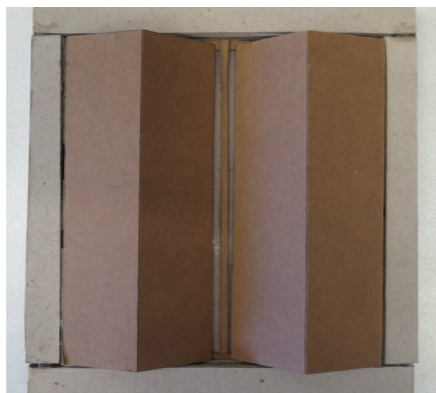
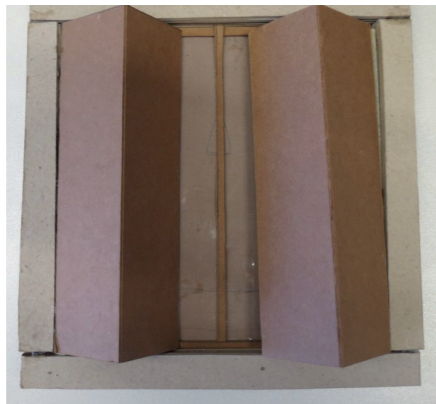


collage
2D



montage
2.5D

assemblage
3D



collage
2D

montage
2.5D

assemblage
3D



collage
2D

montage
2.5D

assemblage
3D



The Wall, The Screen, The Architect: Negotiating Spatial Limits

Spatial limits and social functions:

Making architecture means structuring a habitus or intervening into a habitus of people.

In architecture spaces are defined by using simple elements, like walls, which deliver complex social functions: they delimit, exclude or include subjects or social groups. Setting a wall in place means ordering who and what is placed in each one of its two sides. But the very form of the wall, the articulation, the materiality and the permeability of its constitutive parts, are not more nor less than the negotiating tools in the making of the material limits that are shaping our everyday life.

The architect while working in his/her studio, is assigned with understanding what are the social effects of the spatial order that he or she sets in motion through design. What we simply call 'inside' or 'outside', our cognitive perception of the binary dialog between 'inside' and 'outside' are not just spatial properties but they imply social connotations for those included or excluded by the respective spatial/design arrangements. The practice of architecture thus implies powerful actions in reality and carries the responsibility of working in tandem with culture: it can follow or denounce it. The formation of the architect should prepare him/her for understanding the social implications of design outcomes.

Plural structures: improvisation and negotiation

While technologies have always (historically) enriched design processes and transformed the architectural profession by providing designers with new possibilities of formulation, with new tools for material construction and new geometric techniques, with facilitating combinations and the creation and materialization of complex shapes, structures and objects, we tend to forget a basic principle: architecture is not a self-oriented process, it is not an end to itself.

Architecture is rather a means, a process in enabling people to live, work, enjoy. Architecture is a material and habitual process that facilitates people to be alone, together or both things at the same time.

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Daniëlle Grolleman
TU/e

Darja Batschinin
FH Münster

Gülsün Ecem Durukan
TOBB ETU

Sandro Amaro Ferraz
FAUL

Serap Başak Ersoy
TOBB ETU

Taner Keskin
TOBB ETU

Yusuf Ertaş
TOBB ETU

Activity/Schedule

Day 1
Introduction of the concept/
Collecting examples

Day 2
The concepts of visibility/
permeability/ isovist

Day 3
Analysis of examples/ Formal
and cultural aspects

Day 4
Screen design

Day 5
Screen design/ variations

Day 6
Screen design/ combined
variations

Day 7
Laser cutter process, printing
posters, photos

Sophisticated design delivers plural structures, meaning structures that can be activated in various ways through the spontaneous and improvised everyday lives of people where limits and borders can be negotiated and changed through the patterns of their social co-existence in space.

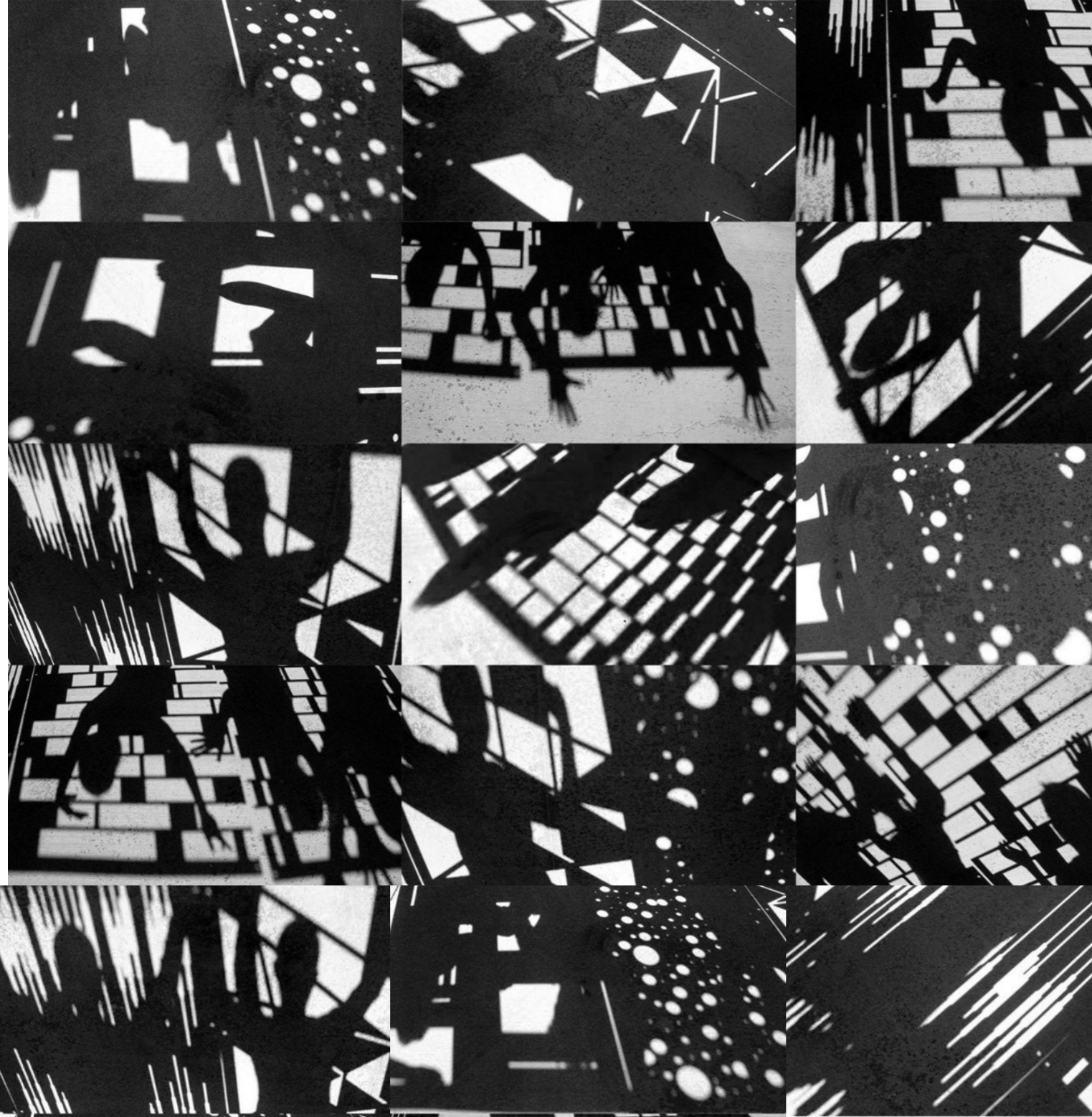
Designing the Wall, the Screen

The studio will focus firstly on the social and cultural aspects of some fundamental steps in the design process and, secondly will proceed in implementing in full scale the delivered design outcomes.

What kind of elements usually defines spaces? The contouring lines on a tracing paper or on an electronic screen are simple or complex geometrical projections. They will be transformed through materials (and their respective production processes) and technical skills into socially defined structures for use like walls, fences, limits on a pavement.

While the drawn design element can be solid or dotted on the tracing paper/ the screen it will become a thick or a perforated wall when materialized in space; it will be a transparent glass panel or a heavy compact stone wall; it will enable, impede or provide partial views for people inside to look outside and vice versa. Who are the people provided the prospect to see but not be seen?

Sharing discussions on various examples of types of buildings such as the house and the prison, emblematic modern built manifestos such as the E1027 (1929) by Eileen Gray and the Müller House (1930) by Adolf Loos and vernacular solutions on material delimitations ('trellis' or the 'mesandria' séparée), students will be asked to design a wall providing a) contextual references i.e. where the wall sits, what it separates or unites and how, what social circumstances are considered its context and b) geometrical configurations and material variations as patterns of social negotiations i.e. how the organization of movement and views, the functions of the wall can work as regulators of relationships between the subjects residing in both its sides.



THESIS

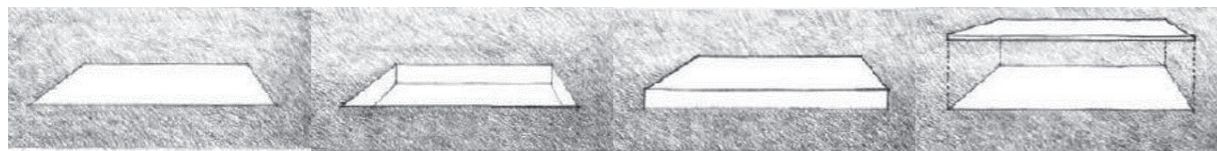
I. Spatial limits and social functions

- Making architecture means intervening into a habitus of people.
- Simple spatial elements deliver complex social functions.
- The very form of a wall, the articulation, the materiality and the permeability of its constitutive parts, are negotiating tools in the making of the material limits that are shaping our everyday life.
- The architect while working in his/her studio, is assigned with understanding the social effects of the spatial order that he or she sets in motion through design.

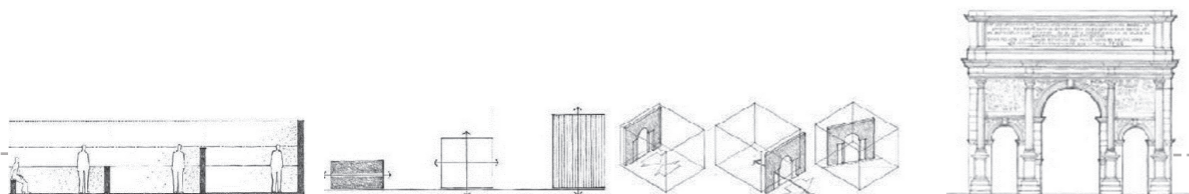
II. Problematizing walls and screens

- Who they include/who they exclude/ HOW?
- What they include/ exclude (i.e. weather conditions) HOW?
- How much one can see through? (density of visibility).
- The role of materials, solidness and transparency (from the compact to the perforated wall).
- Metrics of perforation in relation to human scale.

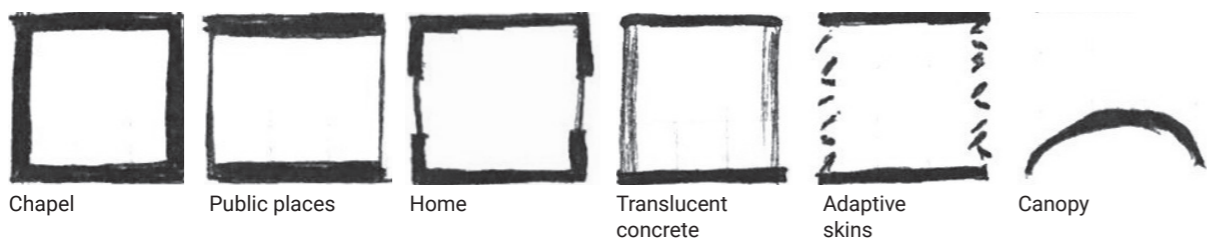
Analyses



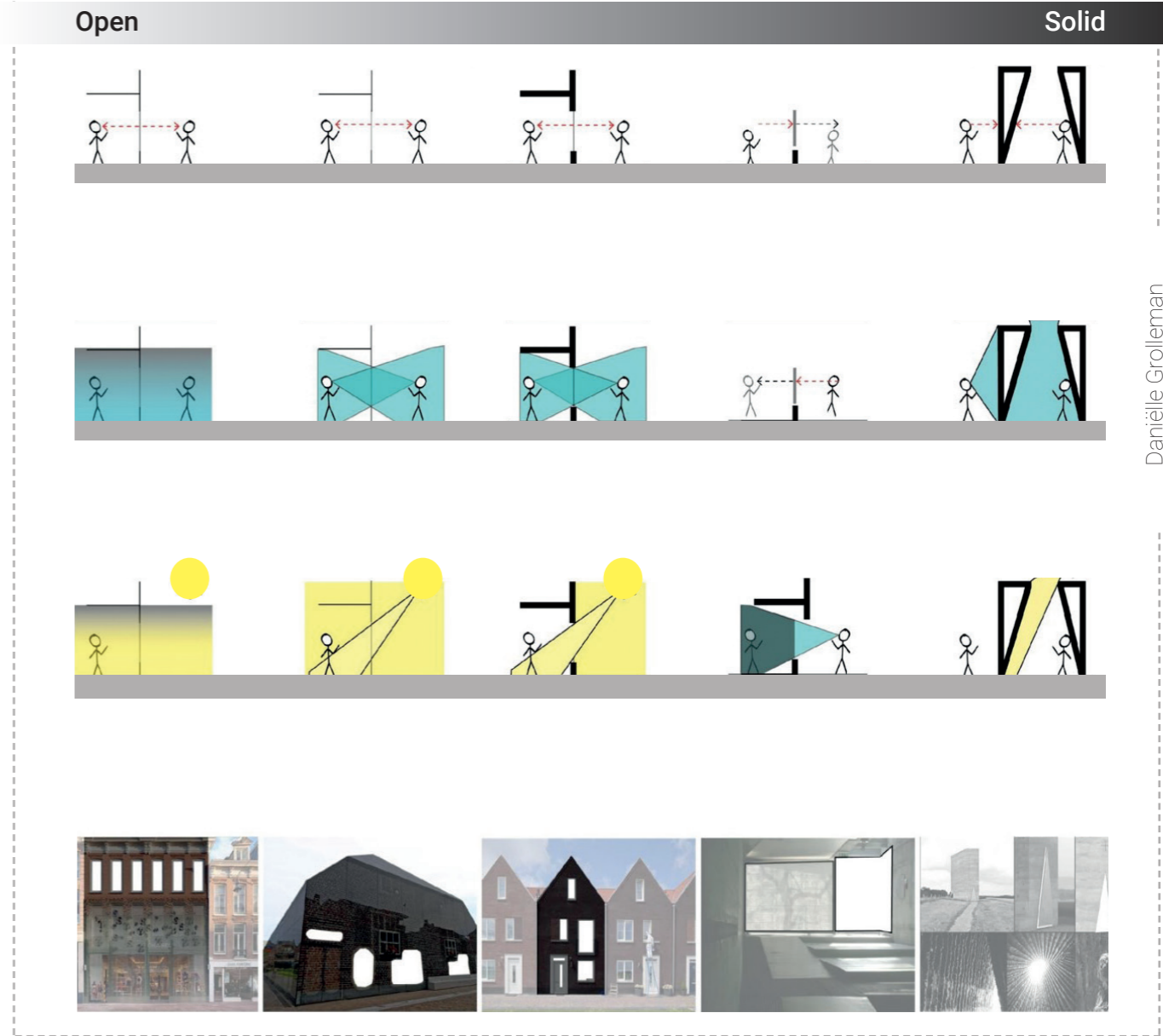
Base Plane Depressed base plane Elevated base plane Overhead plane



Aynur Gündüz & Ali Demalmaz

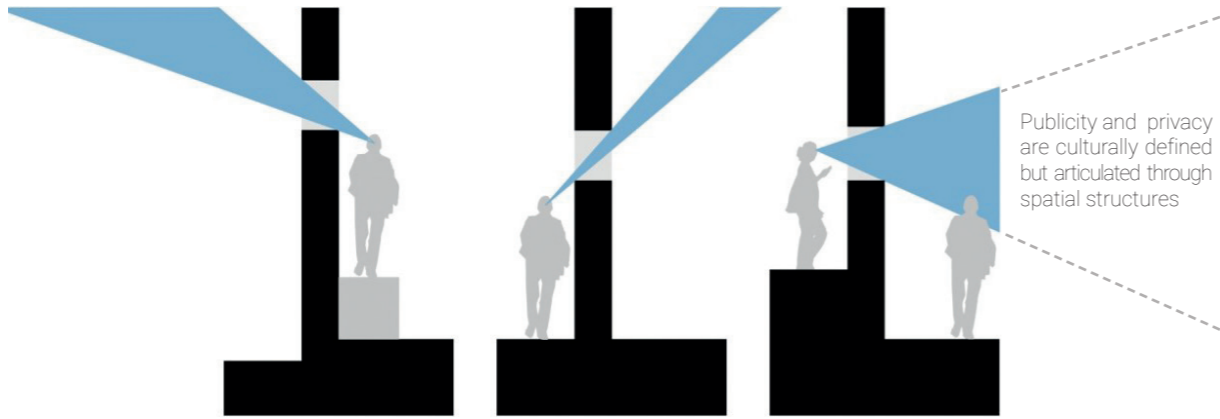
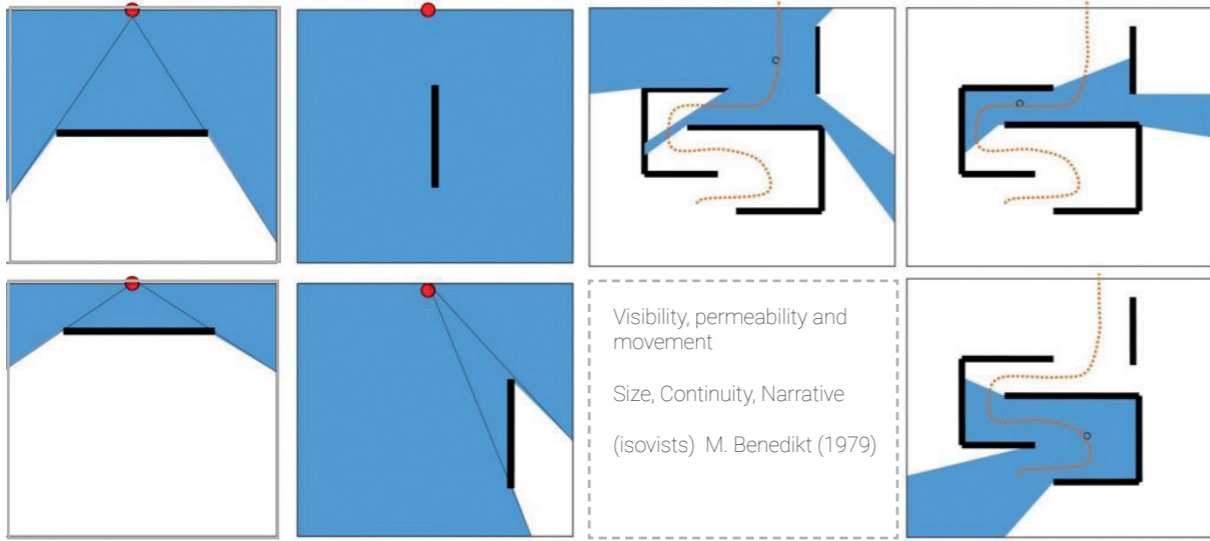


Chapel Public places Home Translucent concrete Adaptive skins Canopy

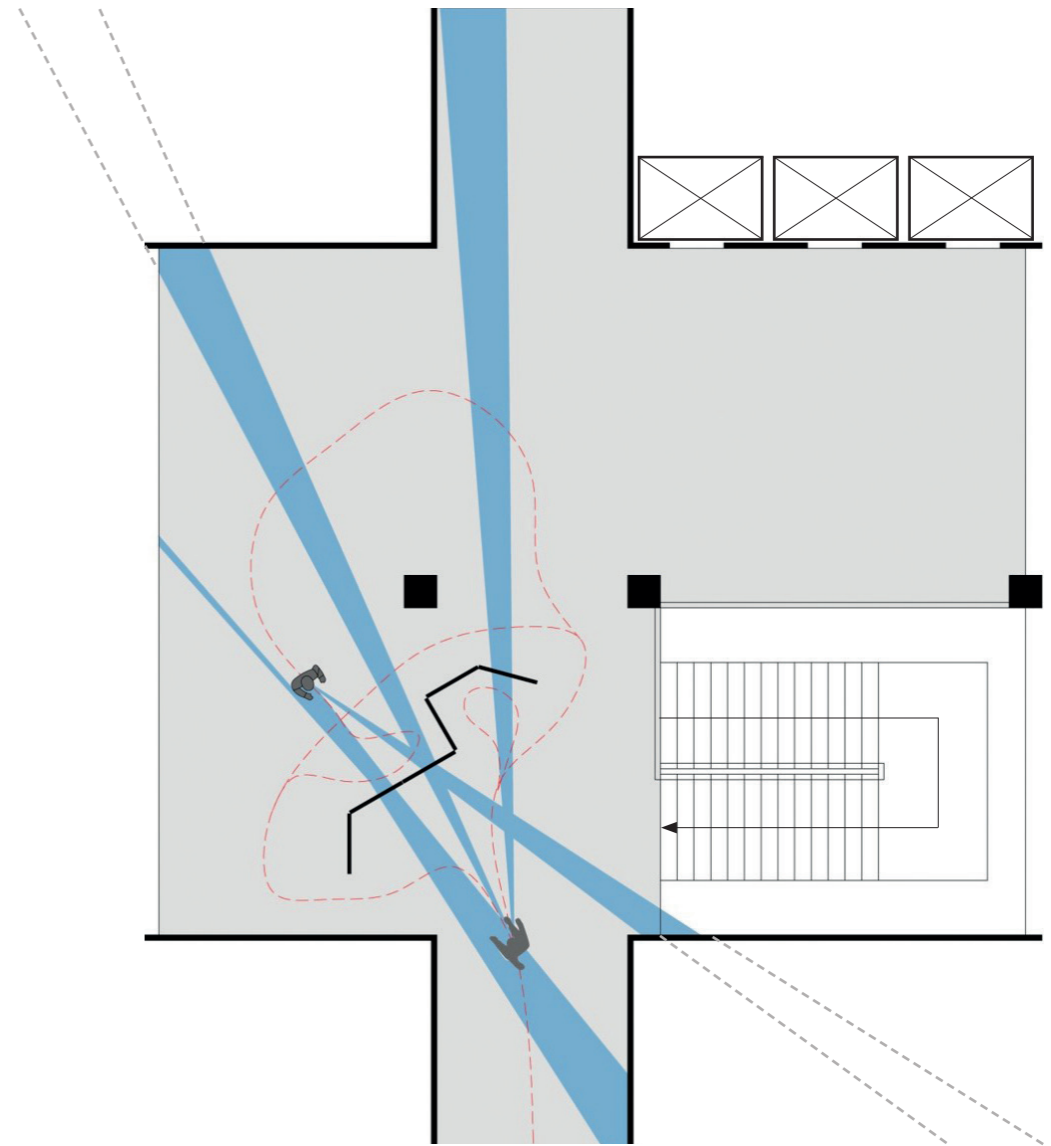


Daniëlle Grolleman

Visibility/ Permeability (depth, density)

