MIDDLE EAST TECHNICAL UNIVERSITY
DEPARTMENT OF ARCHITECTURE

GRADUATE (Ph.D.) SEMINAR
Arch 604

2020-2021 FALL SEMESTER
January 28, 2021 Online: 13:00-17:30

ZOOM ID
Coordinator and Host: Mualla Erkılıç
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13.00 – 13:30
Onur Lami Yalman

Supervisor: Güven Arif Sargın
Jury: Murat Çetin, Esin Kömez Dağlıoğlu

Avant-Garde Architect as the Organic Intellectual: An Inquiry on the early Soviet Union

With the advent of capitalism as the dominant mode of production as a result of the industrial revolution, arts and architecture spiraled into an existential crisis in their relationship with society. In order to retain its autonomy, arts retreated into academia, while architecture found itself in an intimate relationship with industry and mass production. However, radical opposition to capitalism also challenged the functions assigned to arts and architecture. Under the revolutionary atmosphere of early 20th century Russia, the artists and architects found a fertile ground in which they could experiment with the Saint-Simonian concept of avant-garde combining arts, science and industry. Influenced by the political vanguardism of the Bolsheviks, avant-garde movements undertook the exhaustive duty of socialist propaganda. Ranging from agit-prop trains to posters, sculptures, buildings and even parades, the designers of the era partook in almost every aspect of the revolution. This paper aims to elaborate role of avant-garde architects as the organic intellectuals of the Bolshevik party, and discuss the eventual dissolution of the avant-garde.

Keywords: architecture, Soviet avant-garde, organic intellectual

13.30 – 14:00
Feyza Topcuoglu

Supervisor: Inci Basa
Jury: Ela Alanyalı, Zeynep Uludağ

Rethinking Culturescape of Cities in the 21st Century through Cultural Centers

City in cultural context is the clustering of interwoven individual and collective experiences that shape urban life, form and pattern. Culture as a complex multidimensional subject has been transformed into urban culture on a city scale through a myriad of signifying systems of constitutive symbols and activities that give meaning and direction to urban life. The city and its culture are connected to each other, in a way construct each other, in the creation of the image of the city through community ideals and social relations, as well as premises of governing policies. That binary relation between city and culture can allow one to analyze cities as culturescapes. Within this context, culture becomes formative in generation of cultural spaces and cultural centers in cities, yet with diverse associations and understandings of culture. These spaces that are assumed to be collective impulses of urban culture can be seen as agencies of cultural continuity and change, but also be explored via their obscure roles and presences in contemporary cities. This study critically discusses the concept of culturescape via cultural centers at the turn of a new era, which has altered existing meanings of culture. Consequently, this study scrutinizes culture with an aim of rethinking its spatialization through culture-specific designs in the contemporary urban life, considering issues of life-styles and everydayness of urbanites, values and beliefs which conventionally thought to be embodying societal ideals. Thus, it problematizes and unfolds the predicament of attempts to represent urban culture originated from subordinated, hegemonic, and dominant culture adjusted to the city and its architecture underlying multiple identities of cultural centers.

Keywords: culture, culturescape, urban culture, city, architecture, cultural center

14.00 – 14:30
Nagihan Vanhoğlu Yazıcı

Supervisor: İnci Basa
Jury: Serap Kayasü, Haluk Zelef

An Inquiry into the Spatial Equity: Gender and Space Relationship in the New Normals

As architecture is a social production shaped trough dominant discourses, historical and socio-cultural fluctuations directly affect and form the space. The changing problems of the age also change the understanding of space while renewing the meaning of concepts, such as city and common space. They change urban life practices with impacts such as migration movements and housing crisis, climate crisis, and pandemic, and they trigger the search for alternative environments. As an extension of this understanding, this work concentrates on how space theory sheds light on deeper social preoccupations and social needs. Within an age of inequality caused by the pre-accepted social norms, the study tries to go beyond the discussion of specific methods and techniques and their possible effects in order to examine how the environment can be rebuilt. In particular, the study investigates the problems of the groups that are excluded and suppressed; and whose rights to the city are taken away in de facto gender norms mostly under the influence of prevailing discourses. With a conception that humanity encounters states of 'new normals' time to time as a way to pacify the uncertainties, the primary aim of this study is to eliminate the formation of space under the effect of patriarchy that excludes certain gender groups from creating a more egalitarian environment.

