TES I
FOUNDATION STUDIO I

SBP

Handan Türkoğlu, Zeynep Günay, Burçin Yazgı, Başak Demires Özkul, Eda Beyazıt, Ervin Sezgin, İpek Şen, Gökçer Okumuş, Sinem Metin, Aslı Ulubaş, Eymen Bakırcı

2015-2016 fall
İTÜ
FACULTY OF ARCHITECTURE

PR1

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STUDIO I

SBP

modules

module 1: basic concepts

(5 weeks)

space/place

To increase awareness on diverse elements of urban space + To gain skills to "read", analyse, interpret urban space

Voids
Boundaries
Dominance / Recessiveness
Scale / Proportion / Texture

module 2: interactions & experiences

(5 weeks)

people/place

To provide an understanding of the experience of the individual and its interaction with the space

Continuity / Time
Memory
Rhythm
Soundscape

Handouts|Reading > Seminar|Discussion > Field-trip > Project > Review > Revision > Blog

istanbul as a laboratory

[+ 4 CM]

module management

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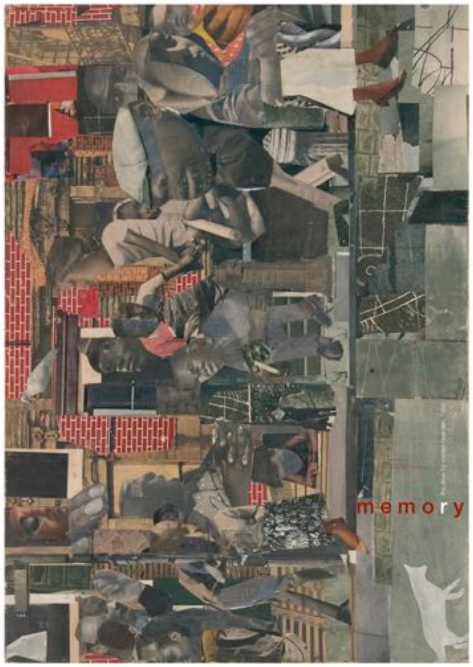

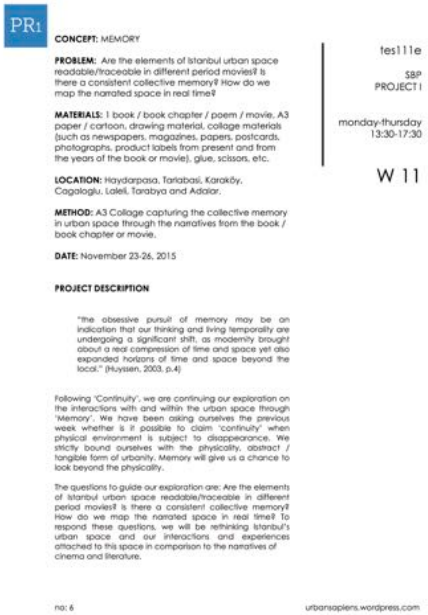

PR1

CONCEPT: MEMORY

PROBLEM: Are the elements of Istanbul urban space readable/traceable in different period movies? Is there a consistent collective memory? How do we map the narrated space in real time?

MATERIALS: 1 book / book chapter / poem / movie, A3 paper / cartoon, drawing material, collage materials (such as newspapers, magazines, papers, postcards, photographs, product labels from present and from the years of the book or movie), glue, scissors, etc.

LOCATION: Haydarpasa, Tarlabasi, Karaköy, Cagaloglu, Laleli, Tarabya and Adalar.

METHOD: A3 Collage capturing the collective memory in urban space through the narratives from the book / book chapter or movie.

DATE: November 23-26, 2015

PROJECT DESCRIPTION

> "the obsessive pursuit of memory may be an indication that our thinking and living temporality are undergoing a significant shift, as modernity brought about a real compression of time and space yet also expanded horizons of time and space beyond the local." (Huyssen, 2003, p.4)

Following 'Continuity', we are continuing our exploration on the interactions with and within the urban space through 'Memory'. We have been asking ourselves the previous week whether is it possible to claim 'continuity' when physical environment is subject to disappearance. We strictly bound ourselves with the physicality, abstract / tangible form of urbanity. Memory will give us a chance to look beyond the physicality.

The questions to guide our exploration are: Are the elements of Istanbul urban space readable/traceable in different period movies? Is there a consistent collective memory? How do we map the narrated space in real time? To respond these questions, we will be rethinking Istanbul's urban space and our interactions and experiences attached to this space in comparison to the narratives of cinema and literature.