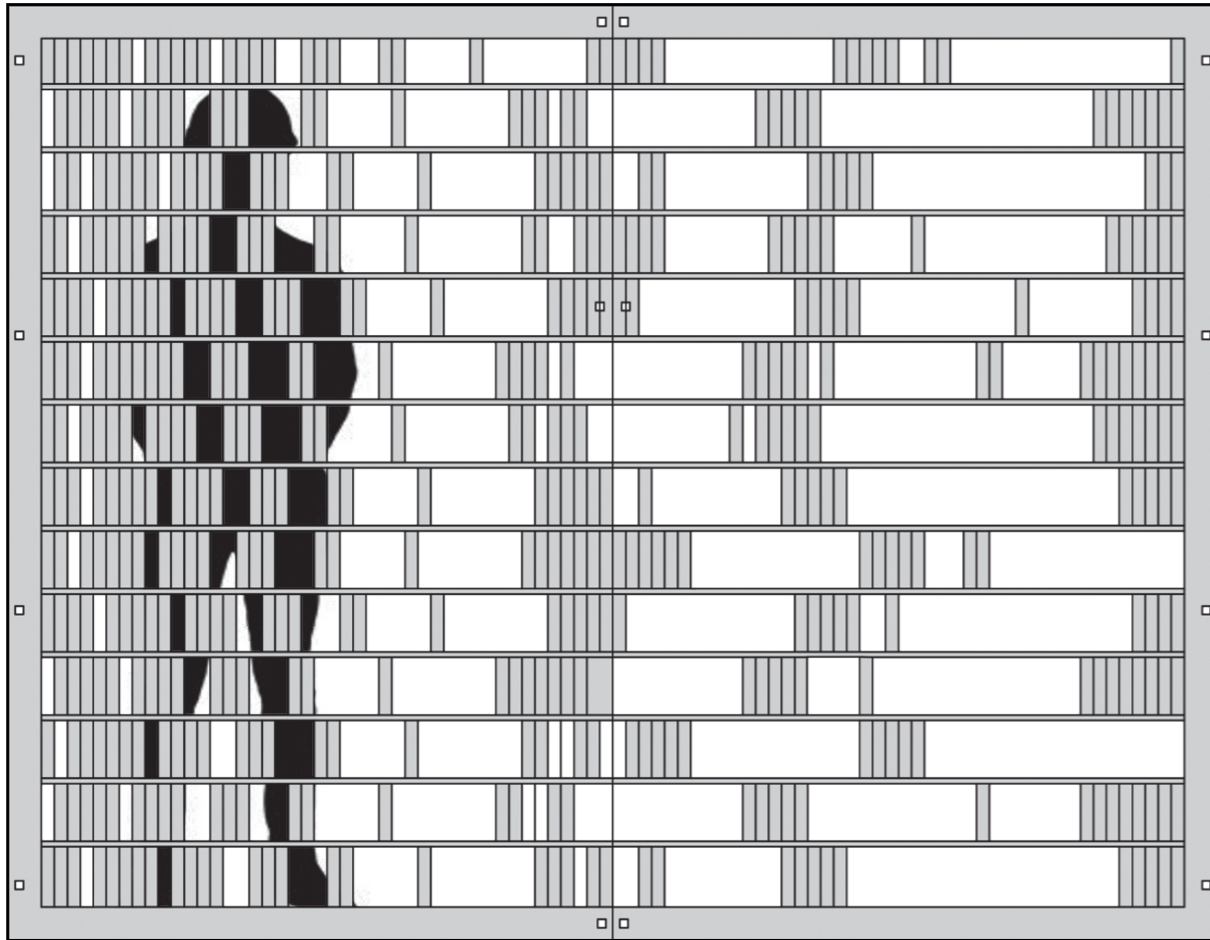
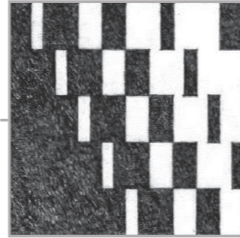
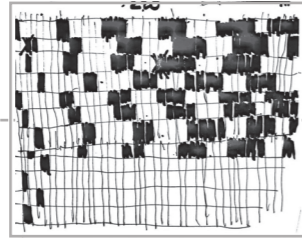
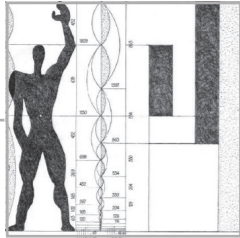


Exhibition Panels Plan



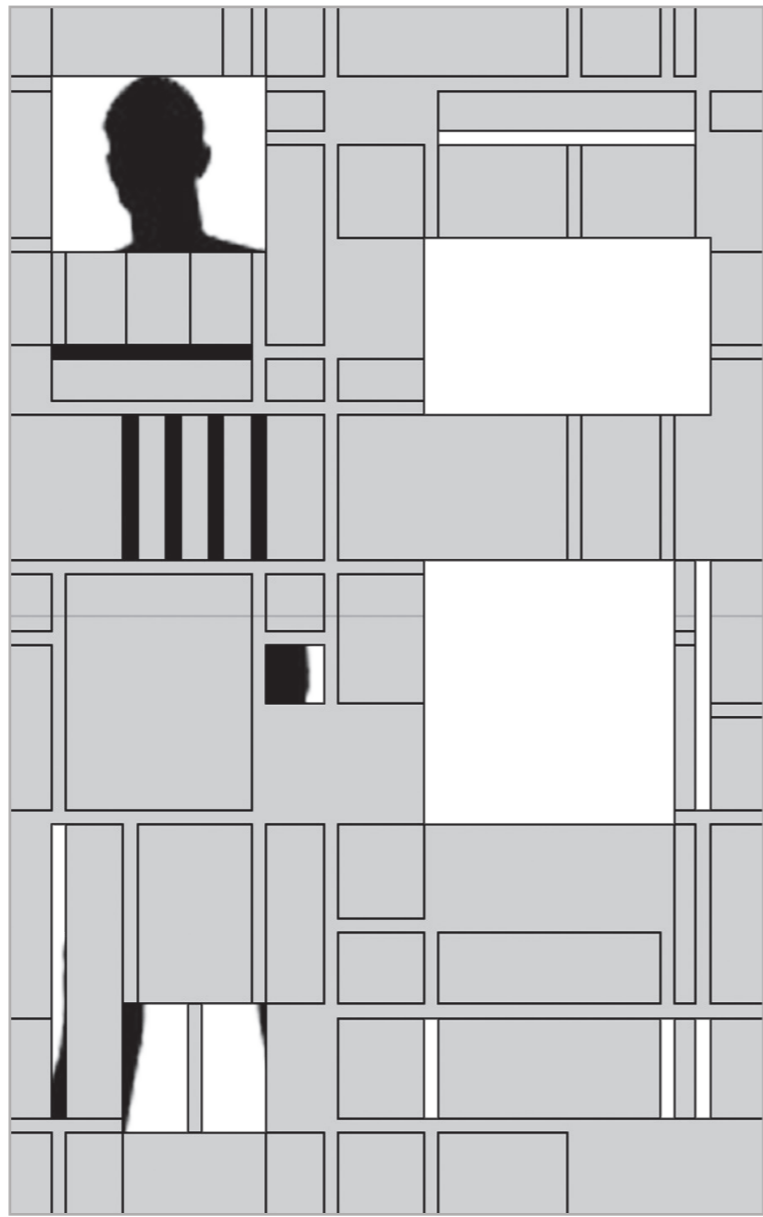
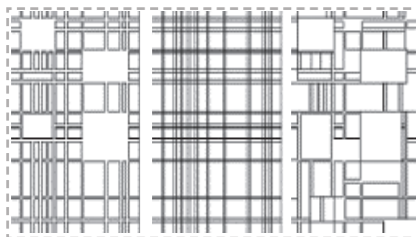
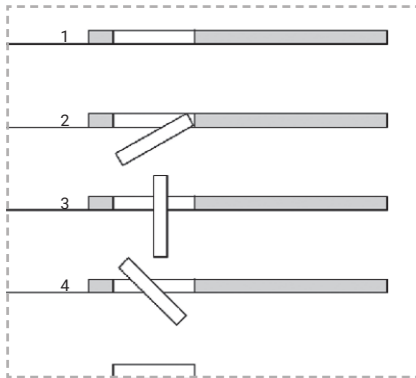
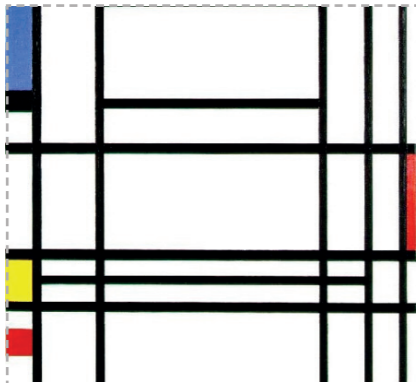
Design

Sandro Amaro Ferraz & Carlos Moniz

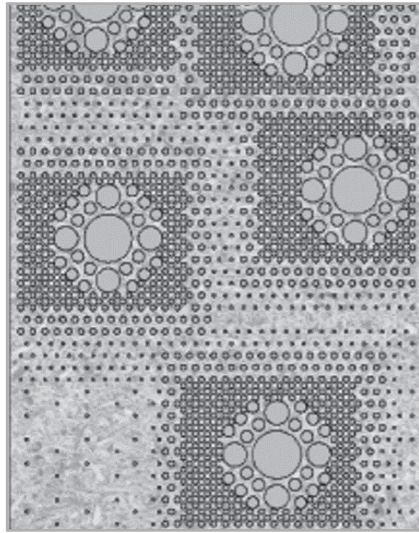
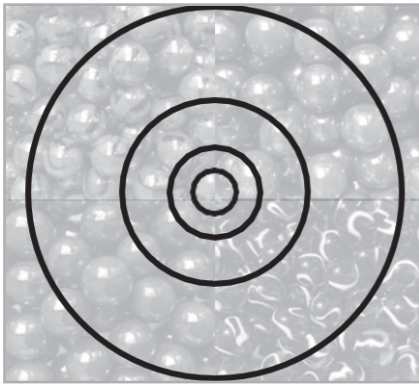
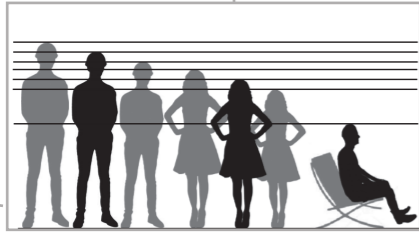


Design

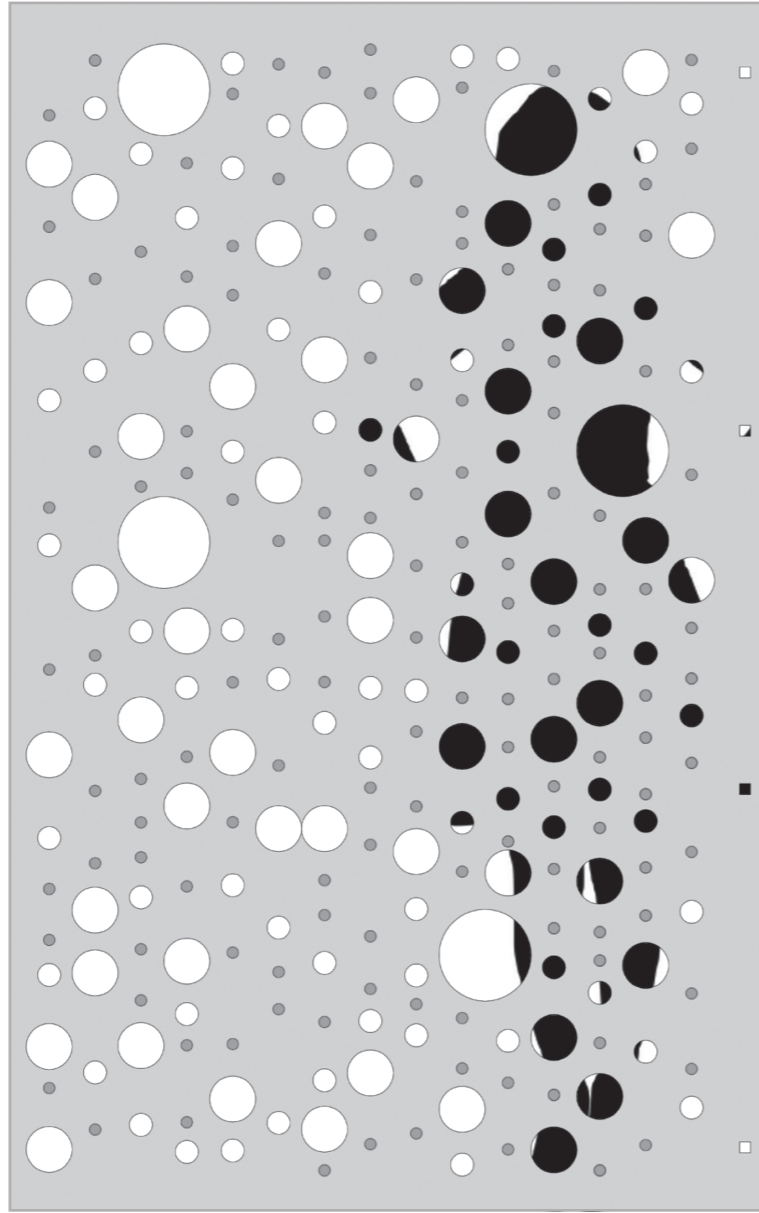
Darja Batschinin



Design

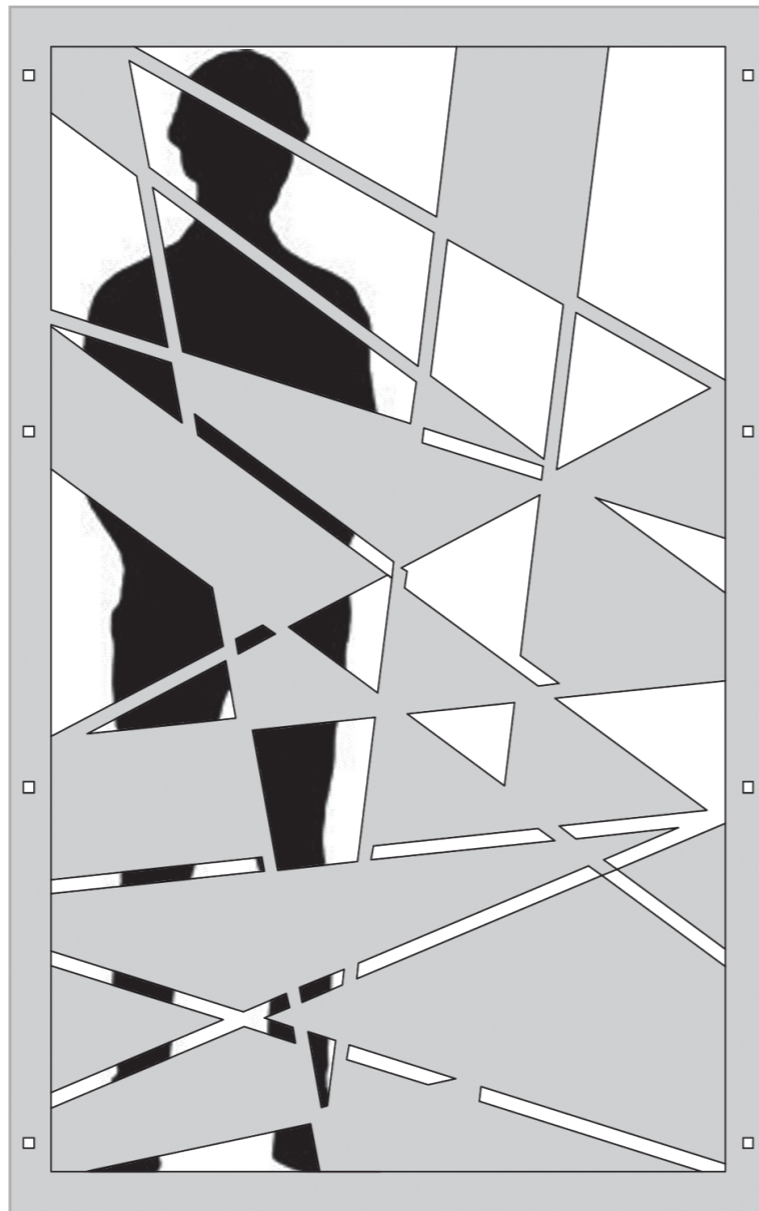
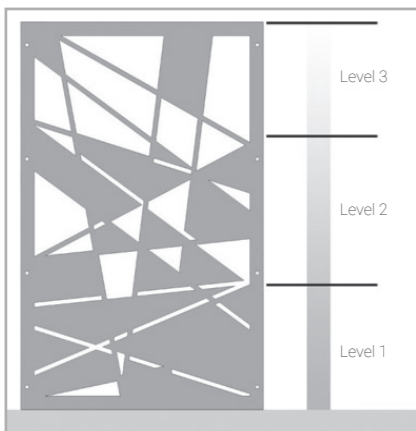
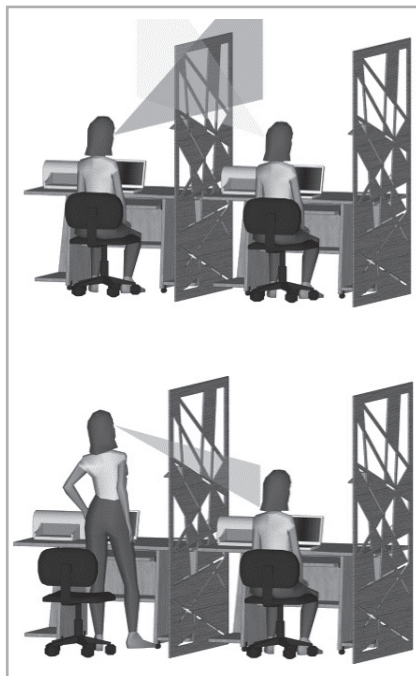


Daniëlle Grolleman

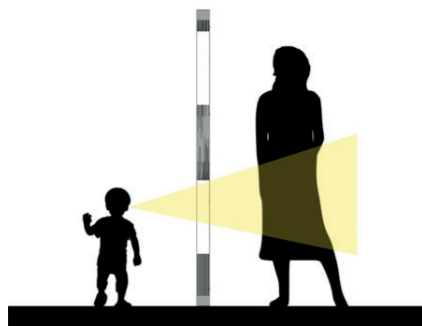
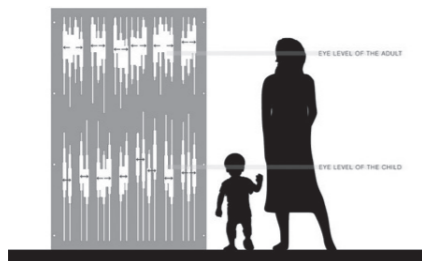
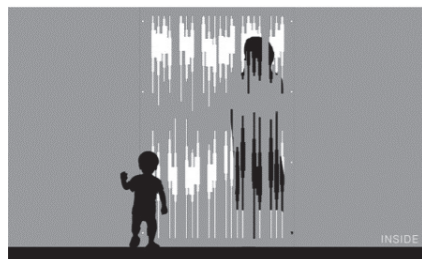