Keywords: Space, Gender, Architecture, After Crisis, New Normals

14.30 - 15:00
Bengisu Derebaşı
Supervisor:Ayşen Savaş
Jury: Pelin Yoncacı Arslan, Bilge İmamoğlu

Order and Error in Architecture

This study aims to understand the term Order by suggesting a parallel reading with its opponent, Error. In order to be able to do that, renowned architectural treatises are studied as evidences to scrutinize the mentioned terms and to develop a further understanding of the relation between them. It is evident that the term Order denotes the adjectives such as fixated, prescriptive, and imperative. Despite its strict connotations, the Orders set by Vitruvius is rephrased or reconfigured in every treatise written after him. Errors, on the other hand, are mentioned tenuously without being emphasized much. The Order and Error are discussed within the limited perspectives of a hierarchical framework in which Order is invariably valued above.

Perrault's theories are perceived as the pivotal point on which the Order and Error in architecture are converged. The following study starts with the Vitruvian conception of Order and covers Alberti's and Serlio's views to trace the shifts in its meaning. Both of the terms are discussed separately based on the discussions developed by the fore-mentioned scholars and concluded by a section on the contemporary interpretations of the terms. Placing Perrault and his scientific tables at the center of the work, the shifts and different approaches towards Order and Error will help to develop a claim on the existence of a "new order/error" today.

Acknowledging that Order and Error coexist, the further study gives credence to the potential of relating these two terms outside the defined hierarchical framework and this text is the first step to configure and construct the non-hierarchical relationship between Order and Error in architecture.

Keywords: Order, Error, Scientific Revolution / Scientific Method

15.00 - 15:30
Zeynep Soysal
Supervisor:Aysen Savas
Jury: Elvan Altan, Umut Şumnu

Platform: as an Architectural Ground

This study starts with the claim that presence of architecture could be traced with reference to "platform" as an architectural ground. Initially, the traces of architectural ground could be elaborated through "natural ground." Further, the duality of "natural" and "artificial" plays an important role in the formation and definition of the architectural ground, and hence, for the scope of this study, that of platform. The initial theoretical framework of this study is based on Gottfried Semper's concept of *earthwork* which is part of his "Four Elements of Architecture." With reference to this, platform as an architectural ground could imply a terrace of a single object. However, by forming different relations and through expansion it could imply a public ground. Within the scope of this text, the Greek temple platform is used as a case to further elaborate the formation and implications of the element as an architectural ground. The Greek temple platform becomes a significant case in which the duality of "natural" and "artificial" is embodied, and this intricate relationship is reflected in the formation of the architectural ground. It is important to state that this study does not aim to reconceptualize platform through a historical approach but rather aims to propose a cross-geographical and historical framework to make a more contemporary critical analysis of the platform in architectural context.

Keywords: platform, architectural ground, the Greek temple

15.30 - 16:00
Sezin Sarıca
Supervisor: Ayşen Savaş
Jury: Esin Kömez Dağlıoğlu, Erdem Ceylan

***Bild* and *Bildung*: Formation of Architectural Knowledge**

Although the change in architectural discourse is a result of a complex network of cross-cultural intellectual production that is beyond-borders, German aesthetic philosophy is highly influential on the discussions in between Classical and Modern paradigms. Especially two terms in German, *Bild* and *Bildung*, gain significance not only to understand the architectural knowledge within and in between paradigms but also to re-consider the current condition of architectural knowledge in contemporary context. It is not the claim of this study to write the etymology of the terms, rather it focuses on their conceptual relations, in order to be able to provide a methodology for reconsidering architectural knowledge. Architectural knowledge, either theoretical or practical, requires interpretation at all scales. Hermeneutic philosophy, which is the theory of interpretation, overlaps with the methods of acquiring architectural knowledge, which in return requires hermeneutical processes. As a part of the German educational and aesthetic philosophy, the concept of *Bildung* is discussed with an apparent relation to architectural terms. Its root *Bild* is translated as both "image" and "form" in English, which can be considered both as prior and immutable "image" and flexible and mutable "form" within architectural knowledge. As a part of the forthcoming PhD thesis, this research can be considered as an attempt to create a lexicon by referring to the conceptual relationship of *Bild* and *Bildung*. In order to be able to transcode *Bildung* within architectural theory, the text re-traces the German terms "*Form*" and "*Tektonik*", which are directly translated to English, but lost their broader meaning in translation. All in all, the research claims that architectural knowledge can only be understood through the concept of "*Bildung* (formation)".