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SBP
PROJECT I

monday-thursday
13:30-17:30

W 11

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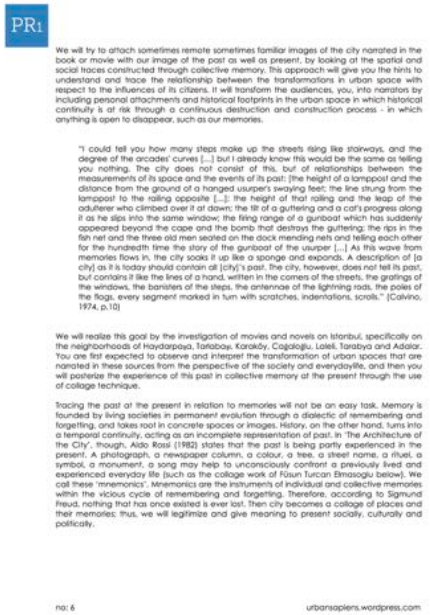

PR1

We will try to attach sometimes remote sometimes familiar images of the city narrated in the book or movie with our image of the past as well as present, by looking at the spatial and social traces constructed through collective memory. This approach will give you the hints to understand and trace the relationship between the transformations in urban space with respect to the influences of its citizens. It will transform the audiences, you, into narrators by including personal attachments and historical footprints in the urban space in which historical continuity is at risk through a continuous destruction and construction process - in which anything is open to disappear, such as our memories.

> "I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves [...] but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: [the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite [...]; the height of that railing and the leap of the adulterer who climbed over it at dawn; the tilt of a guttering and a cat's progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat of the usurper [...] As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of [a city] as it is today should contain all [city]'s past. The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls." (Calvino, 1974, p.10)

We will realize this goal by the investigation of movies and novels on Istanbul, specifically on the neighborhoods of Haydarpaşa, Tarlabaşı, Karaköy, Çağaloğlu, Laleli, Tarabya and Adalar. You are first expected to observe and interpret the transformation of urban spaces that are narrated in these sources from the perspective of the society and everydaylife, and then you will posterize the experience of this past in collective memory at the present through the use of collage technique.

Tracing the past at the present in relation to memories will not be an easy task. Memory is founded by living societies in permanent evolution through a dialectic of remembering and forgetting, and takes root in concrete spaces or images. History, on the other hand, turns into a temporal continuity, acting as an incomplete representation of past. In 'The Architecture of the City', though, Aldo Rossi (1982) states that the past is being partly experienced in the present. A photograph, a newspaper column, a colour, a tree, a street name, a rituel, a symbol, a monument, a song may help to unconsciously confront a previously lived and experienced everyday life (such as the collage work of Füsun Turcan Elmasoglu below). We call these 'mnemonics'. Mnemonics are the instruments of individual and collective memories within the vicious cycle of remembering and forgetting. Therefore, according to Sigmund Freud, nothing that has once existed is ever lost. Then city becomes a collage of places and their memories; thus, we will legitimize and give meaning to present socially, culturally and politically.

no: 6

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PR1

1st of May and Memory in Taksim Square by Füsun Turcan Elmasoglu
(http://fusunturcanelmasoglu.tumblr.com)

But we must also be aware of the fact that memory can be an elusive concept. While cities act as palimpsests of space and even everyday spaces of collective memory, they can also be subjects to socially produced 'amnesia' (Huyssen, 2003). The urban space, then, is threatened to be a 'lieux de memoire' / 'site of memory' (Nora, 1989) through which multiple histories are simultaneously rewritten as a designed act rather than a 'milieux de memoire' / 'real environment of memory' as the 'real' no longer exists.

References

Aldo Rossi, The Architecture of the City (L'architettura della città/1966, trans. Diane Ghirardo and Joan Ockman), Cambridge, MA: MIT Press, 1982.
Andreas Huyssen, Present Pasts: Urban Palimpsests and the Politics of Memory, Stanford: Stanford University Press, 2003.
Italo Calvino, Invisible Cities (Le Città Invisibile/1972, trans. William Weaver), London: Harcourt Inc, 1974.
Pierre Nora, Between Memory and History: Les Lieux de Mémoire, Representations 26, 1989, 7-25.

Cover > Romare Bearden (1911-1988), In The Dove, presents a collective memory belonging everyday urban life on the streets of New York's Harlem: a noisy, vibrant, colourful imagination.

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Handouts|Reading > Seminar|Discussion > Field-trip > Project > Review > Revision > Blog

module management

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[http://urbansapiens.wordpress.com]

orientation

welcome on board!
<bodies in space>

Coordinated by Defne Koldaş (Talimhane Theatre)

Balance-Trust, Body Composition (Filling the voids by bodies + Adapting paintings through bodies)

voids

How can we utilise undefined urban spaces?