Design

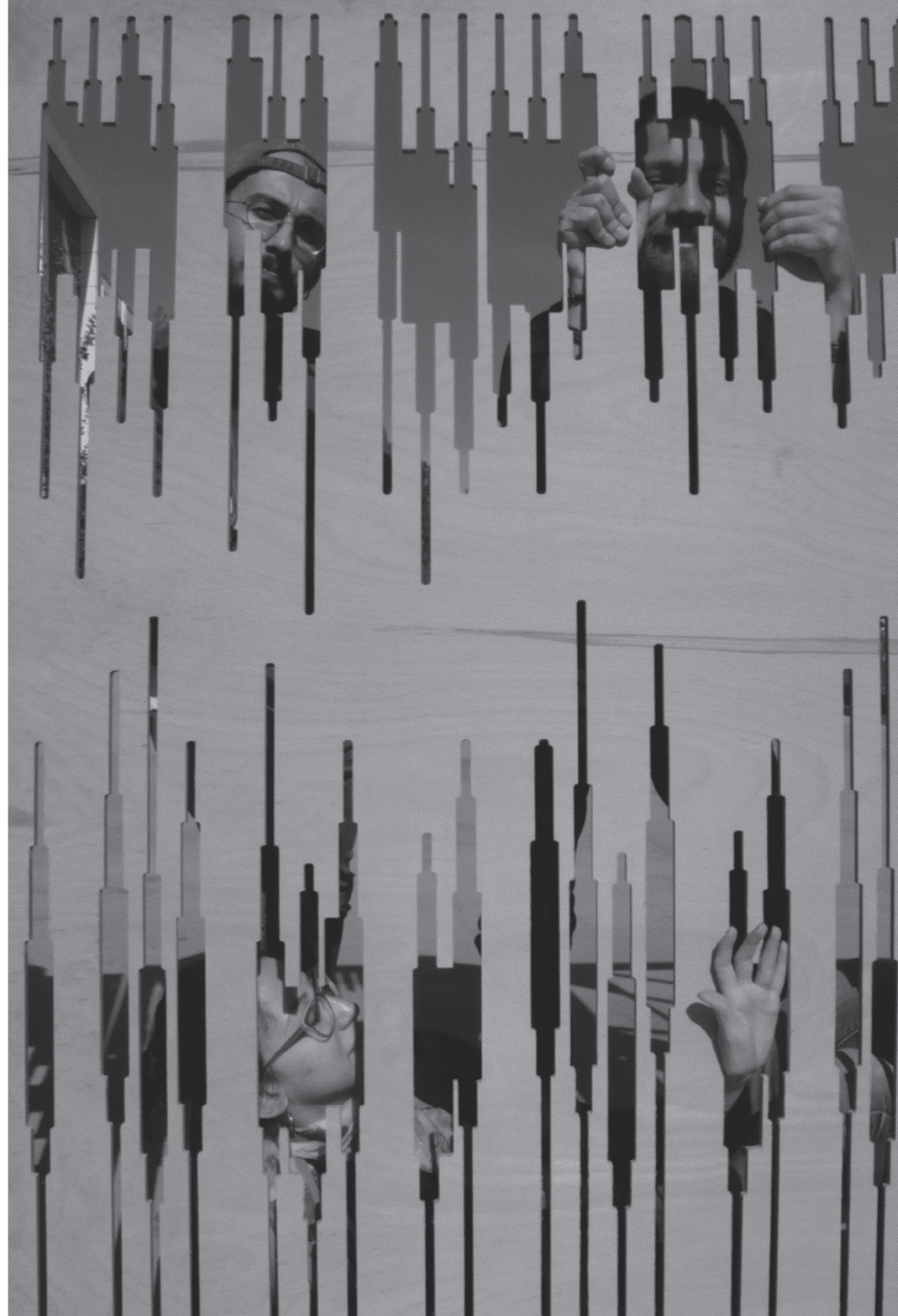
Aynur Gündüz & Ali Demalmaz

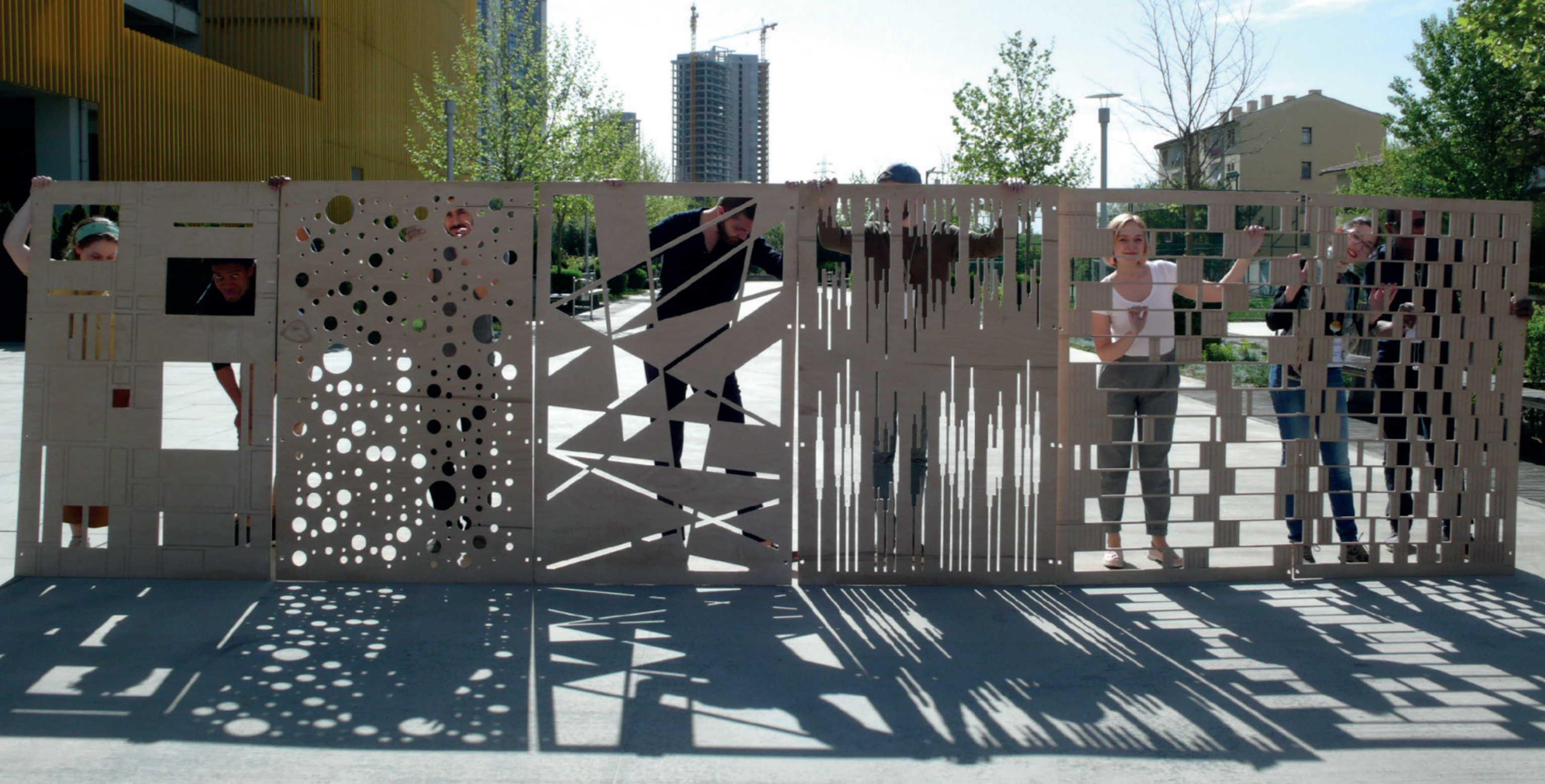


Design



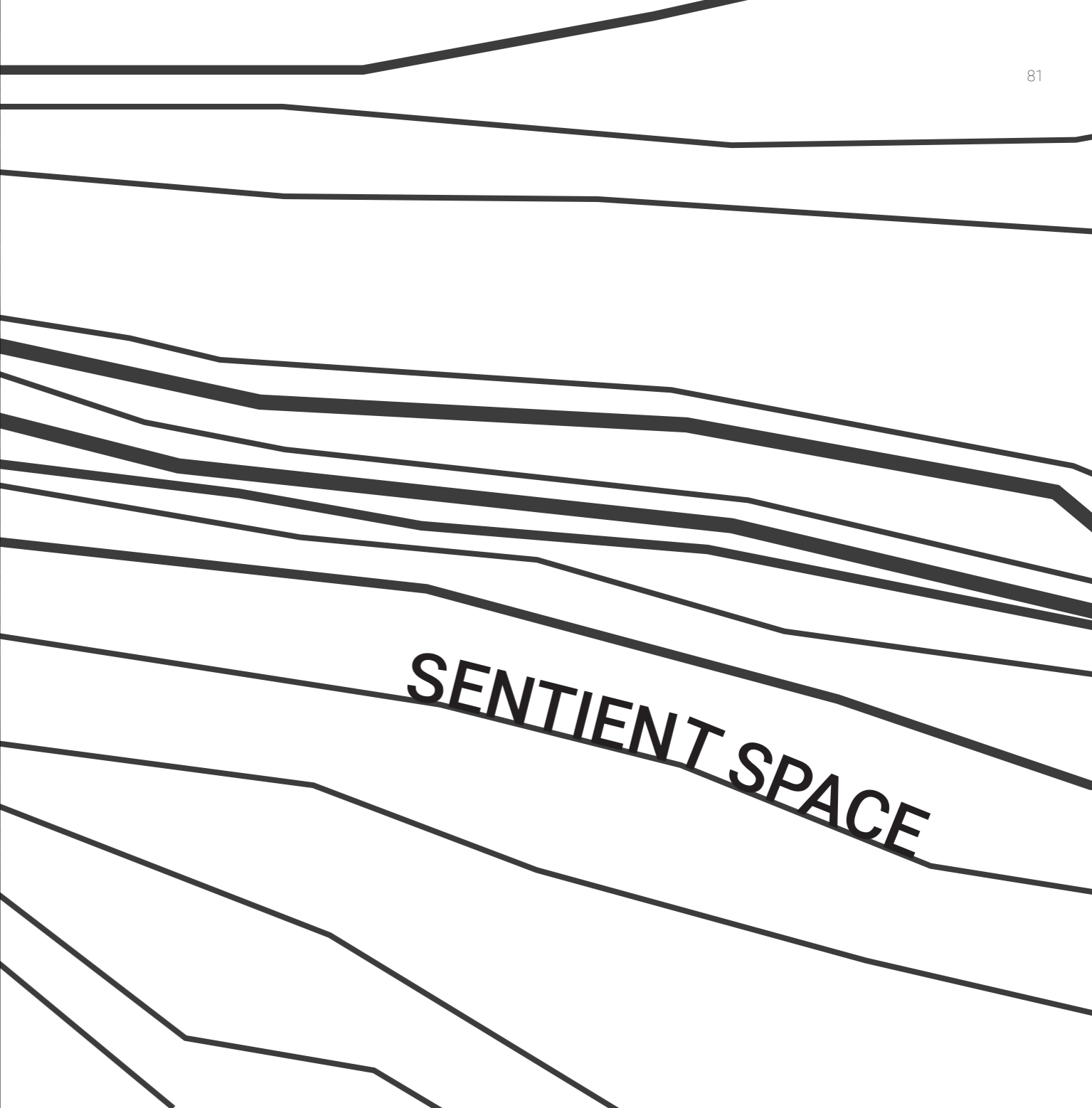
Gülsün Ecem Durukan & Yusuf Ertaş & Taner Keskin







SENTIENT SPACE



Sentient Space: Immersing in Alternate Realities

Thematic Description:

Figure in the scope of this workshop is any subject who experiences and simultaneously manipulates the space around it. Figure, in our scenarios will be a human being. S/he will be the main interactor with the space that physically surrounds her/him and embodies or extends to alternate realities upon interaction. These interactions may also be defined as being in changing matter in between the real and the virtual where the *Figure* becomes a part of alternate realities. S/he may also be referred to as the *User* where necessary.

The workshop is the first 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 will focus on visual perception. The second workshop is planned to focus on sound and auditory systems whereas the third will focus on tactile qualities that involve somatosensory, vestibular and proprioception senses.

Space Perceived as Sensation

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 effect 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). A Figure's experience of an architectural space relies 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.

"Bits are the new building materials" (Simisic, 2014)

With the proliferations of digital information / computational methods and integration of those with place making, we are experiencing the emergence of new kinds of sensations in the built environments and alternate realities. Thus, architects have opportunities to imagine / dream of new kind of spaces that may be composed of complex geometries /forms / images providing embodiment through interaction. This would not be possible before. Under regular conditions, the image in mind, "is a representation of the object perceived at the instant of impingement" (Smith, 1971). However, basically immediately, this image is communicated to the brain where the registered form is interpreted (Norberg-Schulz, 1963, p. 45).

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ITU

Süheyla Müge Halıcı
ITU

Tuğba Nur Topaloğlu
TOBB ETU

Zeynep İrem Şan
ITU

Activity/Schedule

Day 1

Design periphery: to create an alternate reality space – a neutral volume of approximately seven cubic meters - for the Figure to experience from within

Day 2

Design display: to create the display/ or a reflective surface design in the neutral space (from mirror pieces, or metallic surface)

Day 3

Design experience: to create the experience space using a 3D modelling software (using complex geometries- that would focus on emphasizing light-shade-shadow)

Day 4

Design virtual materiality: to convert 3D model into AR environment /or application of Kinect.

Day 5

Design production: to test the experience/ 3D visuals/ light, shadow etc. and to document it

Day 6

Design re-production: to test and re-test the design space/ display and to document the improved experience

Day 7

Design final: to make the final amendments on design

By employing digital technologies and exploring sensory qualities of space, we can manipulate this interpretation. This manipulation through visual stimuli may also widen and enhance the possibilities of interpretations of the registered and the unregistered image in the Figure's mind. This interpretation and experience of the Figure is what we are interested in.

In light of this new sensational potential, 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 visually perceived qualities of space and the sensations driven by these qualities. It involves designing, building, and installing devices and systems within a neutral space to manipulate the user's visual perception of that space towards creating that particular experience. Here, the neutral space will be an empty volume of approximately seven cubic meters defined by using floor-length textile draped around a hoop hung from the ceiling.

Method:

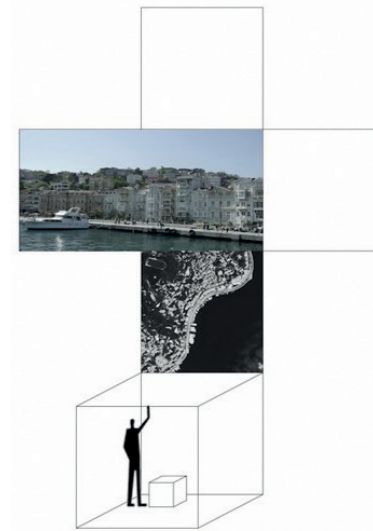
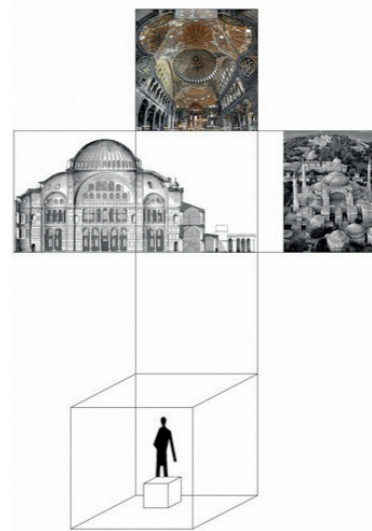
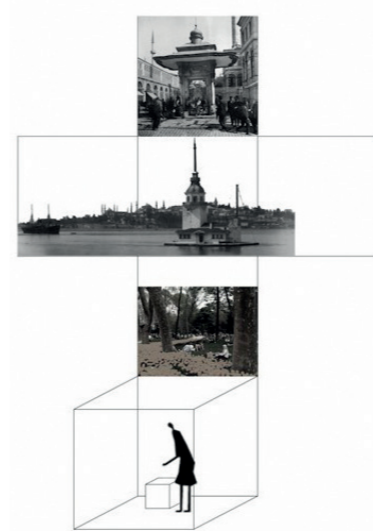
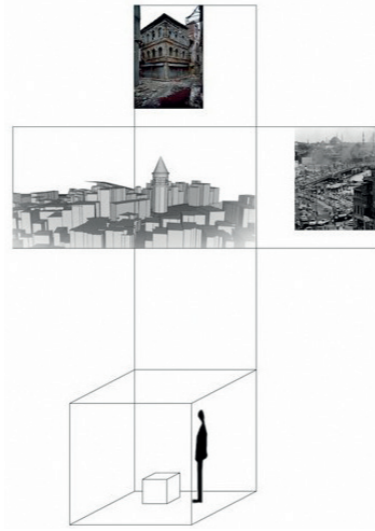
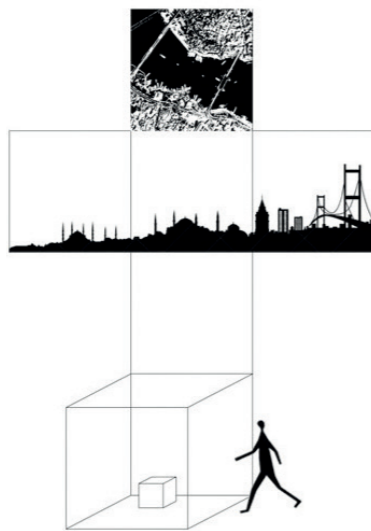
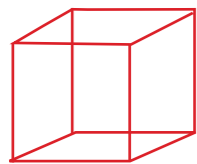
The workshop is designed as follows. The first phase is theoretical. Students will be given a lecture on computational design and digital materialisation, with a focus on the concepts and methods relating to their prospective design and production processes. Then, they will be provided with a structured tutorial session on the usage of the digital tools such as Rhino and Grasshopper to model their design. The students will then 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 session is more practical and starts with generation of form/ light/ shadow etc. Using the tools and continues with series of experiments and analysis of the interpretations of the design. This phase involves 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:

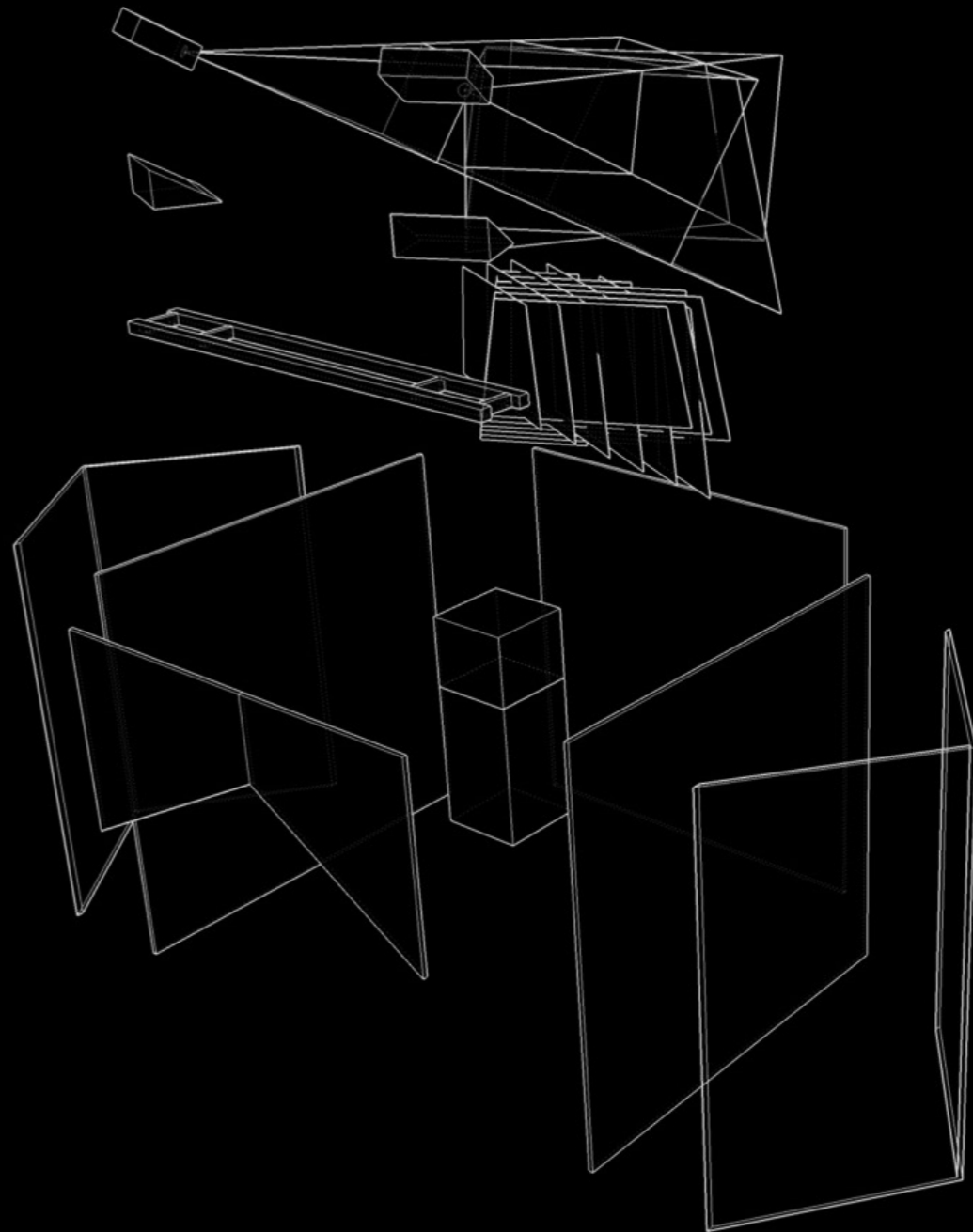
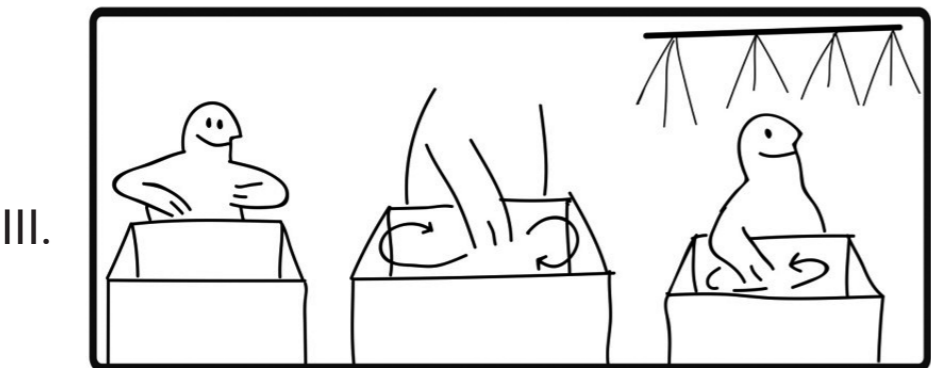
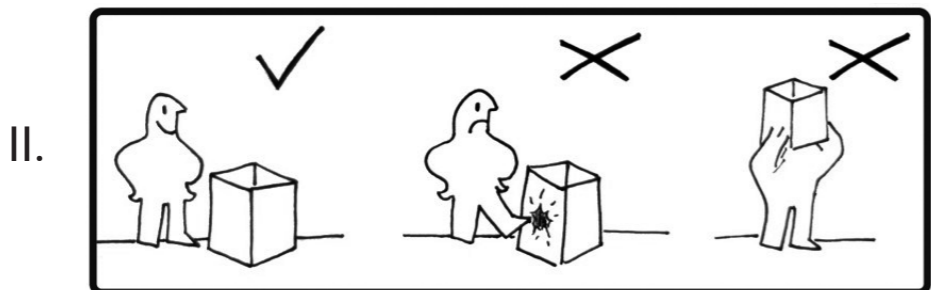
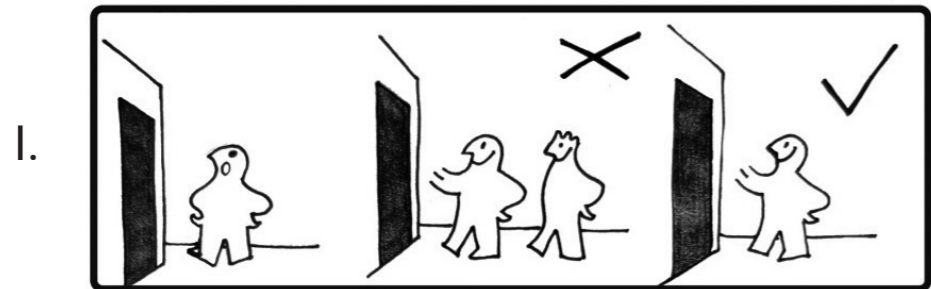
Personal computers, drawing and model making tools (measuring and cutting tools, adhesives, clamps, staples, etc.)
Applications must be installed: Rhino 6, Grasshopper, Unity 3D, Vuforia for Unity 3D

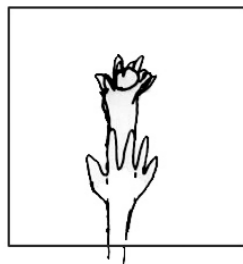
References:

- Gropius, W. 1962, Scope of Total Architecture, NY: Collier.
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Norberg-Schulz, C. 1963, Intentions in Architecture, Italy.
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Philip, F. and Lane, H. 2014, Philosophical Works of Etienne Bonnot, Abbe De Condillac, Volume 1, Psychology Press
Simisic, L. 2014, Digital decomposition and Physical Assembling, Notes and Presentations on the Workshop Experiences, Ankara TOBB ETÜ. ISBN:978-975-9116-04-0.
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Zumthor, P. 2006, Atmospheres: Architectural Environments - Surrounding Objects, Birkhauser Verlag AG.



