MIDDLE EAST TECHNICAL UNIVERSITY
DEPARTMENT OF ARCHITECTURE

GRADUATE SEMINARS - ARCH504

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ARCH 504 Seminar in Thesis Research
Coordinators: Esin Kömez, Elif Gökçen Tepekaya

10.00 – 10.30
Şevval Gökkılıç — Re-evaluation of the Architectural Model in the Digital Age
> **Supervisor:** Esin Kömez Dağlıoğlu
> **Co-advisor:** Başak Uçar
> **Jury:** Haluk Zelef, Aslı Arpak

The architectural design process that is defined through various stages and tools has been affected by the developments and transformations in technology, where the current shift experienced in the last decades through the extensive use of computers and computational processes can be considered a notable one. The architectural model, which has been included in the architectural design process as a common and effective design tool, has also been affected by this change significantly. As one of the design tools that includes diverse and multilayered information, the architectural model has been used throughout the ages to generate ideas, develop them, make them perceptible, and embody them. Despite the physical reference of the architectural model that was prevailing for years, with the turn of the digital age and hence the use of computational design tools and methods, different stages of the architectural design and production processes have fused into one another. Consequently, the architectural model has been considered part of the design process from the initial stages, which can be asserted to stretch the conceptualization and the definition of the architectural model. This stretch brings into question the static definition of the architectural model and brings up the re-evaluation of the possible potential of the model that has existed until now. In this sense, the concept of virtuality creates an alternative perspective by perceiving reality beyond the existing. Within this context, the emphasis of the study is on inquiring the change and development in the definition and use of the architectural model within the design process, where the concept of virtuality will be considered a significant shift in the re-evaluation of the architectural model.

10.30 – 11.00
Ezgi Cemre Ural —The Effect of School Design on Children's Creative Thinking: Standardized Primary School Typology in Turkey
> **Supervisor:** Haluk Zelef
> **Jury:** Celâl Abdi Güzer, Cennet Engin Demir

The majority of childhood, as the most effective period of cognitive and social development in life, is spent in the educational institutions called schools. Schools are also the first environment children experience as a single individual, separate from their family. In the recent literature, education and teaching is usually substituted by "learning" to underline the active role of the students and the diversity of the learning mediums. In parallel, learning oriented educational perspective brings renovation in school design to change conventional school architecture into creative learning spaces. However, architectural characteristics of a standardized school typology along with the standardized curriculum carry the risk of restricting students' creativity and cultivating their unique faculties. For this reason, the effect of school design on children's creative thinking is worth to be examined. In this research, the effects of school architecture on children's creative thinking are discussed through the typology of primary school buildings in Turkey. The aim of this thesis is to examine the effects of standardized school design on the development of students' creative thinking and re-evaluate standardized typology of primary state schools in Turkey under the theme of creative learning space. The first part of the research will focus on the standardized school designs in the Turkish context. Architects' responses to this solution will be traced in the professional and popular media. In the latter empirical part of the research; experiences, observations and opinions of the students at various public primary schools in Ankara will be collected through various mediums; verbal, visual and written.

11.00 – 11.30
Başak Çevik Toprak — The Interactive Relationship Between Performative Art and Space: New Generation Museum
> **Supervisor:** Celâl Abdi Güzer
> **Jury:** Lale Özgenel, Meltem Yılmaz

The rejection of materialization is what distinguishes performative art from other forms. In addition, performative art cannot be historicized because it emphasizes experience, engages the audience, and cannot be archived. Museums have exhibited and housed performative art since the second half of the 20th century. This circumstance suggests that, despite the fact that performative art has characteristics that contradict museum phenomena, the two are likely to have a significant relationship. Therefore, the inclusion of time-based, performative, live art in museums is still being investigated. Owing to the fact that, in contrast to international examples, museums in Turkey have not historically housed exhibitions of performative art, this study focuses on museums that do house performative art created by artists who also participate in the design process of that performance. The research aims at exploring the interactive relationship between museum space and performative artists' creativity. It accomplishes this through the use

of an exploratory research approach that includes quasi-experimental research methods and techniques. The ultimate contribution of the study would be to guide the design of the next generation museum in the light of the explored design variables.

11.30 – 12.00
Sena Türe — Visual Experience of Urban Landscape in the Historic Center of Ankara: Hereness and Thereness

Supervisor: Cânâ Bilsel
Jury: Ela Alanyalı Aral, Namık Erkal

The context of the 1960's presents us with discussions on the perceptions of one's environment through the thoughts of the Townscape Movement. Gordon Cullen's examinations on optics, place and content (1961) and Kevin Lynch's analyses on image-ability and legibility of a city and cognitive maps (1960) are some of the examples the movement brings into the picture. In their explorations on urban form, image and activity, serial movement and vision become apparent. People's visual experience in their serial movement and therefore orientation is interlinked to their sense of position. A person's perception of the spatial qualities of any given urban landscape is dependent on this sense and their identification of where they are. They are a part of here, and are subjected to the sense of a there. We sense our positioning in respect to ''hereness'' and ''thereness'' (Cullen, 1961). As a case study, Ankara's historic center, Ulus and its landmark Ankara castle, are selected. Although Ulus presents a coexistence of accumulations in its layers of historic importance, there is a lack of awareness on its architectural and urban values. Since these qualities are not directly obvious for observation, the perception of their kinesthetic experience is not possible. The study aims to re-evaluate and re-map values in the urban landscape of Ulus through the perception of one's position and its relation to ''hereness'' and ''thereness''.

12.00 – 12.30
Simla Şanlı — Mega-Projects in Production of Nature in Turkey: Socio-Natural Metabolism of İşkencedere Valley

Supervisor: Güven Arif Sargın
Jury: Funda Baş Bütüner, Mehmet Barış Kuymulu

This study examines socio-spatial production processes through the faculties of the production of nature, which could offer an alternative mindset in understanding society-nature relationship at large. In respect to the elements of critical urban geography, the production of nature claims that nature is social and thus our relationship with nature is always political. Within the said framework, the study questions one mega-project, specifically the Cevizlik Quarry Project in İşkencedere Valley in Rize, which can be regarded as an outcome of Turkey's ongoing neoliberal policies since the 1980s. Not only its natural qualities but its socio-spatial patterns are now at stake because of an on-going construction in the valley since April 2021. It is now a common knowledge that the whole mining/construction processes of the stone quarry are to cause an extensive declining of its socio-natural life along with that of the destruction of forest/wilderness and agricultural lands, and of the displacement of the local people in Cevizlik and Gürdere Villages. Studying the said processes through the faculties of critical urban theories such as the circulation and accumulation of capital, we believe that the study could unfold possible networks of social, political, economic and ecological issues behind mega-scale projects. In respect to the complex structure of the given example, namely Cevizlik Quarry Project, we believe that the study also presents a larger perspective that would overcome some theoretical cliché for the recent literature in 'urban political ecology,' rather tends to critically question major dichotomies such as society-nature and/or urban-rural, etc. Primarily rejecting sole engagement with cities, as a result, this study aims to contribute to the contemporary literature by analyzing socio-natural metabolic relations with a specific focus on the said rural context.