- To uncover the meanings of space through voids
- To discover possibilities of intervention
- To rethink about the urban space as well as the codes of behaviour in public space

<"Body", Monochrome T-shirts, Documentation through photography>

Reading: "Gündelik Hayat ve Kentsel Mekan: Yüksel Yaya Bölgesi'nde Yürümek" by Tonguç Akış (Başkent Üzerine Mekân-Politik Tezler: Ankara'nın Kamusal Yüzleri, Güven Arif Sargın (Ed), İletişim, 77-118, 2002)

*influenced by Willi Dorner's work of "Bodies in Urban Spaces

CORINNE

boundaries

Can we talk about boundaries within the city?

How can we define them & what kind of functions do they have?

To discover different boundaries and their meanings for society

<Video (1 min.), Story boards (sketches - silhouette, section, facade) >

Reading: "The scale politics of spatiality" by Jonas, A.E.G. (Environment and Planning D, 12 (3), 257-264, 1994)

Ayşe Burcu Kısacık, Berfin Sönmez, Başak Kına

Arda Yeldan, Fatih Emre Çil

Burcu Begüm Topuz, Betül Sağlam, Ahmet Berra Çakmak

dominance / recessiveness

How do dominant/recessive elements coexist in an urban space?

To discover power relations in urban space through the search of interrelationships

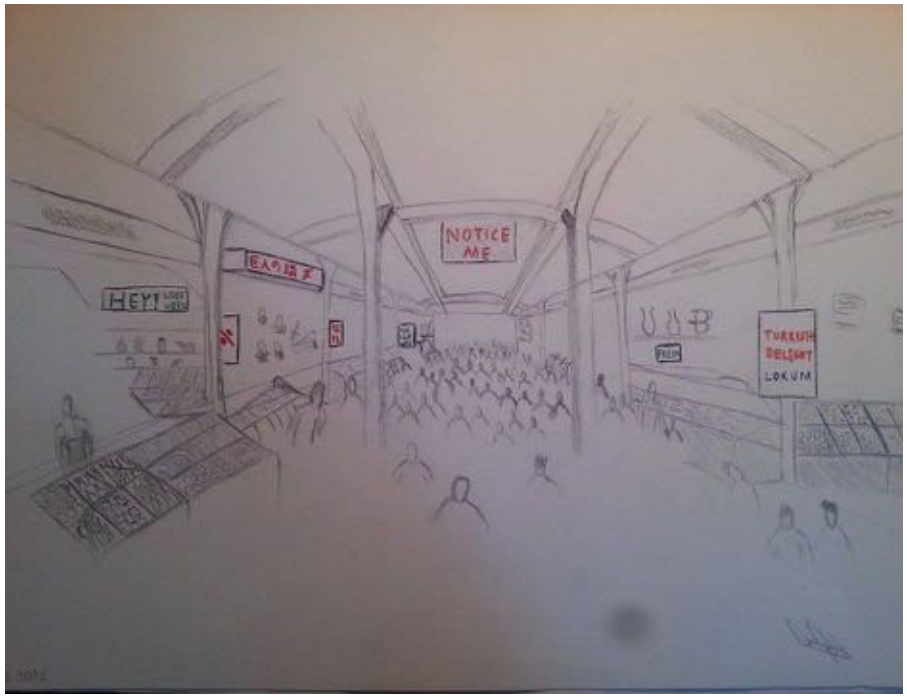
To question perception, and the norms effecting perception

<Model-making, Mapping, Panorama sketches>

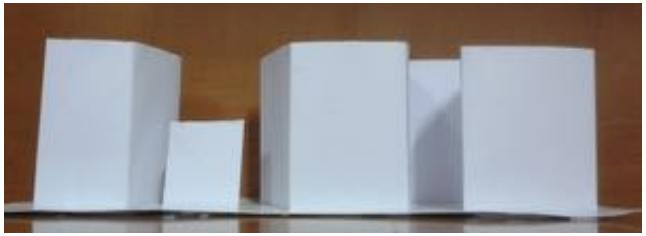
Reading: "Walking in the City" by Michel De Certeau (The Practice of Everyday Life, University of California Press, 91-110, 1984) + "The Eiffel Tower" by Roland Barthes (The Eiffel Tower, and Other Mythologies, University of California Press, 3-17, 1997)

Esra Gizem Uğur

Cem Çelik

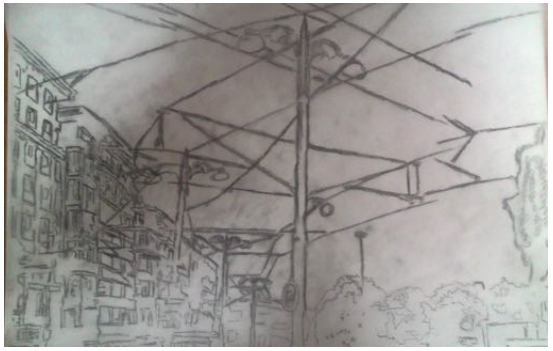


Dilek Keser



Furkan Öksüz

Batuhan Guguk



Tunahan Haldız

scale/proportion/texture

How do urban elements come together?