SENTIENT SPACE
Rules of Design

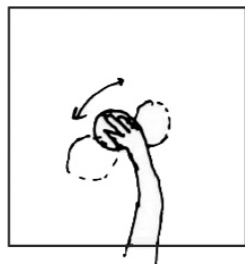




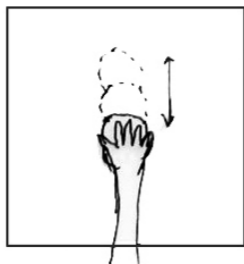
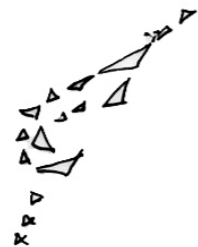
I. Try to catch



II. Hold



III. Right-Left



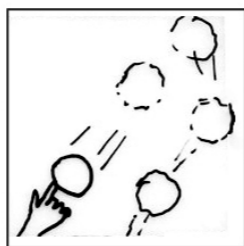
IV. Forward- Backward



V. Bounce

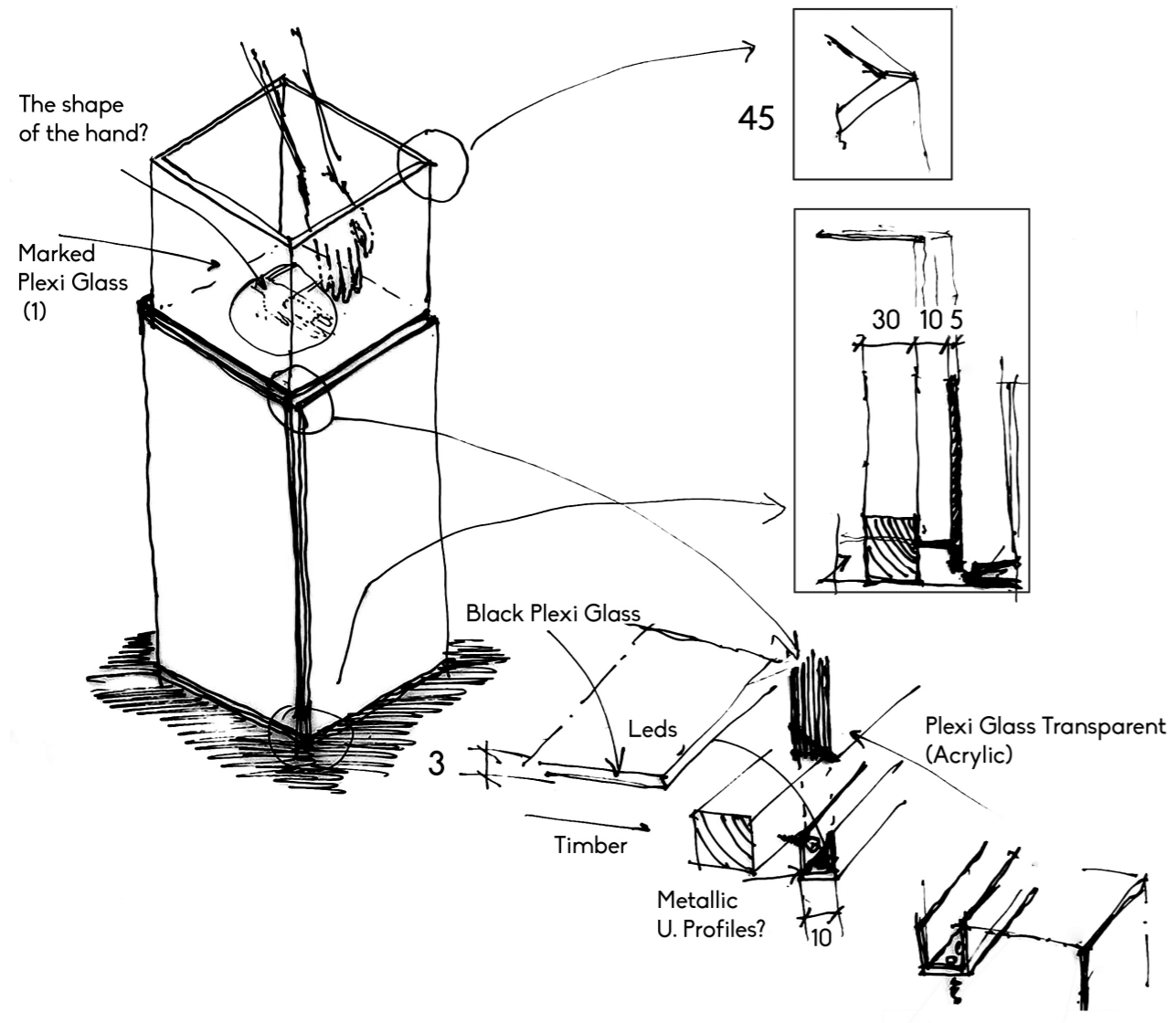


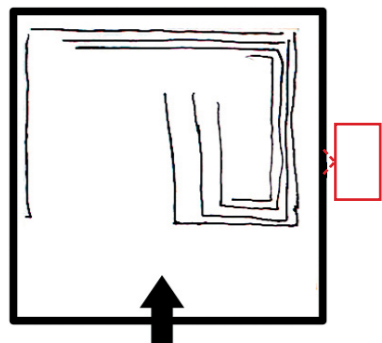
VI. Circular Movement



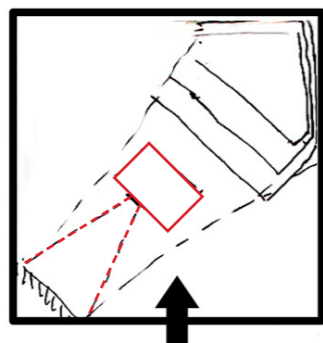
VII. Hit by Finger



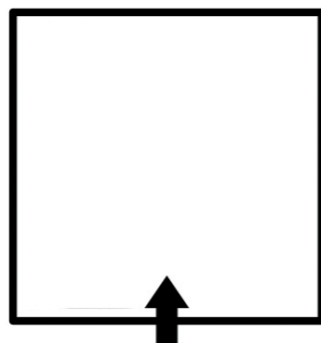




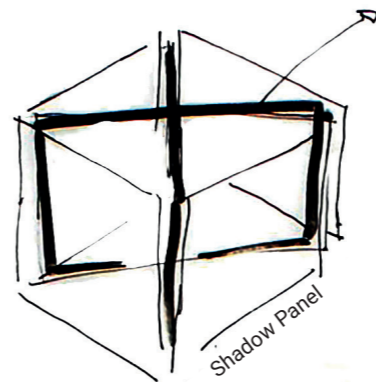
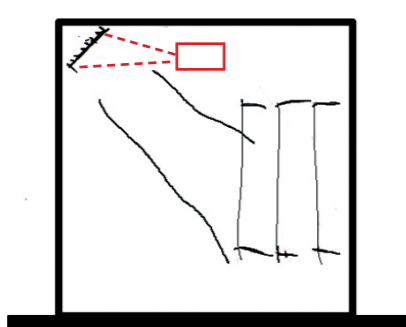
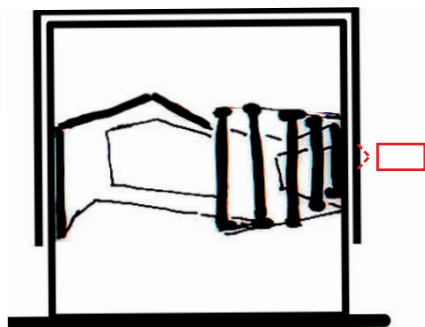
I.



II.



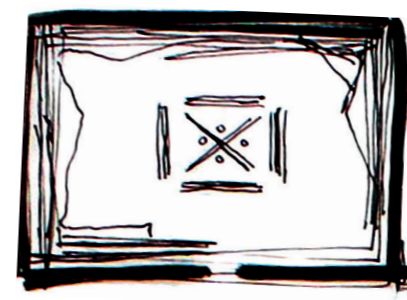
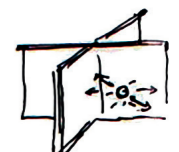
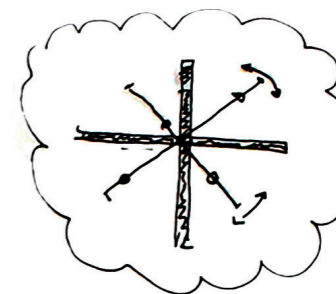
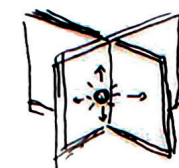
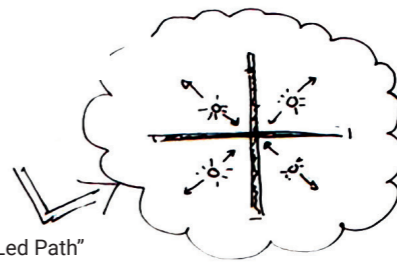
III.



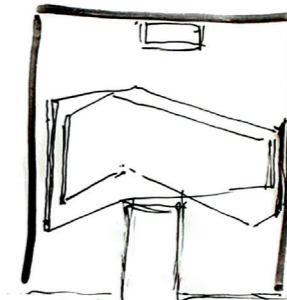
Separator

"Led Path"

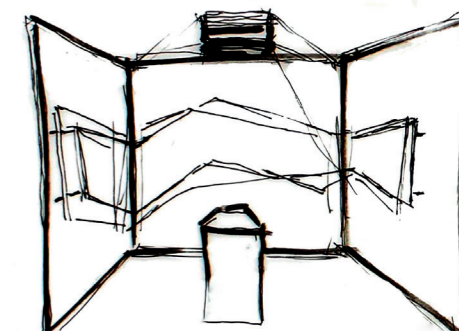
"Rail Path"



Plan



Section



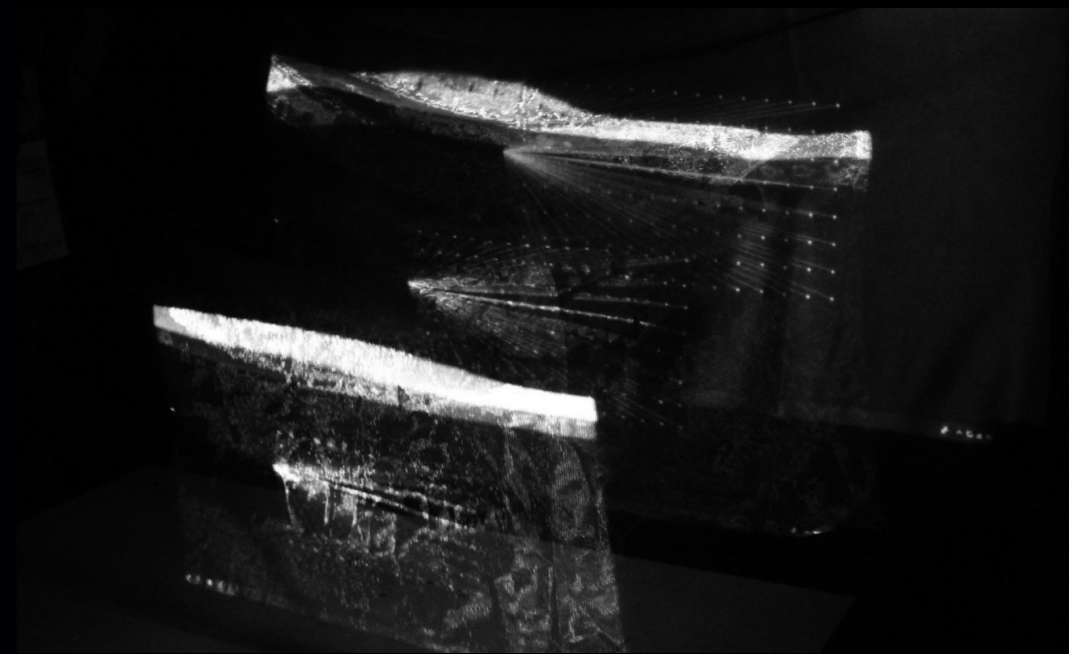
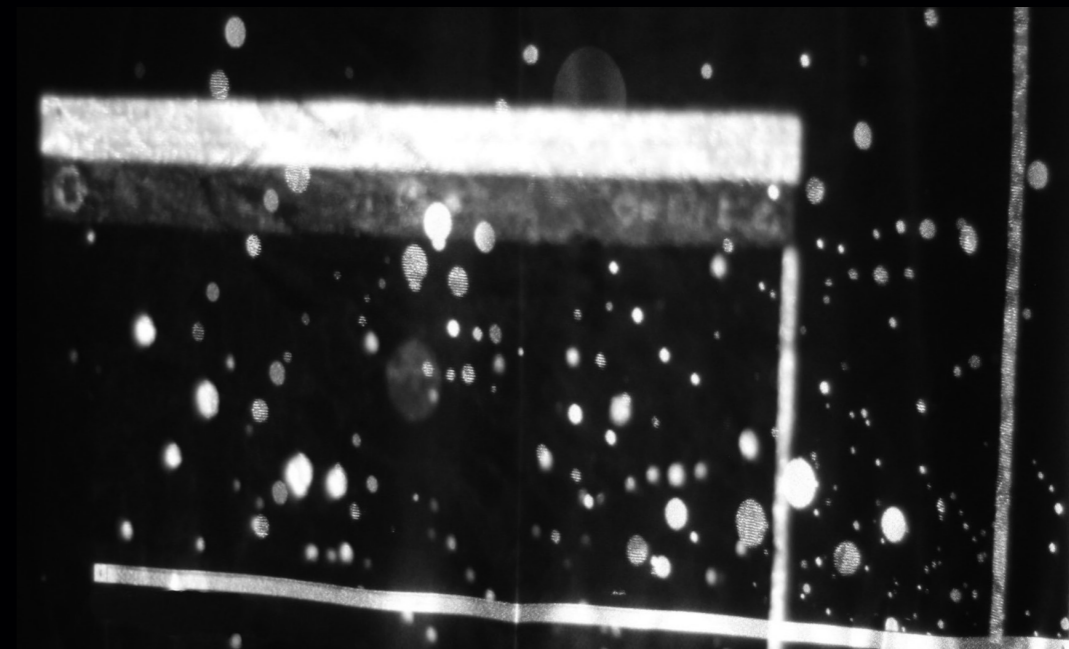
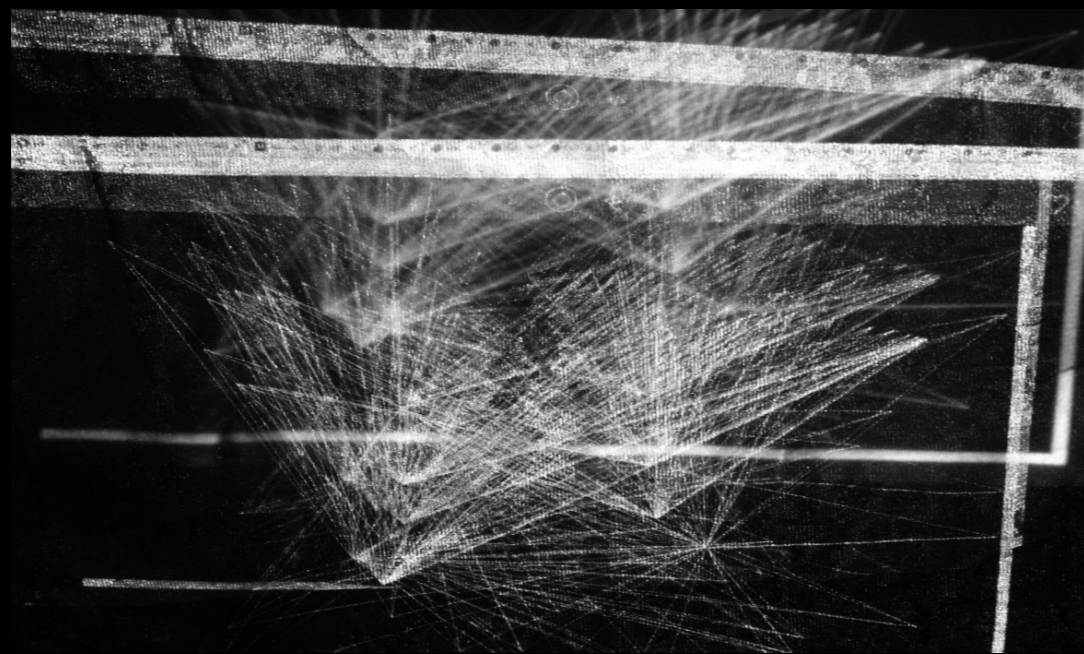
Perspective



sensing | space | virtual | sentient real | movement

butterfly effect redirecting | interaction

ordering alternative realities | perceive





PROTANT
THE FIGURE
AGONIST
ANTAGONIST

Protagonist / Antagonist: the role of the Architect as a social actor

Right in the incipit of his essay *Figura*, precisely on the very concept of figure, the remarkable comparative theoretician, Erich Auerbach, states: "Originally *figura* [figure] [is] from the same stem as *figere* [feign/ pretend](...) (Auerbach, 1984: 11). Therefore, to figure and to impersonate should be faced as twin actions. The act of feigning, despite its societal and psychic implications, which makes it morally deviant, is no other than a modality of making things fictional and, furthermore, performing self-fiction, either by revelation or alterity.

The relations between the figural and the fictional go, from the onset, deep into the theory of representation. It means that something acts and exists in the place of something else. Or rather, for the sake of something else. This kind of existence in the form of a makeshift can under its high-profile be invested with the notion of the symbolic, and under the lowest, of its form as a paltry copy (a pastiche reproduction).

These two representational devices are quite common in the field of Architecture. In the first case, think for instance of a cross in the setting plan of a church ground. Or, in the second one, face that same cross carved in a stone tomb as if it were made of wood. They both have figurative values.

However, positing oneself within the debate that unabashedly devastated modern art, about the non-figurative against the figurative, you might agree that, in the example above, the former is on the side of an abstract figuration, whereas the latter is on the side of a mimetic one.

All this theoretical plot is likely to be a truism, the subject of which is the architectural object itself. On the other hand, regarding to the subject of Architecture, in the sense of the individual engaged in exerting his or her subjective mind and perception in the field of Architecture, things become not ever so simple. The one committed to employ all the historical and traditional knowledge within this field, although attentive to its vernacular aspects, can undisputedly be described, in the way Adolf Loos has told of an architect, as mason who has been taught Latin.

Under this formulation it strikes as an absolute evidence the fact that the figure of an architect bears within a sort of a split, leading to a double personality. That is, the true architect starts by being someone who is actually someone else. In this sense, he or she acts as an actor.

This duplicity of duties is of the utmost recognition in the Architecture's milieu: whether as an artist or a technician; whether as a thinker or a maker; whether as a space designer or a land planner; whether as a social agent or a political man or woman; whether committed to the formal integrity of his or her oeuvre or attuned to the lively use of his or her ideas; whether as an author or a disciple; the figure of the Architect is this mirror of this joyful division.

Moreover, considering the poetical cravings of the figure, it comes into the bargain the poet's complex, synthesized by Fernando Pessoa, who stated: «The poet is a pretender./ He pretends so completely,/ that he even pretends that it is pain/ the pain he really feels».

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Activity/Schedule

Day 1
The Protagonist: designing the tower and the column

Day 2
The Protagonist: the topo-teller, designing a skyline

Day 3
The Antagonist: Other ways

Day 4
The Antagonist: Outcast

Day 5
Placing the Tower/ Column

Day 6
The Sharing Tower/ Column

Day 7
Adorning the Tower/ Column

Therefore, a question is raised: which one is the actual architect, the actor who takes for him or herself the role of another? Or is he or she a most truthful one when confessing him or herself their own feigned [figured] pains and odds.

That's when figure and persona do meet.

This workshop aims precisely to explore this dramaturgic and pedagogic plot of the architect as an actor/actress and the architect as a poet.

However, in contemporary societies, you can translate both figures in a more operative opposition, which, regardless of which side you choose to place either of them, it can be simply put as the **hero/heroine (the protagonist)** vs. the **anti-hero (the antagonist)**.

Despite the positive, or the negative, aspects the two can embrace, you just start by asking, what are the manners, which are the tools, who comes befitting the protocol of the architect that can to be taken for a hero? Bringing the discussion to the forefront, you can conceive him or her as someone righteously dealing with the economic system of demand and supply, well introduced in the world of contests, likely looking at the territory as some place where an architectural mark should be due erected, paying a homage for whatever reason, the past, the power, the people, the new. In this case, let's suggest: his or her emblematic element is the **tower/ column** as a symbolic device of the **power**.

On the other hand, you'll also find a heroic figure in the architect that interprets a place and that reads and breaths one local spot as a sorcerer, owner of a natural gift which empowers him or her to talk through the signs of a place as using some sort of a magical language. His or her partner in drama is the **Genius Loci (the genius of the place)**. How does a heroic architect speak to and of the gods? Definitely a topo-teller. In this case, let's suggest: his or her emblematic element is the **skyline** as a symbolic device of the **atmosphere**. Therefore, he or she becomes a companion of the gods and intents a place in the eternity of **landscape**.