Keywords*:* Bild, Bildung, Form, Tektonik, architectural knowledge

16.00 - 16:30
Elif Gökçen Tepekaya

Supervisor: Ela Aral
Jury: Fatma Erkök, Pelin Yoncacı

Mapping the spatial patterns: An ongoing performative act of invisibles

The desire to map can be described as a fundamental and continuous reflex in the context of the subject's capacity to connect with real space. The process of self-criticism to conventional "Cartography" production methods, which started with the leadership of Brian Harley in the 1980s, gave a new identity to the concept of "mapping". The act of mapping is an action that triggers and keeps the thinking process active in establishing our spatial perception, understanding, and reproducing spatial concepts, conditions, processes, or events. The mapping product, whose notations are abstract and conceptual reductive, will provide a different transposal and reading in each production. For this reason, mapping is more than a representative tool; and it describes an ongoing performative act. Architecture and urban-scale mapping's capacity to relate to 'space' offers new and inclusive performativity. Instantaneous situations, sequences, and acts produced by performativity establish an integrated memory relationship with space. The act of mapping opens this space to other actions and takes place in the space. In its current meaning, the concept of 'mapping' is discussed and applied as a subjective and open-ended action in architectural design processes, emphasizing multiple productions and formation processes instead of a result situation. In addition to the informative and descriptive feature of mapping, this study aims to contribute as 'a critical performer' that enables a new 'space' experience and production. The mapping concept introduced in this study aims to produce an alternative to the masculine and dominant architectural practice accepted in traditional mapping and architectural theory.
Keywords: Mapping, space, performativity, act, architectural representation

16.30 - 17:00
Nehir Bera Biçer

Supervisor: Ela Aral
Jury: Cana Bilsel, Funda Baş Bütüner

Mapping the *Audiography* within *Psychogeography*

How to narrate the spatial perception has been one of the main objectives of architecture. The cartographic epistemology is consulted to deliver this purpose. The way the urbanite embraces and investigates the city has undergone a conceptual shift within the cartographic framework. Formerly, there are hegemonic forces and totalizing strategies on the act of mapping. Later, the Poststructuralist paradigm shift triggers a cartographic shift in the 1980s from the representative communication tool to the performative agency of exploration. The Poststructuralist mapping enables the experiential engagement with the city and highlights *the cartographer at the street-level. Psychogeography* -as the poststructuralist mapping theory- renders possible revealing the latent and the repressed topographies of the urban *milieu*. As an unexplored dimension, sound is an integrated-inseparable input and the soundscape is an interwoven feature emanated in the underlying urban context. The potentials of the sonic environment has been underestimated and the conventional maps opt for an inherent silence towards the tune of everyday life. Sustaining the self-imposed deafness towards the *acoustemology* -knowing through the audible- would result in a fragmentary and deficient cartographic epistemology. This study aims to contribute to the literature by raising awareness towards the sonic topographies of the cityscape and the psychoacoustic behavior of the individuals by the agency of the Poststructuralist mapping. It questions the role of sound within the Poststructuralist mapping act. *Psychogeography* constitutes both the conceptual and the methodological framework of this study and it is revisited from an alternative sonic perspective to unveil the *audiography* embedded within it.
Keywords: Psychogeography, Audiography, Psychoacoustics, Soundscape, Acoustemology, Poststructuralist Mapping

17.00 - 17:30
Nazelin Pişkin

Supervisor: Mualla Erkılıç
Jury: Belgin Turan Özkaya, Mehmet Önal, Zeynep Uysal Ürey

Reflective and Generative Dialog: A Spatial Ethnographic Reading on Sacred-Cyclic Mythical Spaces of Urfa and Everyday Life of People

Şanlıurfa, which has hosted many religions in its long history of thirteen thousand years, is one of the three cities in the world that is considered sacred by all three religions - the other two are Jerusalem and Mecca. The city that has hosted many religions is a special example where both the physical and the meaning are produced in multiple layers in the ongoing history. In its myths and rituals as symbolic representations of culture, there are archetypal cyclic images and patterns from ancient religions such as Zoroastrianism, Shamanism, Buddhism, Sabianism, Hanifism in addition to the Old Testament, Christianity and Islam. Because of the changing beliefs of the people during the historical development of the city, the different states of myths and rituals and the plural meanings produced by their continuities and transformations have evolved also the spatiality of symbolic representation into a heterogeneous structure. Today, the multi-layered heterogeneous structure of the symbolic representation is preserved by assigning sanctity to the city and places with discourses such as "ancient-*kadim* city", "city of prophets"; "sacred lake" and "sacred fish". The study aims to analyze how sacred–cyclic mythical spaces affect current everyday life and space experience in relation to sacramental practices and rituals. The fact that the different rituals spatially took place in the same city within the continuing temporality gives the opportunity to make a reading through the ideas, sensory memories, experience of individuals, society, and the city life. In this evaluative reading process, a mixed method - architectural and ethnographic - has been used to disclose the relations between socio-cultural underpinnings of the region and the spatial patterns in terms of sensory memories and experiences of individuals within a socio-cultural context.
Keywords: Symbolic representation, Sacred-cyclic mythical spaces, everyday life, space experience, Ethnography