In what proportions?

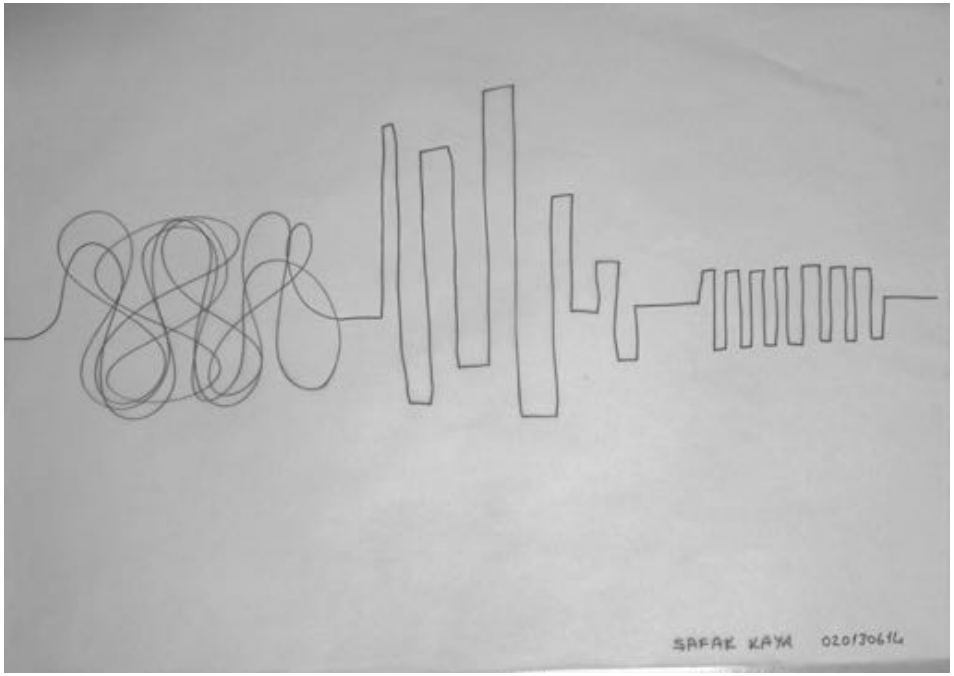
How do these different proportions change perception of urban space for its inhabitants and users?

To understand urban organisation through physical attributes of space

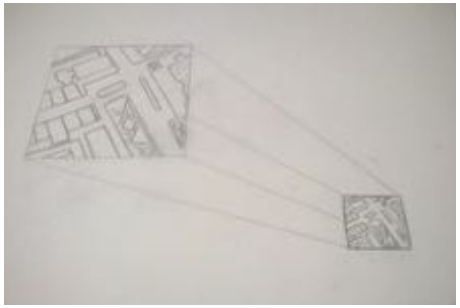
To familiarize with base map, scales used in urp