You can find, against the grain, all other sort of activities in which an architect can engage compromising his or her own prestigious reputation. He or she becomes then an anti-hero/ anti-heroine [**an antagonist**]:

1. the architect in a low-profile role, nonchalantly grabbing hold of all strategies not to impose him or herself: through participation in the communities, through self-construction, through the negation of all the starsystems around the professional, or even the image of a successful individual, who strives regardless of the most unnoticed of the atrocities: poverty
2. the architect as an outcast: someone condemnably doing what is useless and underrated, an ornamentalist. In this section it will be experimented the exercise of two different historical infamous purposes: sharing living places other than apartments and ornamenting the building environment other than exerting the principle of coating [*Das Prinzip der Bekleidung* (Loos: 1898)]

ΕΙΔΟΣ
ancient greek colymn

utilitas
firmitas

gravity
layers

AXIALITY

conflict

VENUSTAS
figure
exo- sceleton

POLEMOS
μορφή

or [di] namento

OVERTHROUGH

σπόνδυλος < ancient greek

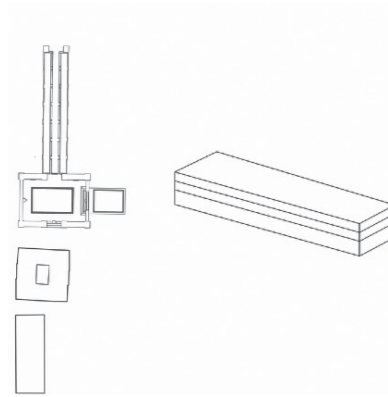
01_ [anatomy] each of the bones forming the spine
02_ [architectural] cylindrical column section of ancient Greece





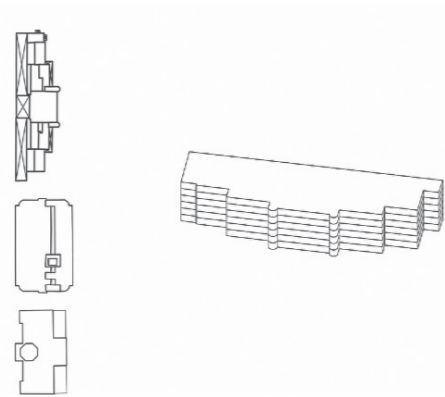
1. low rise buildings

This category contains Cermodern, Anıtkabir and Yılmaz Güney Theatre. All the structures have vertical elements on their façades and rectangular plan scheme; are also open for public.



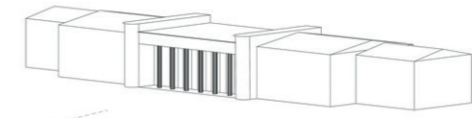
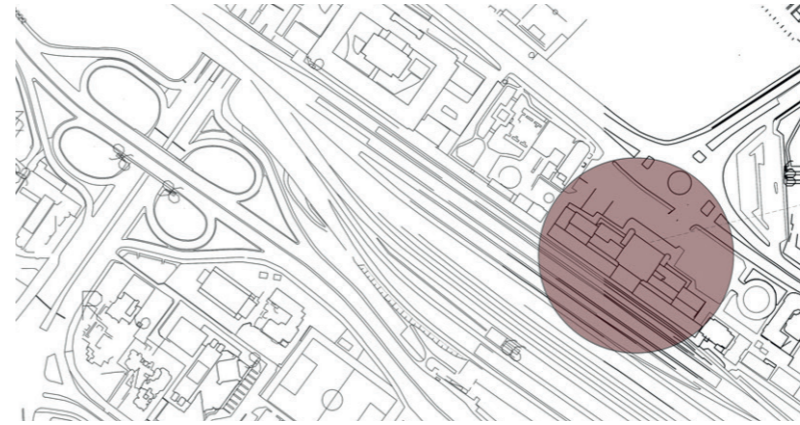
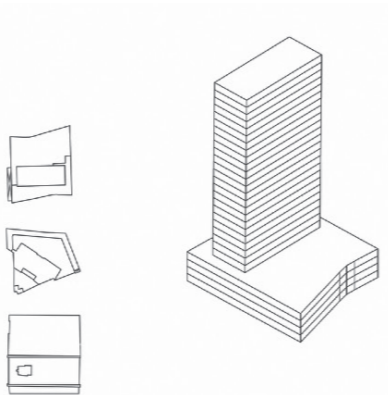
2. medium rise buildings

This category contains Ankara Train Station, Etnografya Museum and Maltepe Parking Lot. All the structures are public buildings; have rectangular scheme, façades with columns and elevated entrance.



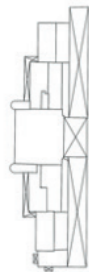
3. high rise buildings

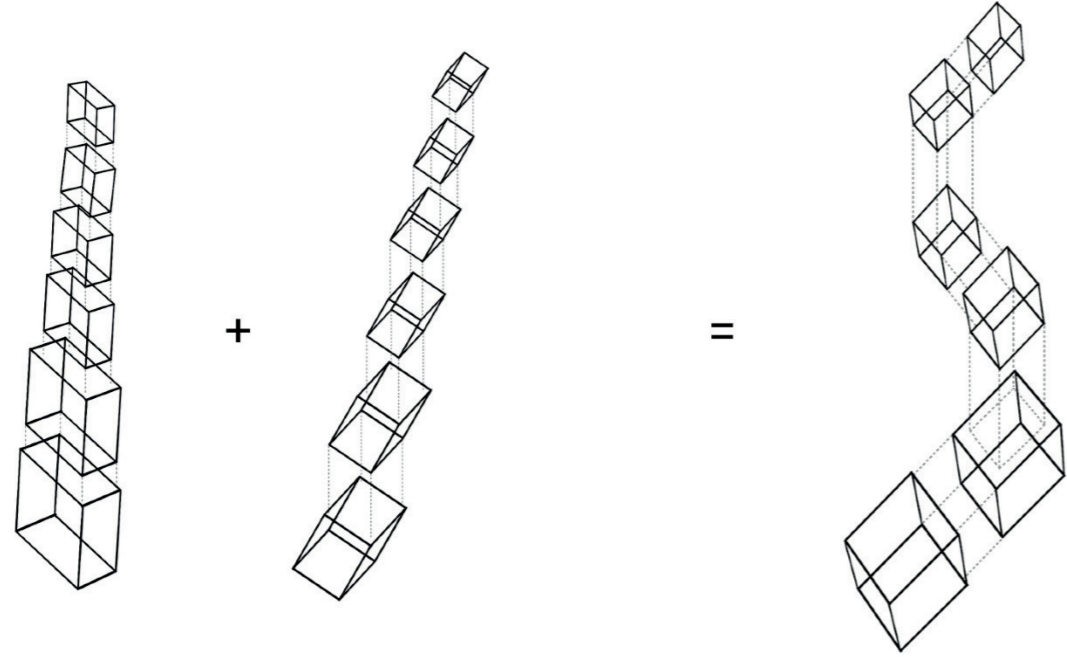
This category contains Kahramanlar Business Center, Kızılay Shopping Center and DSI. All the structures are open to public usages; have rectangular plan scheme and glass façades.



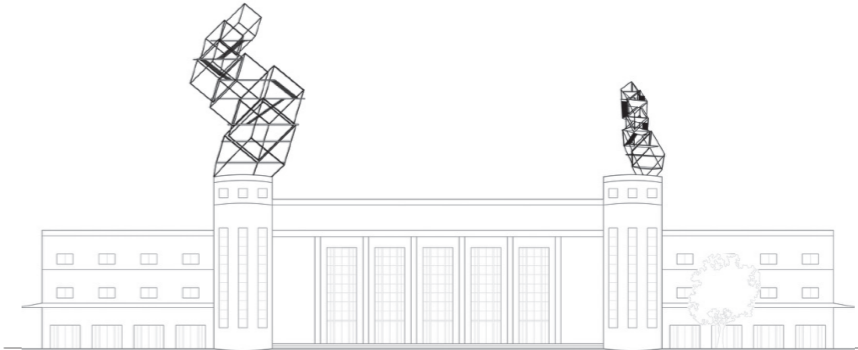
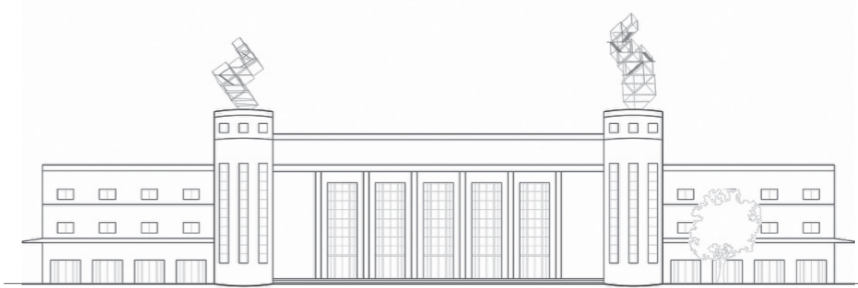
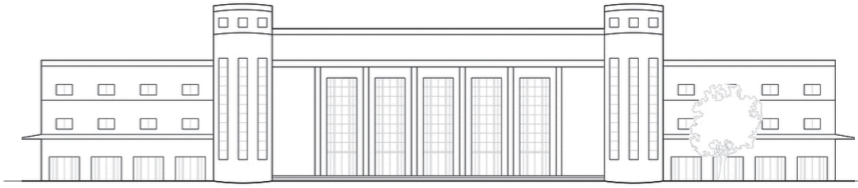
Ankara Gari [old train station]

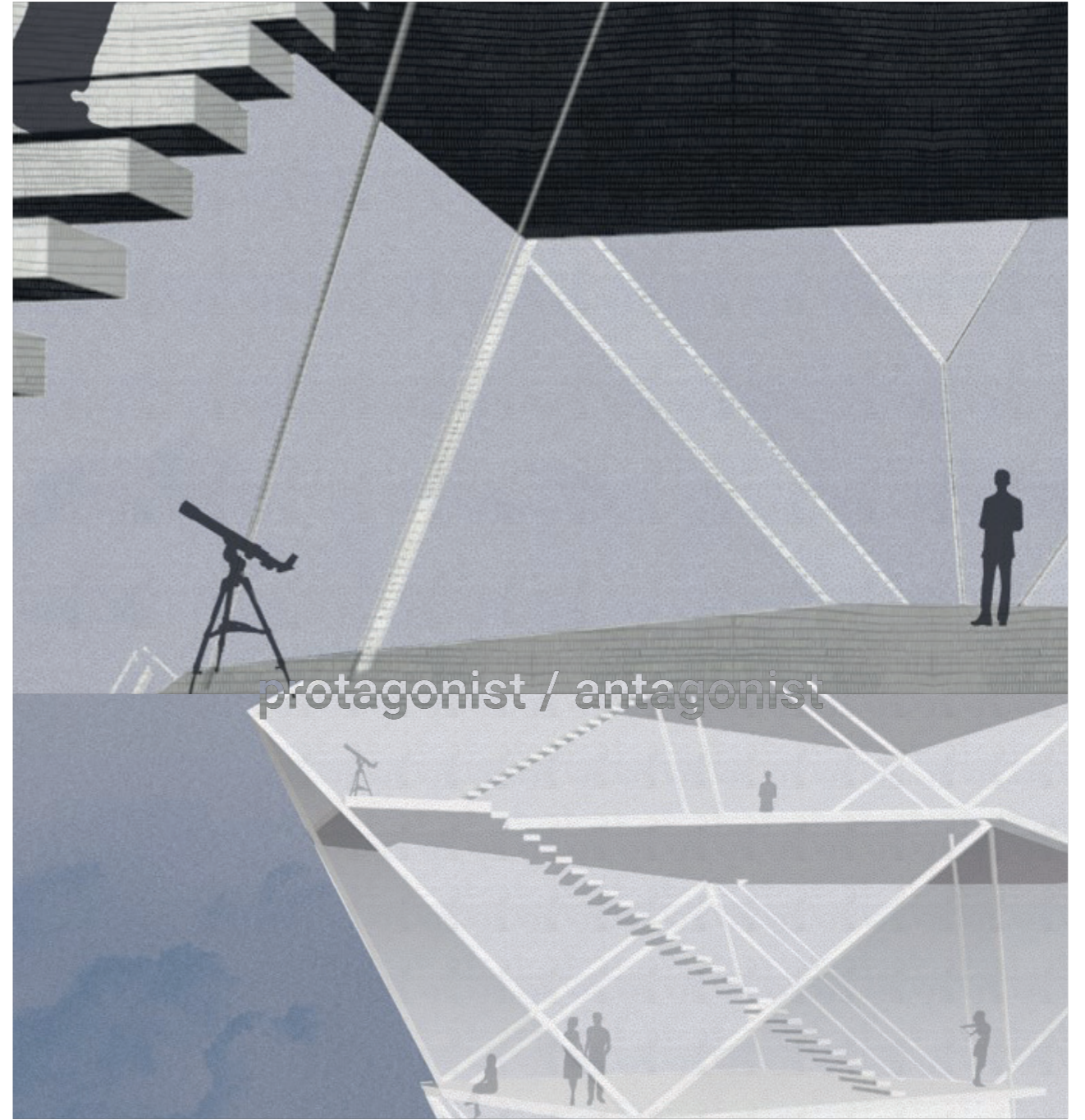
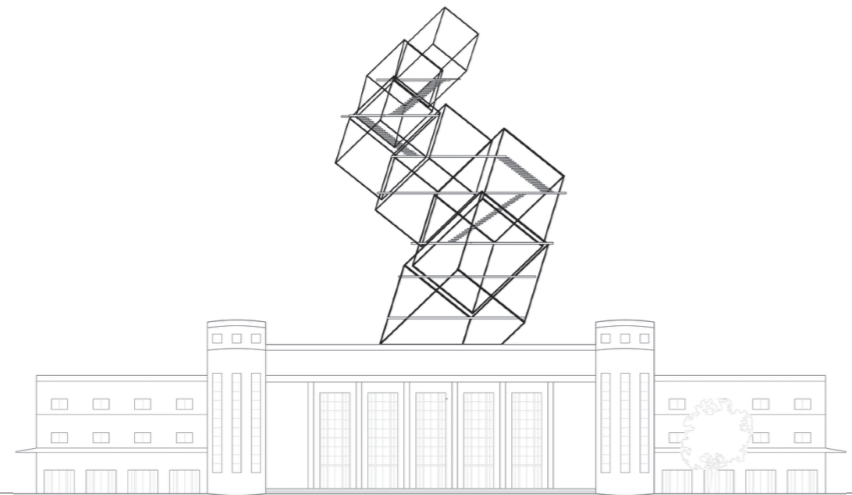
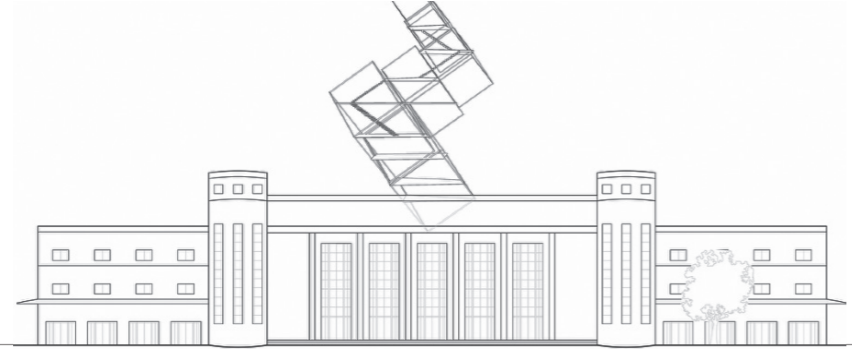
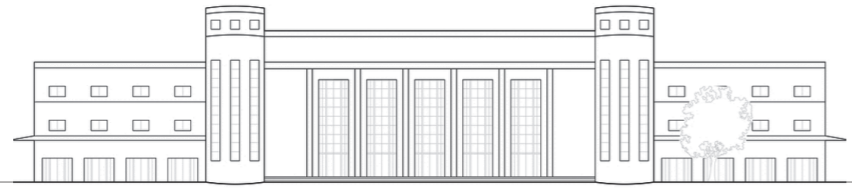
Built in 1937, in the style of artdeco by Şekip Akalın

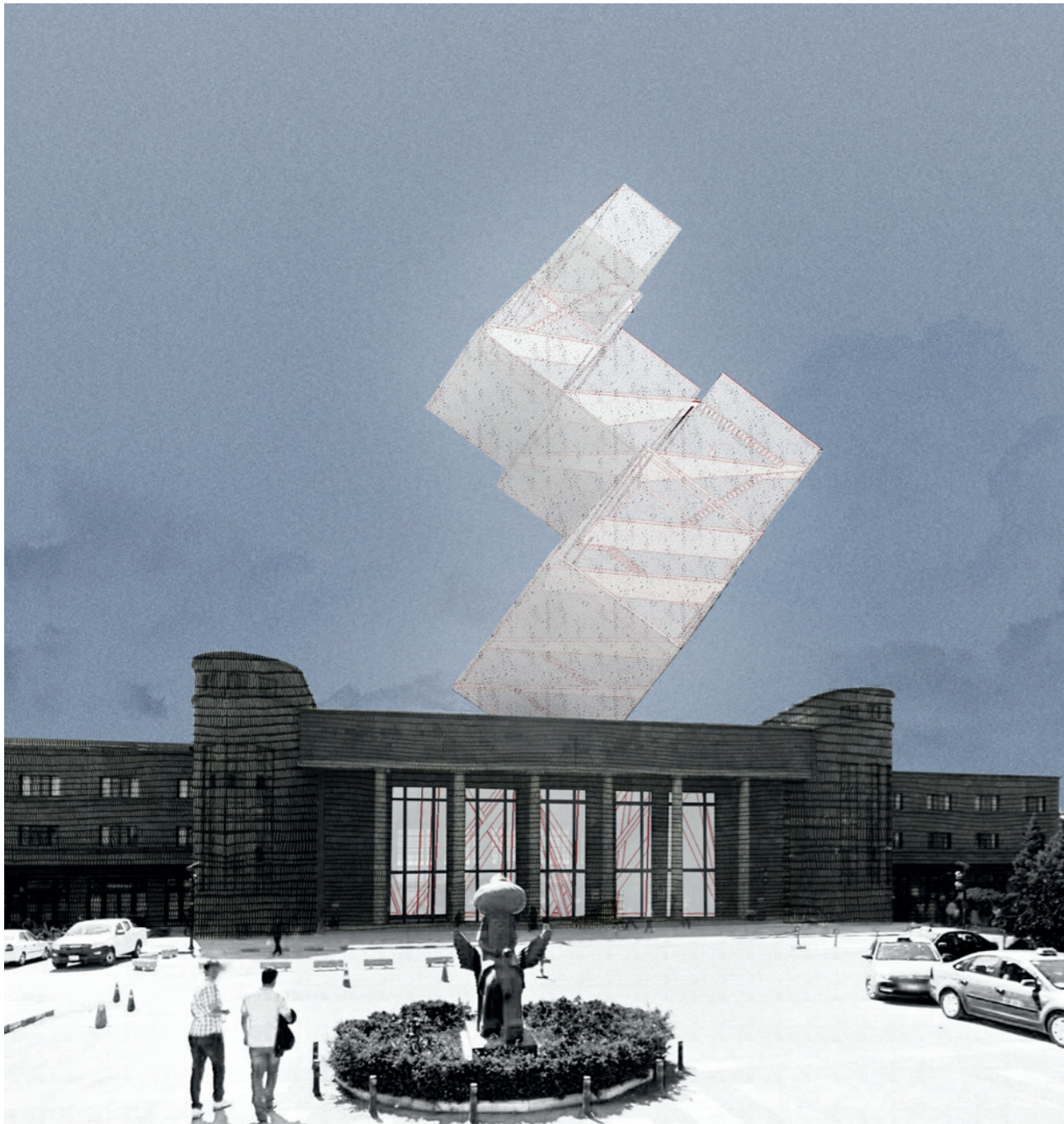




straws pins joints completed square distorted square distorted complete module





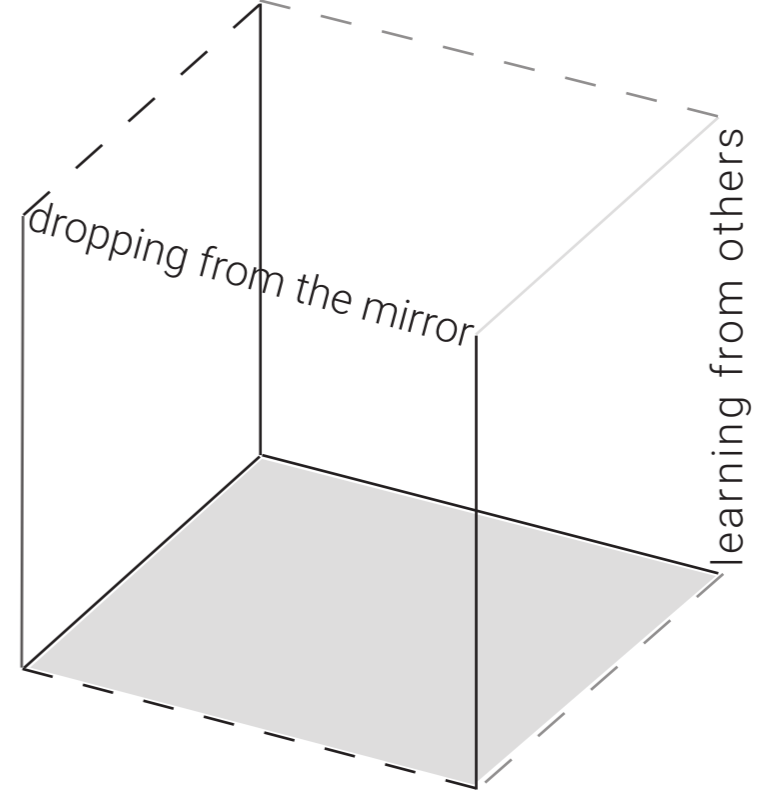


*Please scan the QR-codes for the related videos



Existing structure is our protagonist and our contemporary attempt is the antagonist approach.

It's a connection whereas each part needs the other one to contemplate the dramatic metaphor.



Dropping from the mirror: Learning from others

Thematic Description

The figure, the half-hidden, the half-blurred, the half-visible, the half-invisible... We are all hidden in somewhere along the time, touching every bit of the deck and the ship, being in the time of habitus...

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 present and with its future; with its background formed by the school of thought, by the role-figures, by its personality, by other figures, by its interactions within its habitus. The habitus, that creates the deck, that creates the figure... A nebulous immaterial thing that materializes itself like a raindrop when it hits through a mirror... Dropping down the bits of its atmosphere... Washes the materiality of the process, of the time... The habitus creates the figure out of its mist, the mist that continuously been evolving, changing, transforming, and re-creating itself with the fuse of new figures, with the traces of the past figures, with passers-by, with the drops out of the dispersions of the figures, both visible and invisible, that have been there both materially and immaterially through the sections of time. As a figure, I am absent, I am hidden but, I actually am implicit in habitus, ready to be dropped down from my habitus.

The figures of the studio; colleagues, non-colleagues, potential colleagues, friends, motivators, teams, clients, students, researchers, instructors, teaching assistants, rowing critiques, jury members, part-time instructors, other practising architects, so on so forth... They are all there and they are all leaving their trace, their steam of knowledge/skill to the studio. All these figures construct his/her professional identity through many forces, with his/her background, with his/her education, with the studios that she/he experienced; starting from the studios at architecture schools that continues with the professional offices; and re-construct continuously through time by the continuity or disruption of the forces/parameters... It is a never-ending identity-building process with many factors and parameters; a continuous process of becoming...

In the last two decades, advances in information, communication, and fabrication technologies have stimulated the development of a variety of strategies in instrumenting alternative architectural design process, not only in technical aspects, but also from a creative design and materialization point of view. ART and SCIENCE of MATERIALITY of architecture have thus changed. Fluid exchanges of techniques/knowledge/perspectives among figures involved in architectural practice have triggered multi/para/inter disciplinary approaches in designing and teaching. Relationships and responsibilities among architects, owners, fabricators, and managers; collaboration in design processes have changed via ICT that propels dynamically shared, information-rich models. This has led to the redesign of practices and figures within all the fields of the architecture discipline. With the figure, it is aimed to discuss the concepts of architectural design processes and its figures, by means of both pedagogical and professional.

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Activity/Schedule

Day 1
Theoretical Background

Day 2
Exploration

Day 3
Material exploration

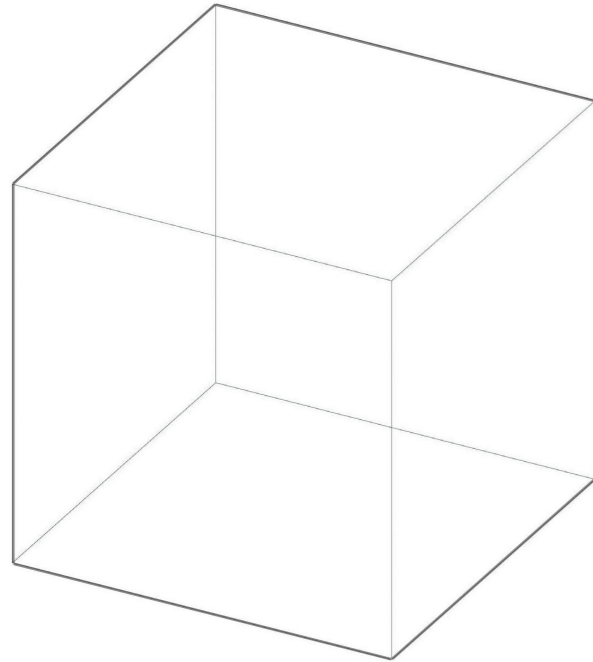
Day 4
Set up

Day 5
Exploration

Day 6
Exploration

Day 7
Implementation

Here, by taking all these changes and precessions, the figure focuses on the interface that fuses the professional stance/understanding and educational/professional practice. Through this fusion, it is aimed to question, investigate and map the concepts and processes of the knowledge transfer and accumulation between the figures. ○

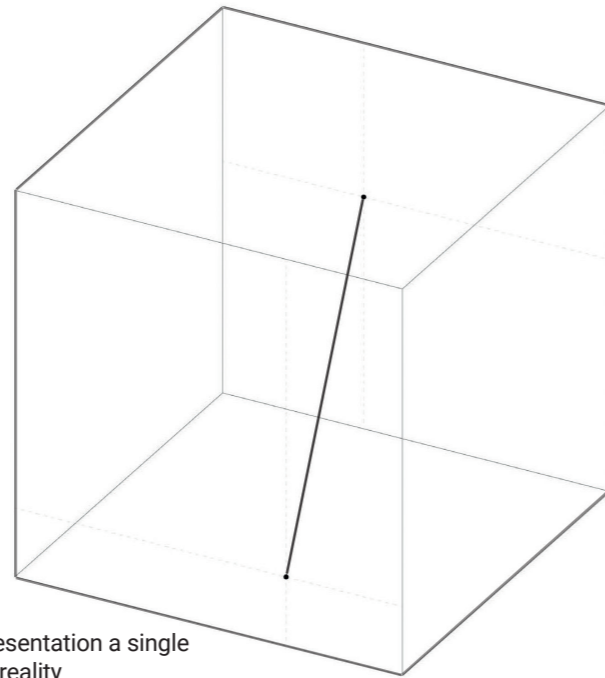


U1: The entire physical universe is represented by a cube.

WHAT MAKES SOMETHING A FIGURE?

A physical reality is anything that can be defined as objective truth and can be measured theoretically.

- These are few examples for physical realities:
- The exact position of a specific grain of sand
 - The actual GDP of Norway
 - The exact amount of CO2 produced by factories

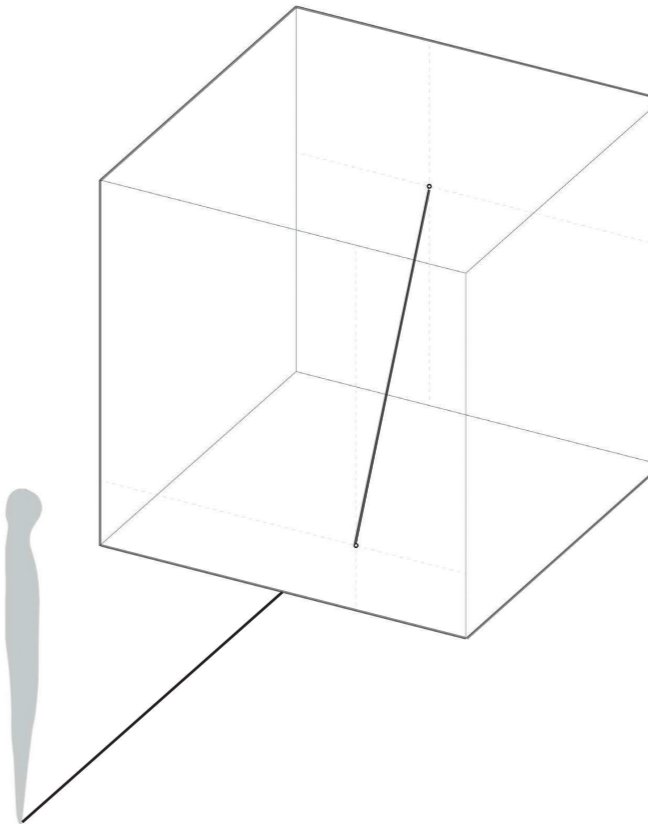
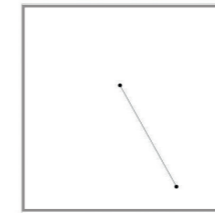


L1: Representation a single physical reality

The reality is perceived by actor1. However, the actor has a limited perspective. He/she perceives only one interpretation/projection of the reality. In this allegorical model the 3D nature of the line is lost when it is projected on a 2D surface.

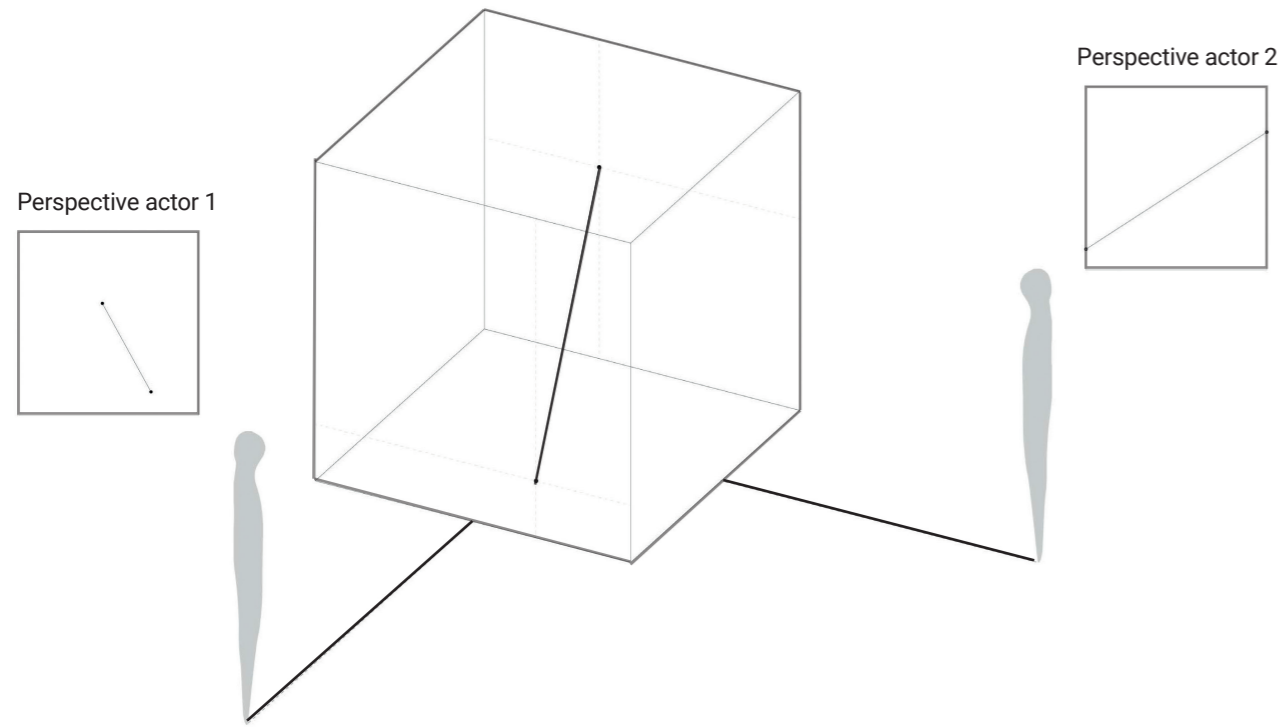
The figure can be anything such as a letter, a person, or an icon.

Perspective actor 1

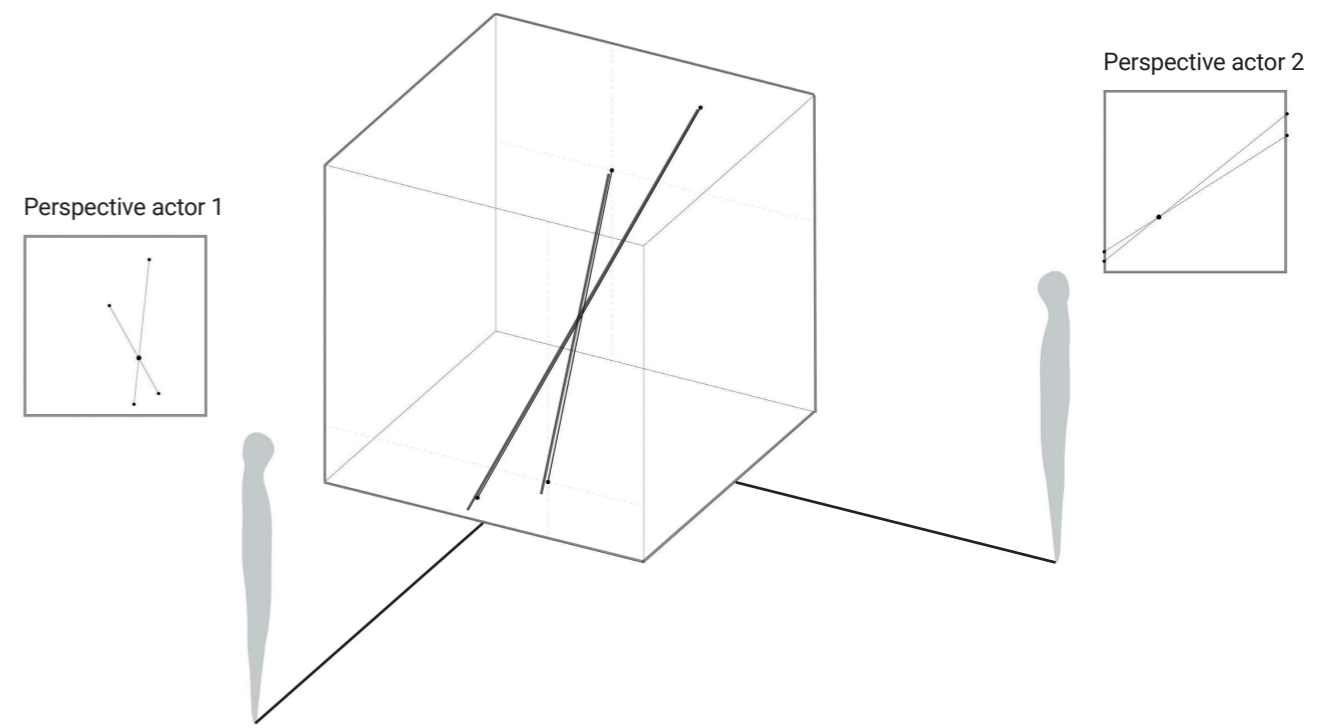


It has an imbedded intelligence, data or value such as ideas, number value, or computer code. It interacts with its physical context which can be a physical space, computer software or a culture.

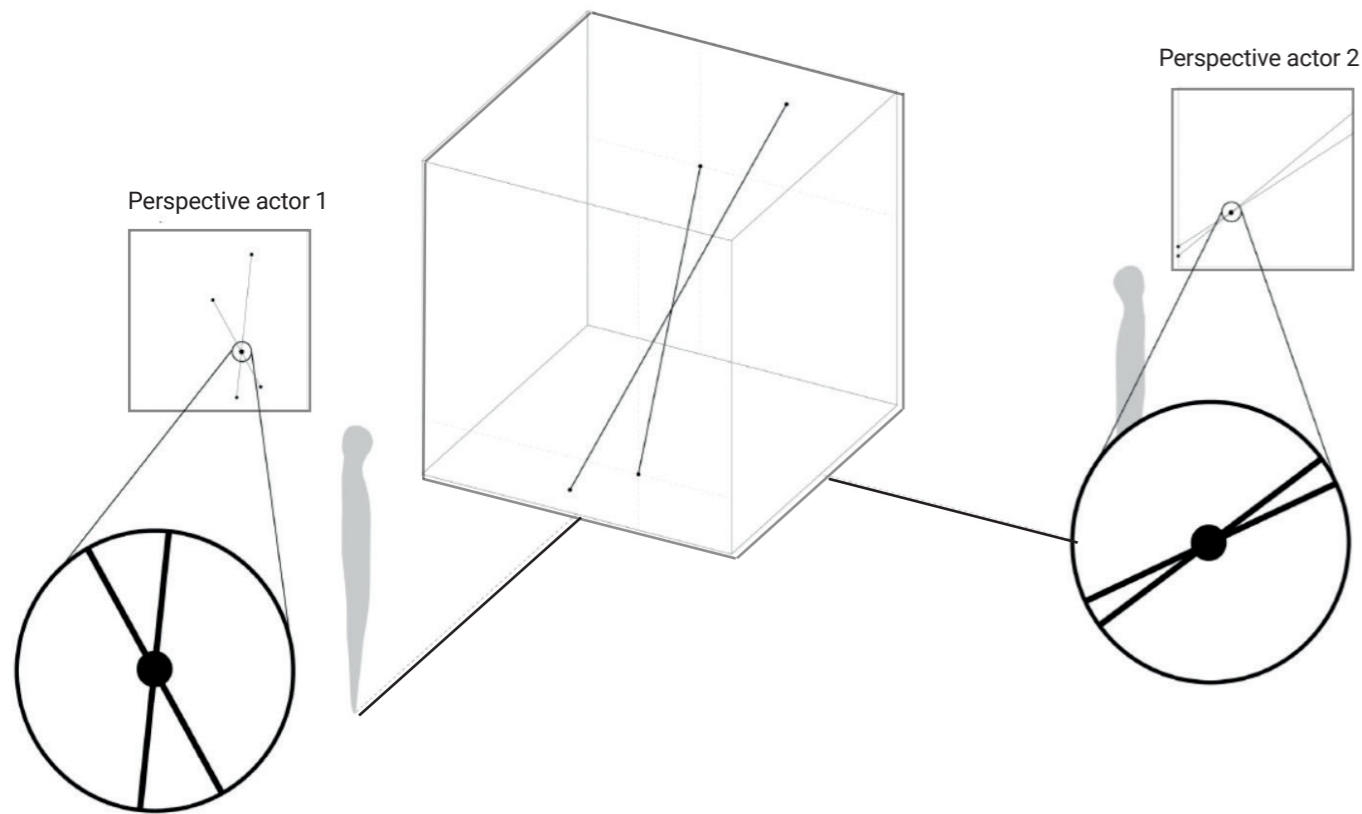
A second actor (actor2) comes into the scene. He looks at the reality from his/her perspective, however, compared to actor1 the reality is interpreted differently.



A second reality is introduced to the universe



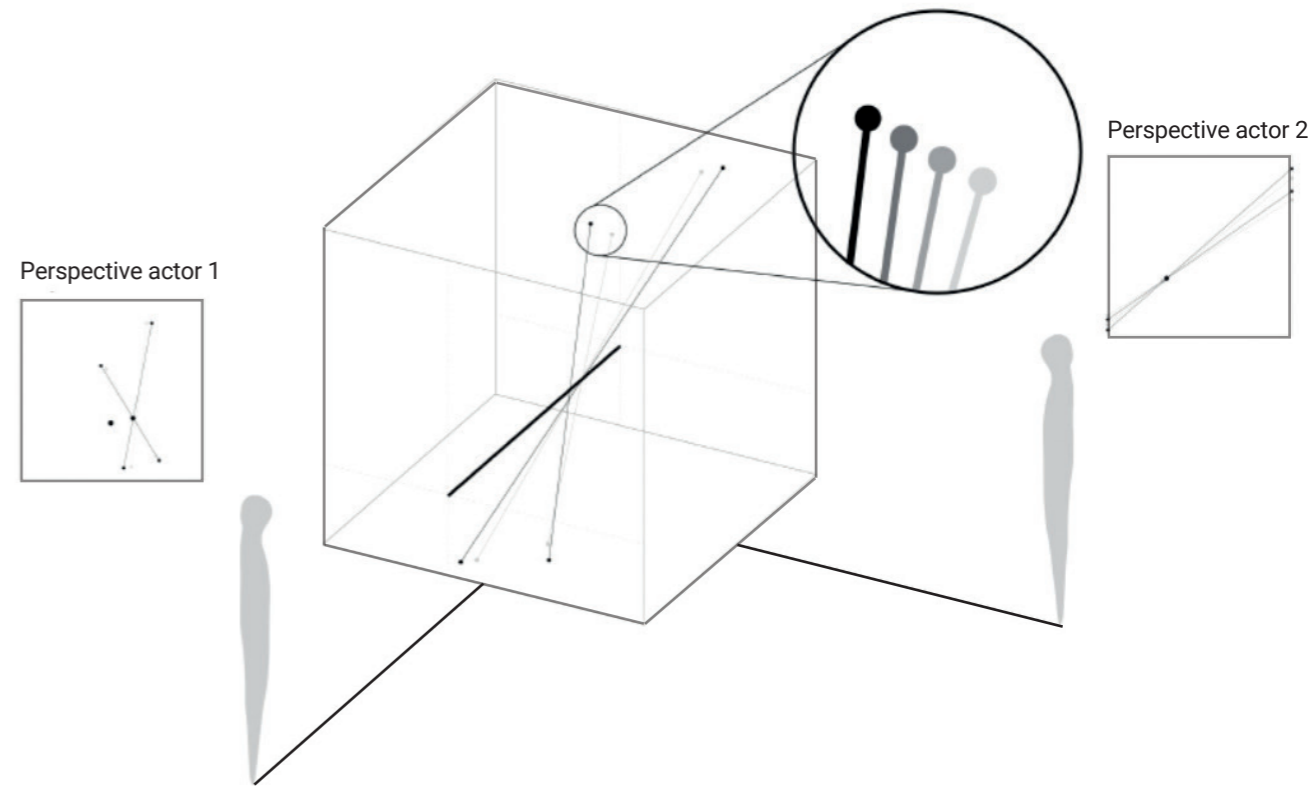
○ These realities do not intersect; however, the actors perceive these realities to intersect with each other on a single point. This illusion of the intersection is similar to the way we see conceptual relationships between objects, events or concepts ○



Ideas About the Figure

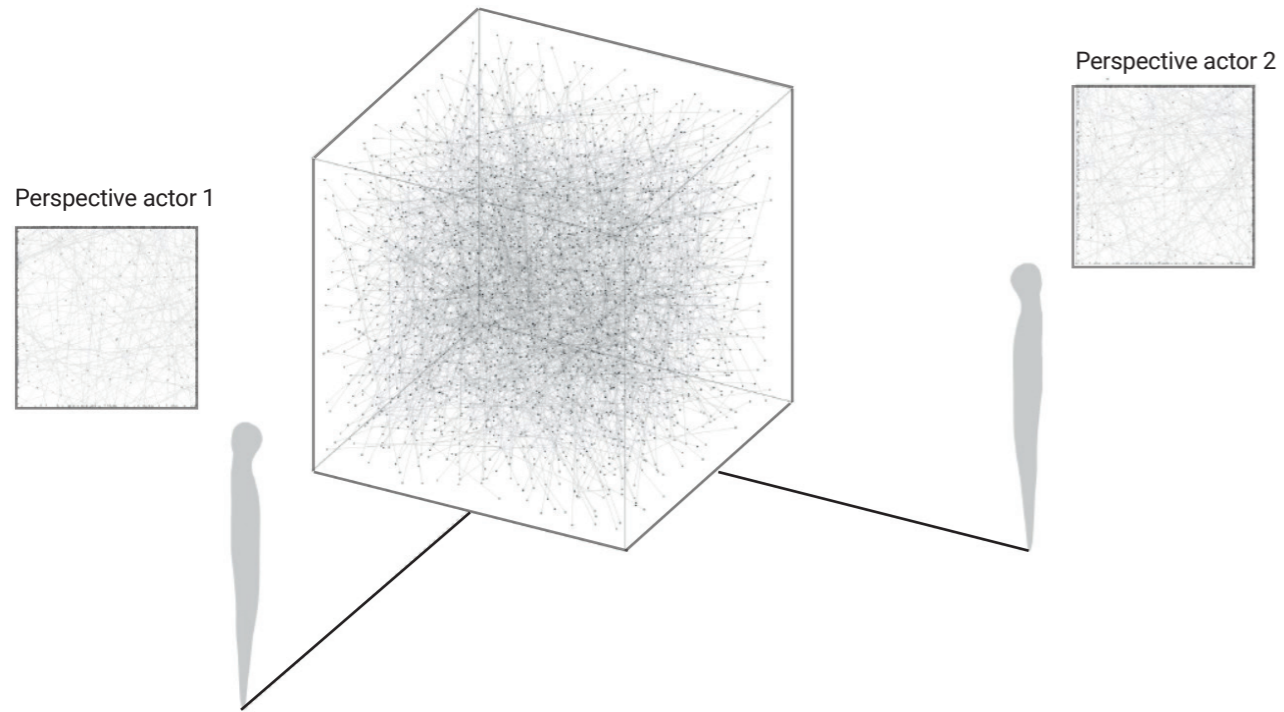
Our interpretations of the system will influence our actions. In this example actor1 would like to pull the intersection point towards a new location. He/she designs his/her ideal model and intervenes with the universe.

The intervention will interact with the existing state of the realities and it will shift their positions.

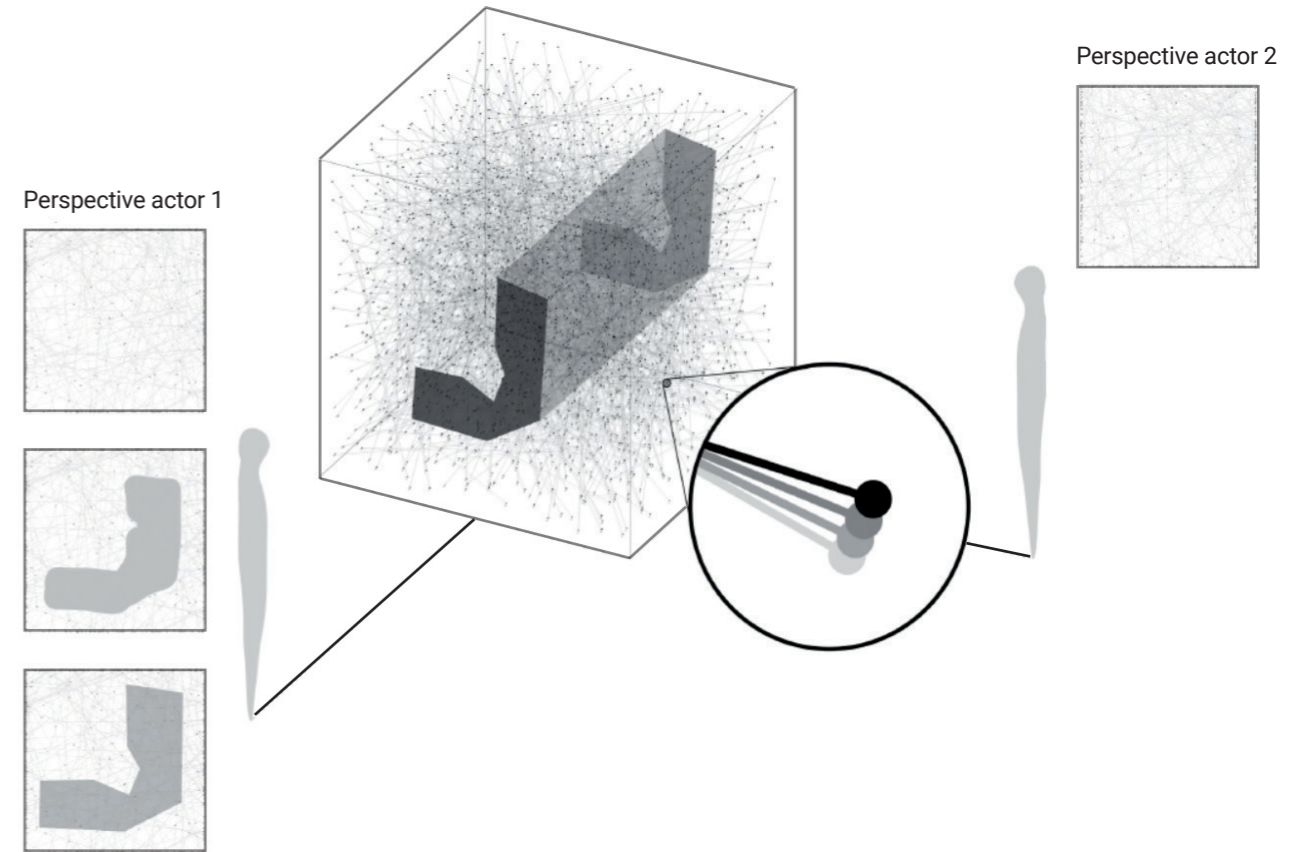


○ Eventually, from the perspective of actor1, the imaginary intersection point will look like as if it has been pulled towards the design. However, in reality what is really happening is that the intervention exerts various complex forces to the universe which changes the realities in different ways. These changes are often difficult to predict by the actors due to their limited perspectives. ○ The change will also influence the perspective of actor2.

In this example we can see the representation of all the physical realities and the way that they are perceived by different actors.

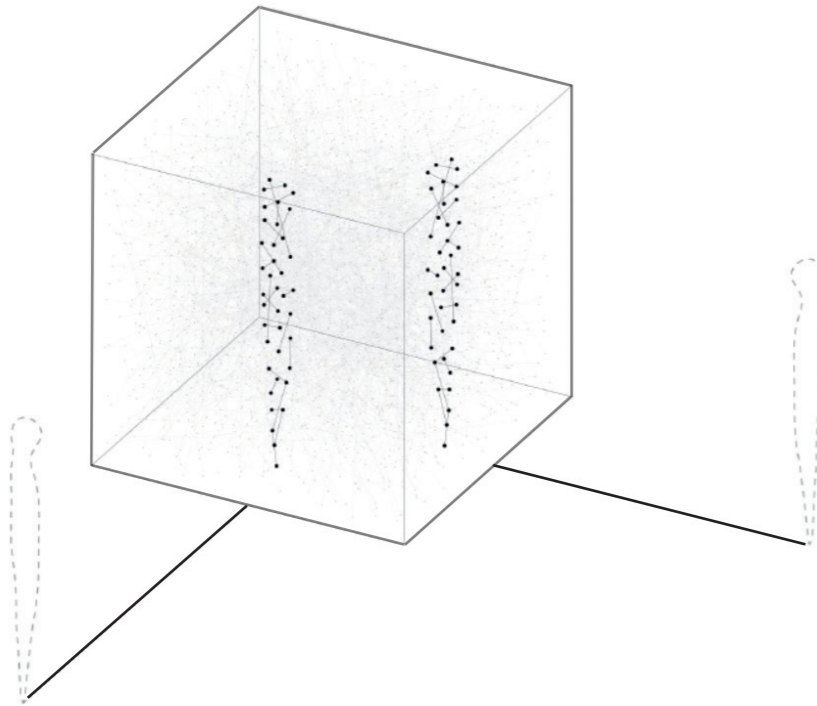


Actor1 perceives the universe. However even if his/her perception is a reduction of the existing universe it will be impossible to deal with that complexity. He/she abstracts reality and designs a new model based on it.

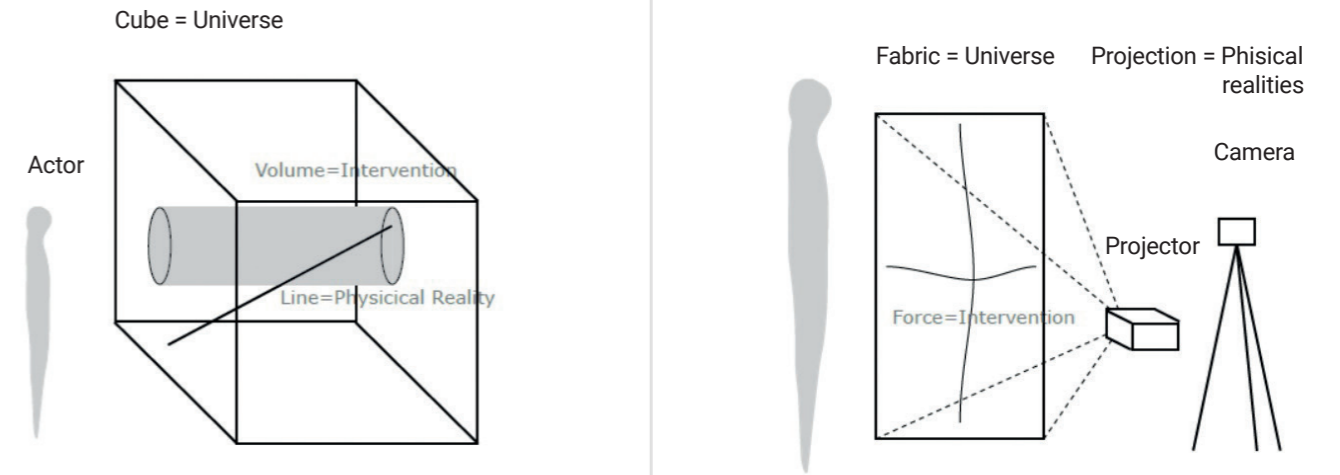


Then, he/ she intervenes the universe with his/her design. Similar to the previous example this will influence all the realities and will create change. This change will also influence the perspective of actor2.

So far, the illustrations introduced the actor as an outside figure. However, in reality this is not the case. The actor is just another cluster of physical forces interacting with the universe. Our consciousness is not independent from the complex space-time continuum. This diagram illustrates that the intelligent "self" is just another illusion by dissolving the figure back into the entirety of physical realities.



The physical representation model



It has been translated the depiction of our figure-context relationship with a physical model. This is how we broke down various concepts to be able to realize the model.

Are there such a thing as a healthy level of selfimposed delusion? How conscious can we become about our place in the spectrum of pragmatism and delusion.

Should we see ourselves as actors, separate from the system or an integral part of it? Our frontal lobe tricks us that we are; however, the reality can be far more different than our perception.

How can we operate on more pragmatic grounds knowing that our biologic machinery forces us to live in a twisted reality?

Technology is just an extension of our consciousness, it is not something that would change our humanity. What do you think about that?

In the end, can everything be defined as a collection of information?

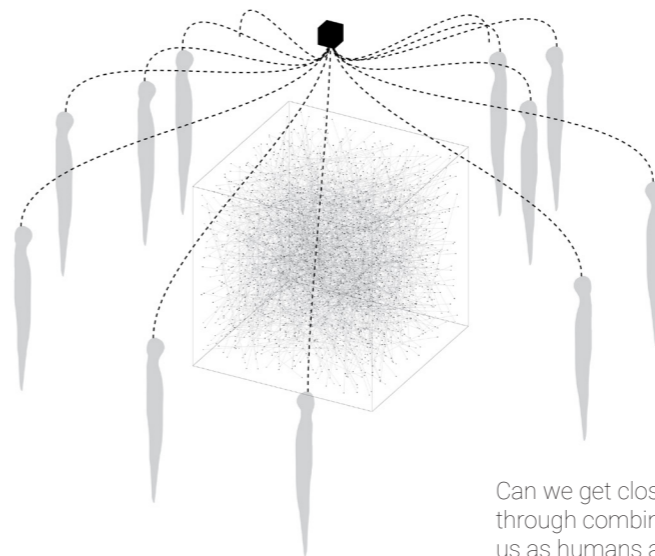
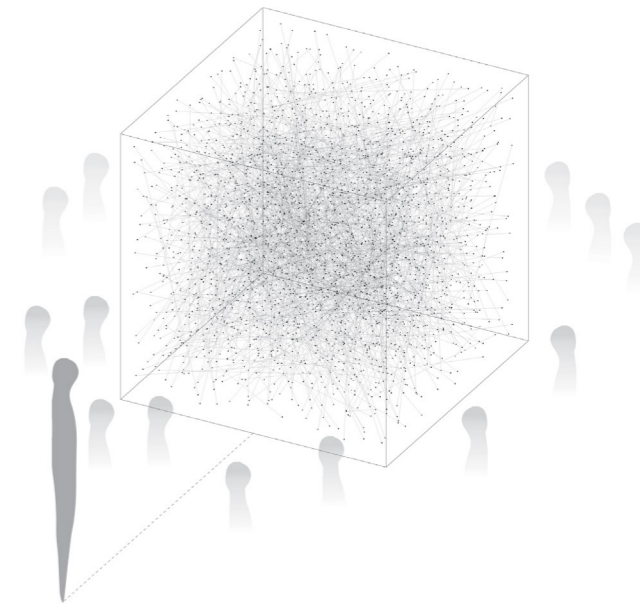
Can we create something new? Or are we limited to create allegorical connections by transferring principles from one system to another?

Most mistakes arise because of our inability to see the real connection between small physical realities and the large complex systems. What do you think about this?



*Please scan the QR-codes for the related videos

Given that, we can improve the accuracy of our mental model about the universe by looking at it from different perspectives...



Can we get closer to the objective reality by creating a collective intelligence through combining all our subjective perspectives? How might this influence us as humans and change the state of individualism, authorship, ethics and consciousness?



FIGURE OF THE FIGURE*

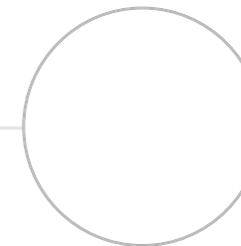
Figures exist, figures are born, figure multiply, figures are murdered, figures never die. The shaping of the concept of the figure is influenced by a large diversity of factors within the system of architecture and the universe. The creation of the figure and the transformation of the figure can be seen as a unique, but complicated process, whereby system and figure constantly influence each other. On the one hand, the system contributes to the process of becoming the figure, as it is constantly influenced by the changes within the system. On the other hand, the figure itself also continuously contributes to the development and transformation of the system and the other figures. This process can be seen as a continues loop, although both figure and context after transformation can never return to their original form. Both the influence of the figure and the influence of the system exist all around us and have a strong representation.

When trying to represent the figure of the figure many different representations and interpretations can be found.

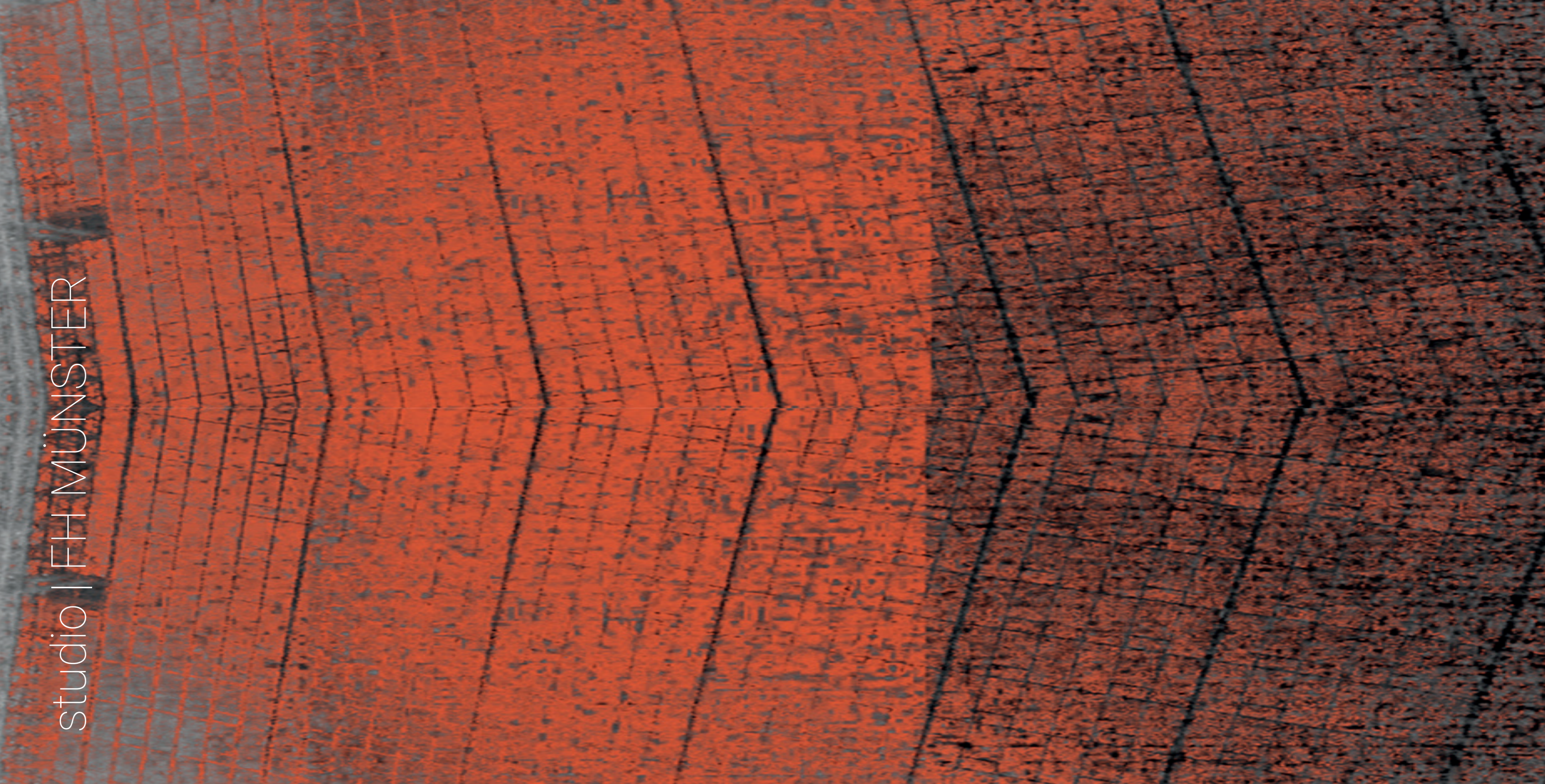
In this representation the figure and the process of becoming has been represented by the metaphor of an egg. What makes the figure and what does the figure make? Both egg and figure can be seen as fragile elements within the universe. Both get into the world as anonymous segments. During their 'growth' they are exposed to various

systems and factors that strongly influence their development. Forces in real world such as Material, Budget, Technology, Geography, Time, By-law, Culture can both break and shape the figure (forces/punches form the outside) as on the other hand the figure can also shape the context (forces/punches from the inside). For example, heavy forces will break the egg from outside, while the egg will break from the inside when it is fully developed. For good development and interaction between figure and system, a balance must be found between the influenced factors and the delivered factors.

*Figure = idea/architect



studio | FHMÜNSTER



city patterns

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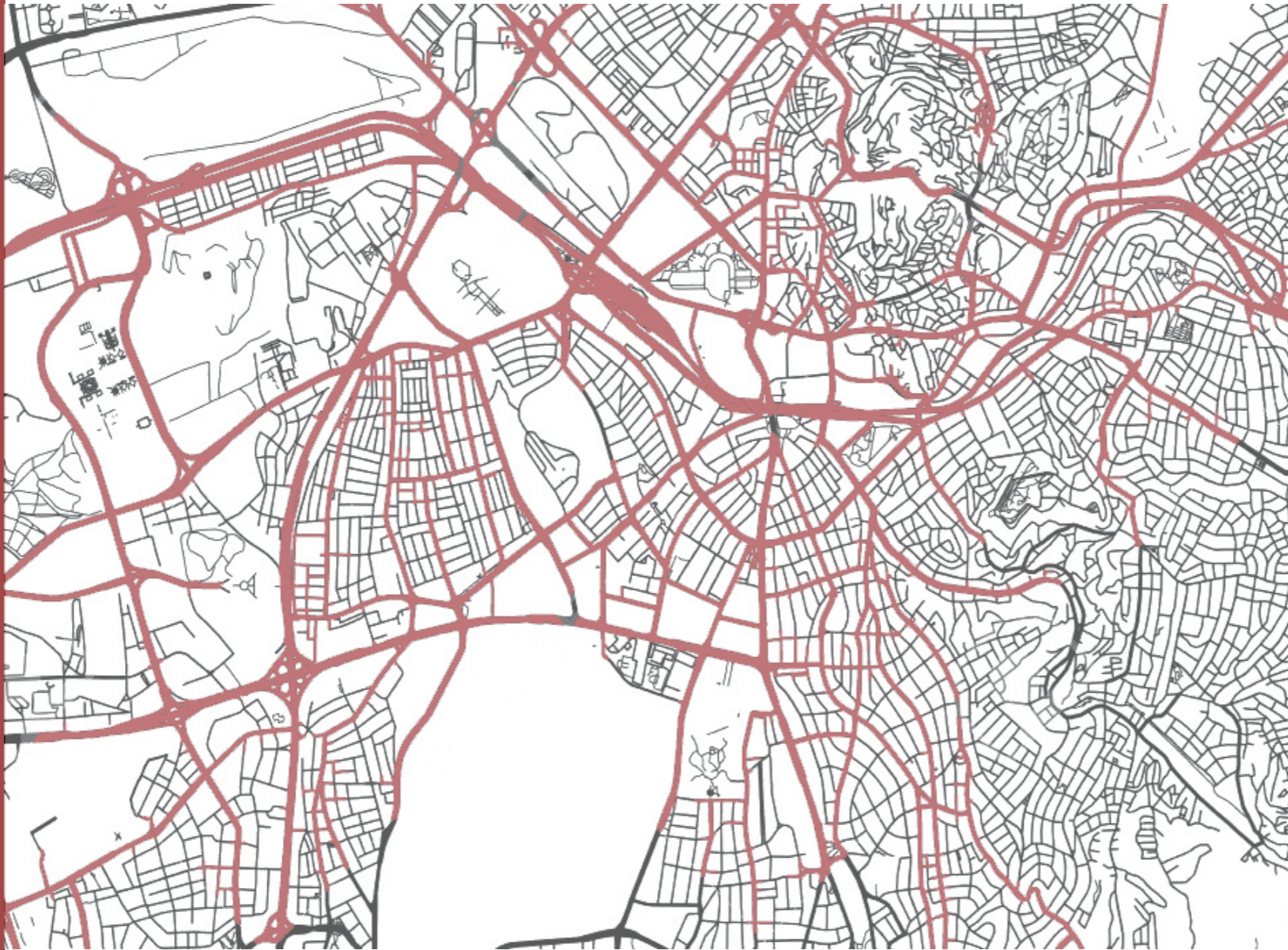
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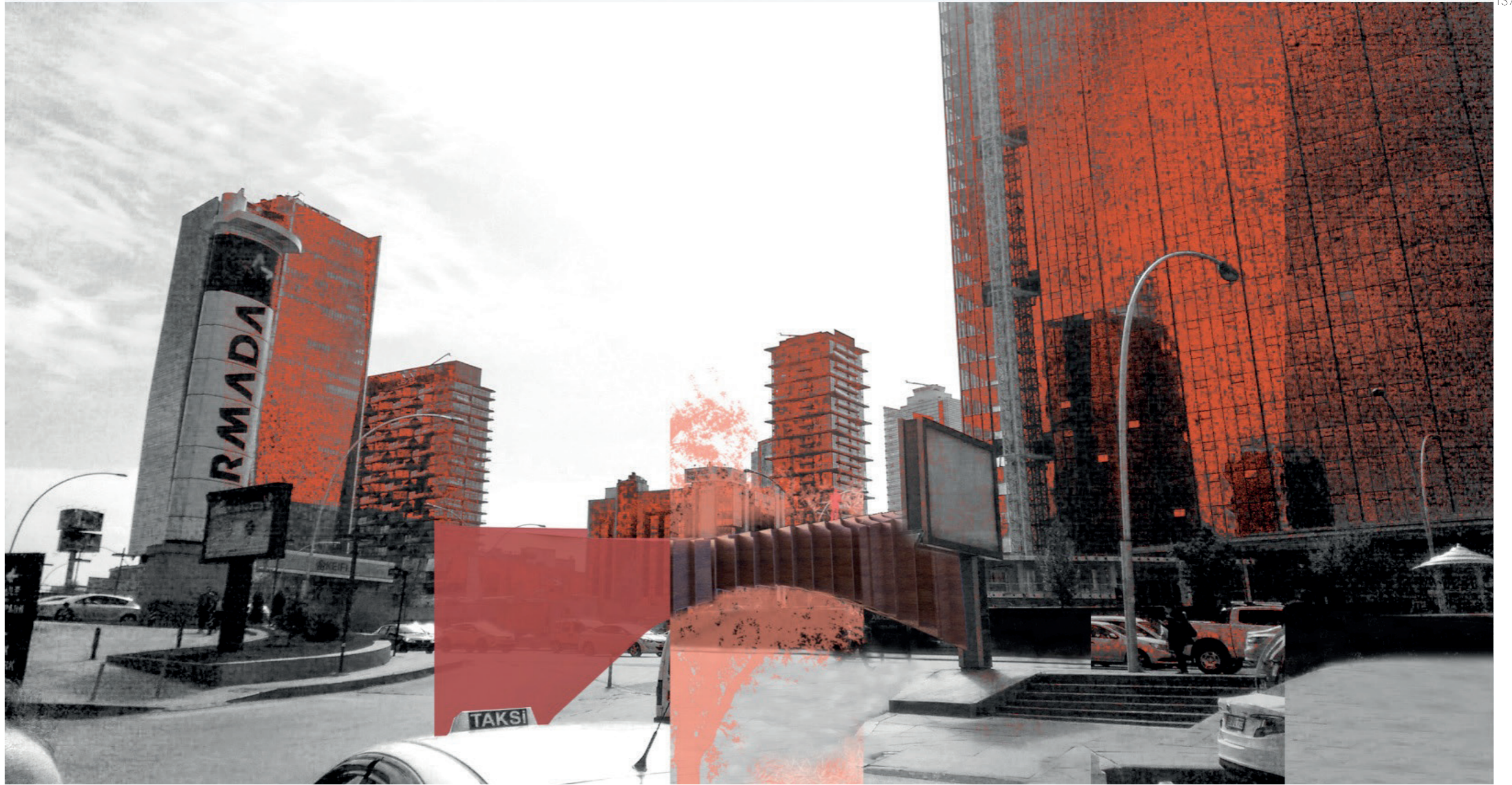
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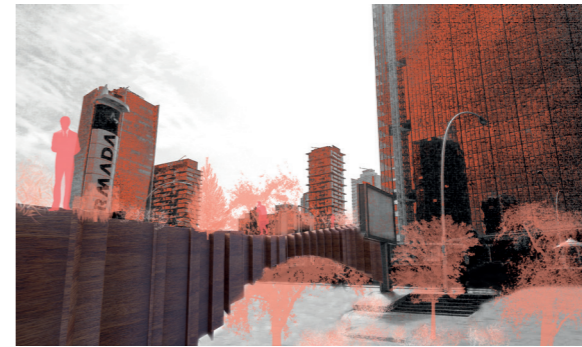
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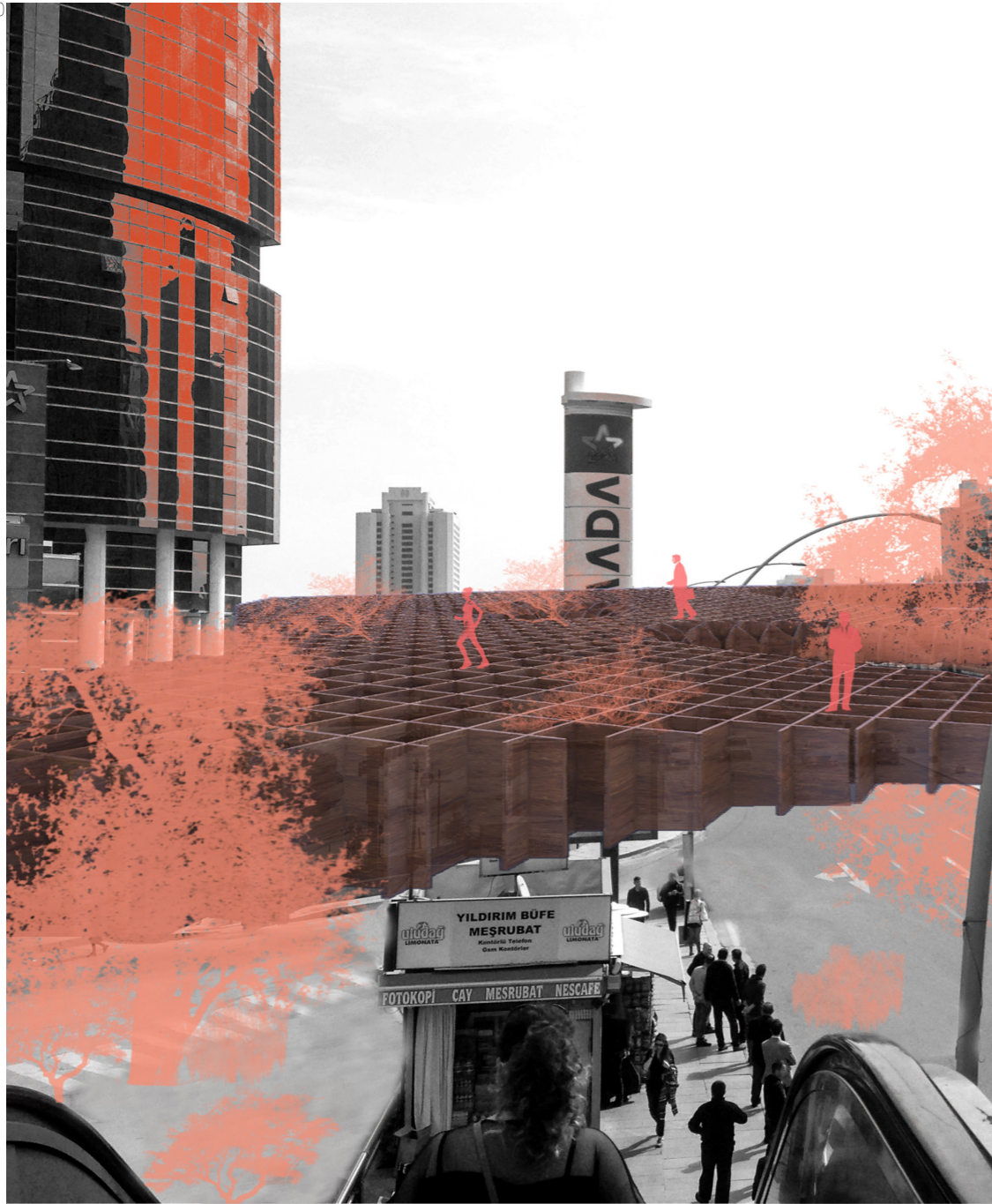
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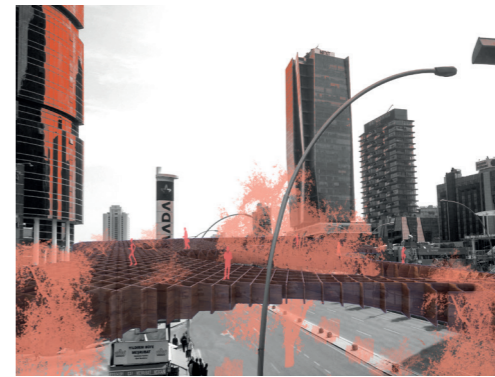
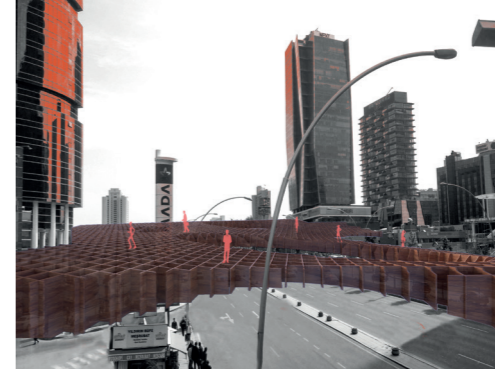
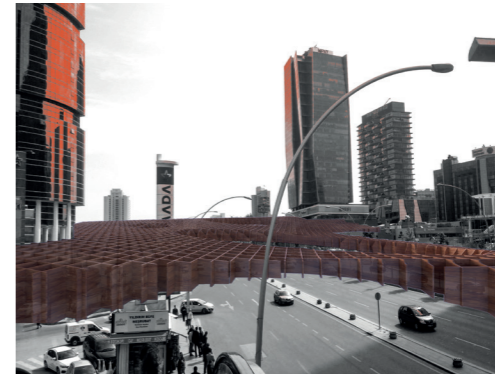
Yağmur Köseoğlu
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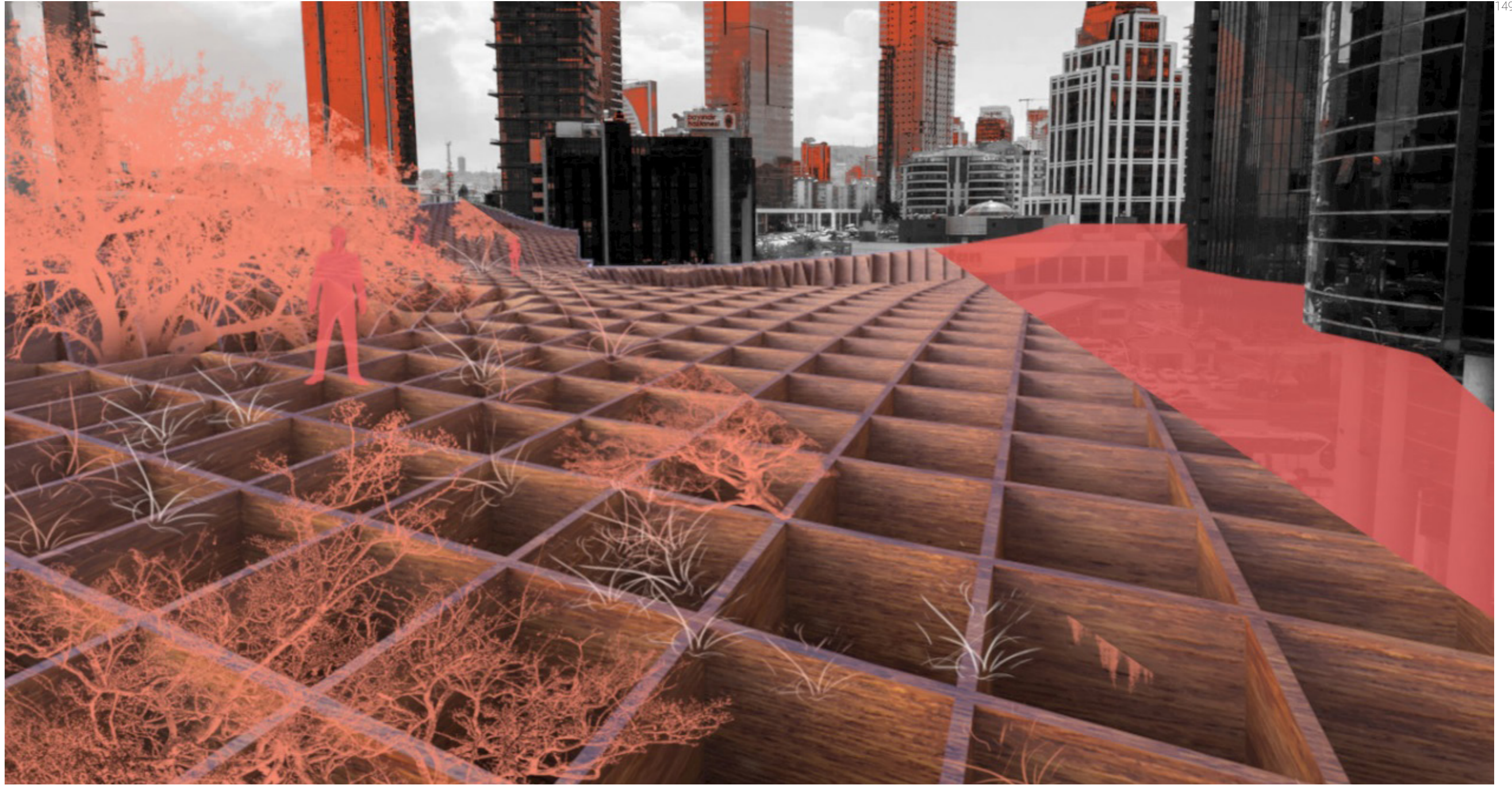


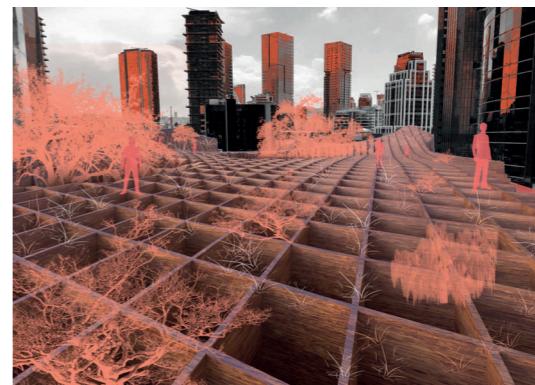
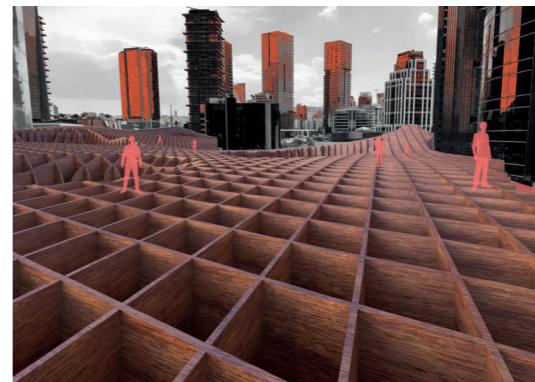
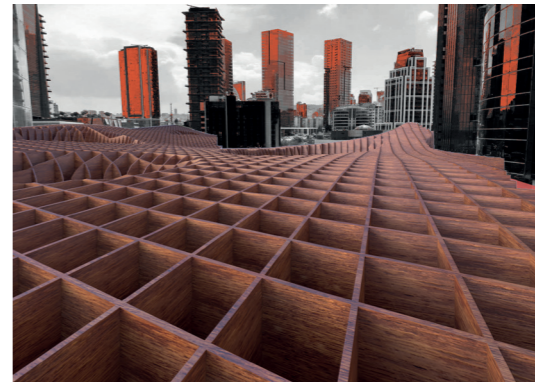


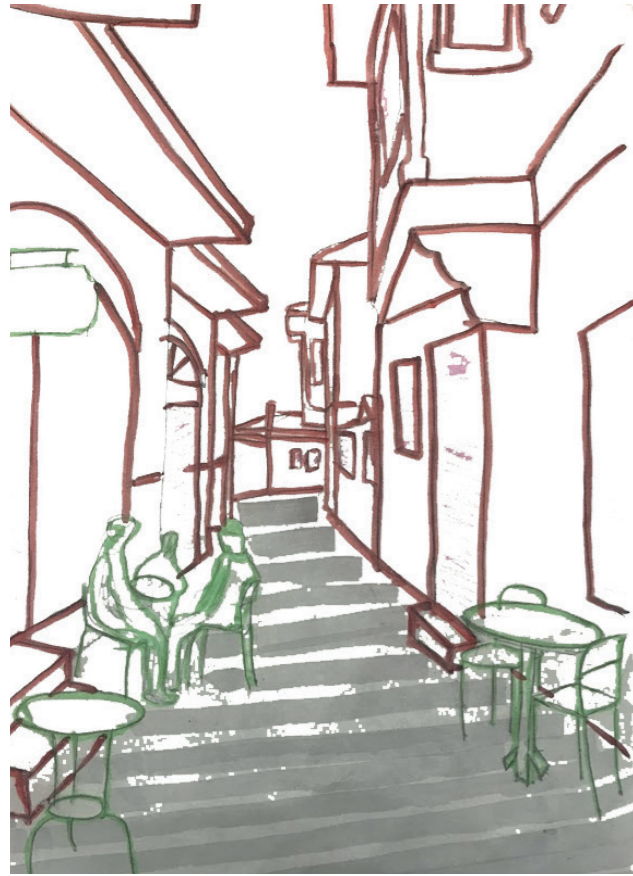




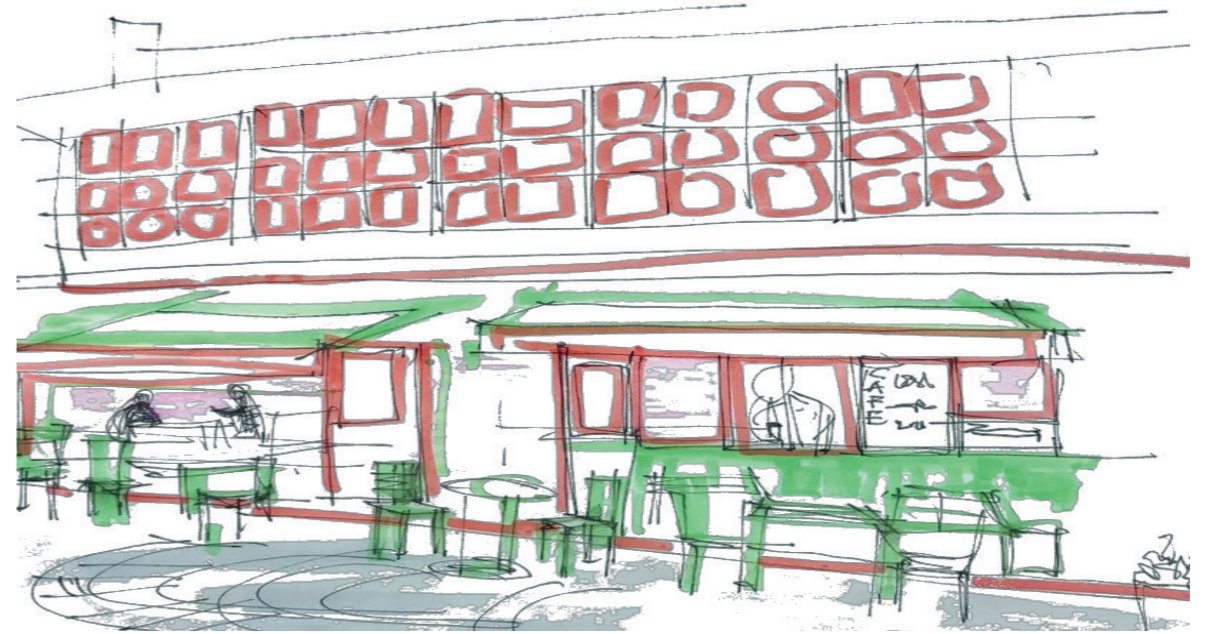


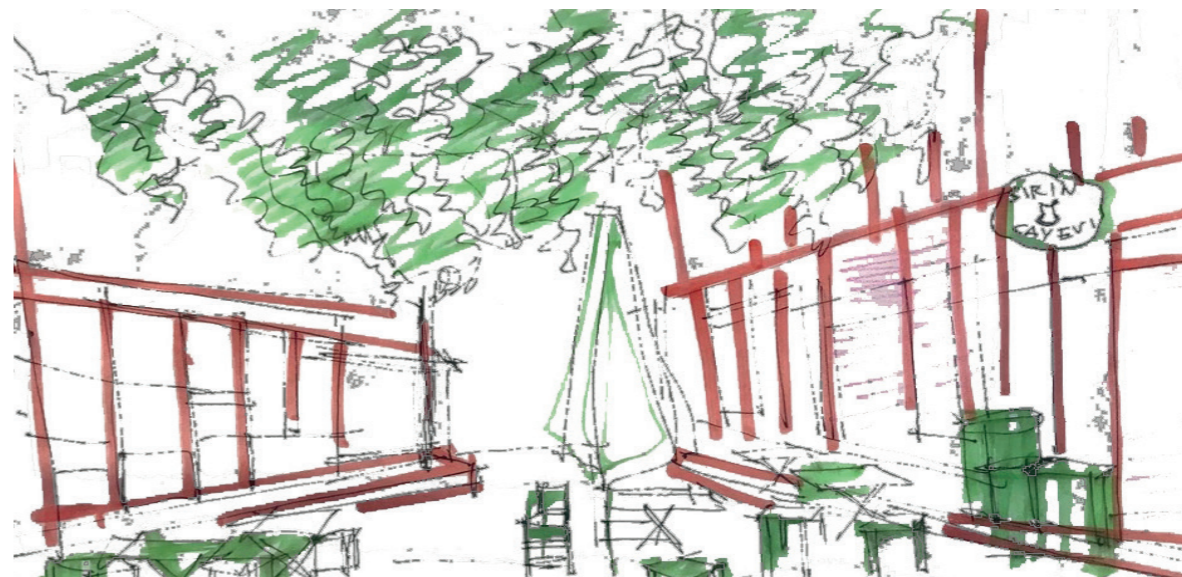


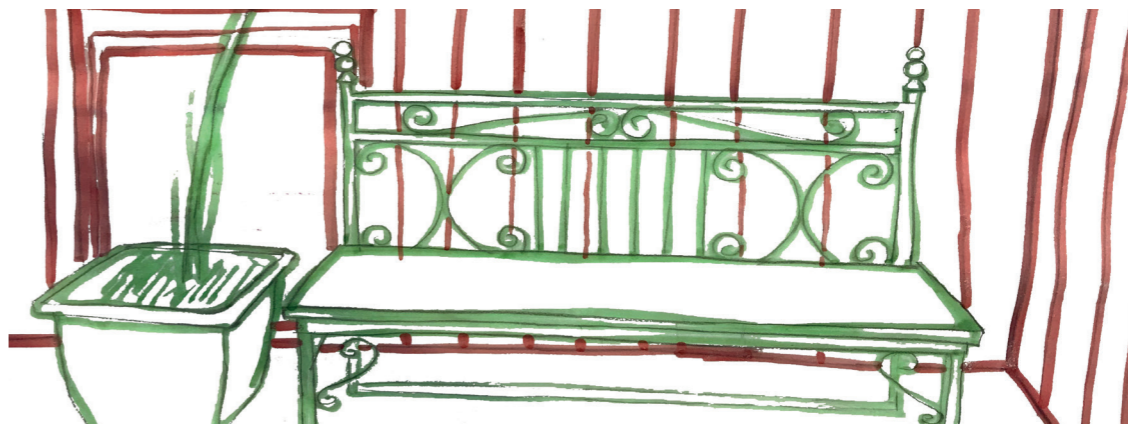




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*Please scan the QR-codes for the related videos