<2D and 3D sketches/sections on the base map>

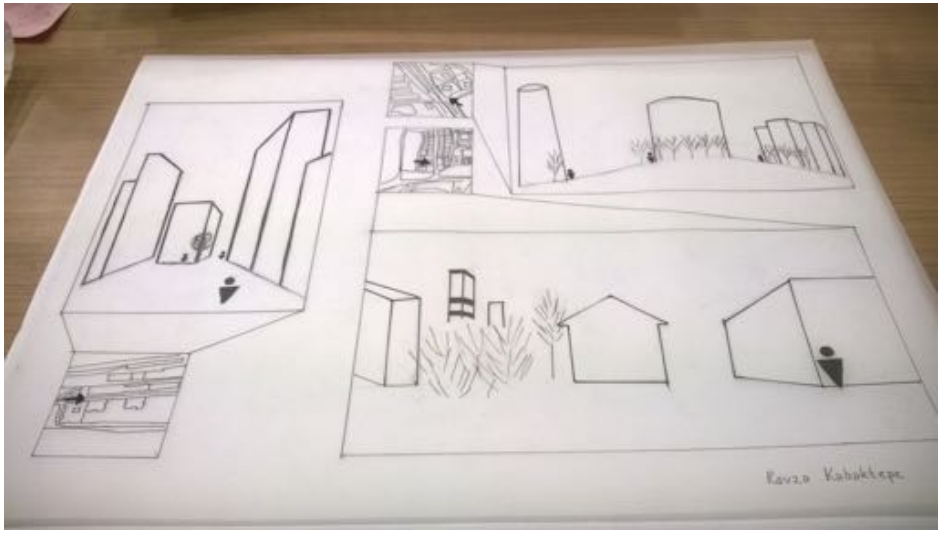
<Levent, Gültepe, Plazas>



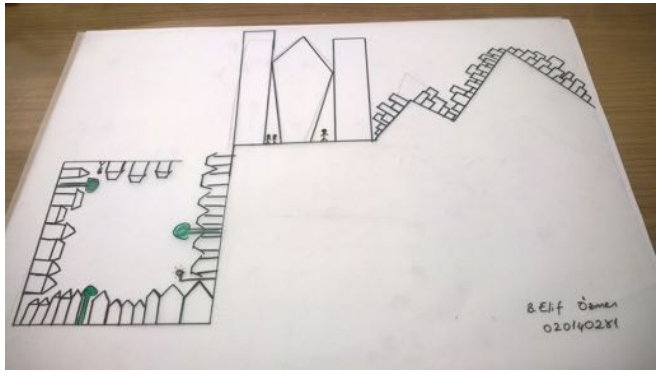
Şafak Kaya



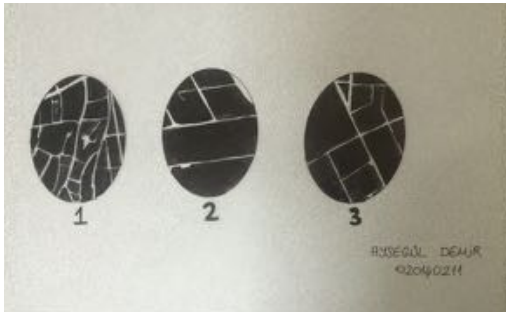
Sevgi Umut Köstenoğlu



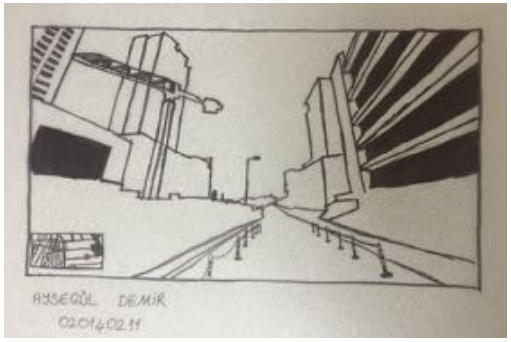
Ravza Kavaktepe



Büşra Elif Özmen

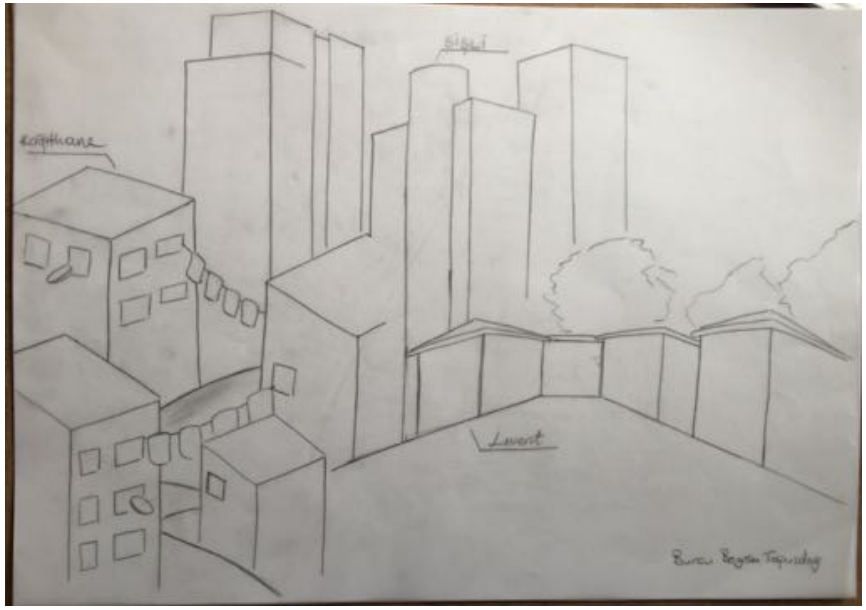


Ayşegül Demir



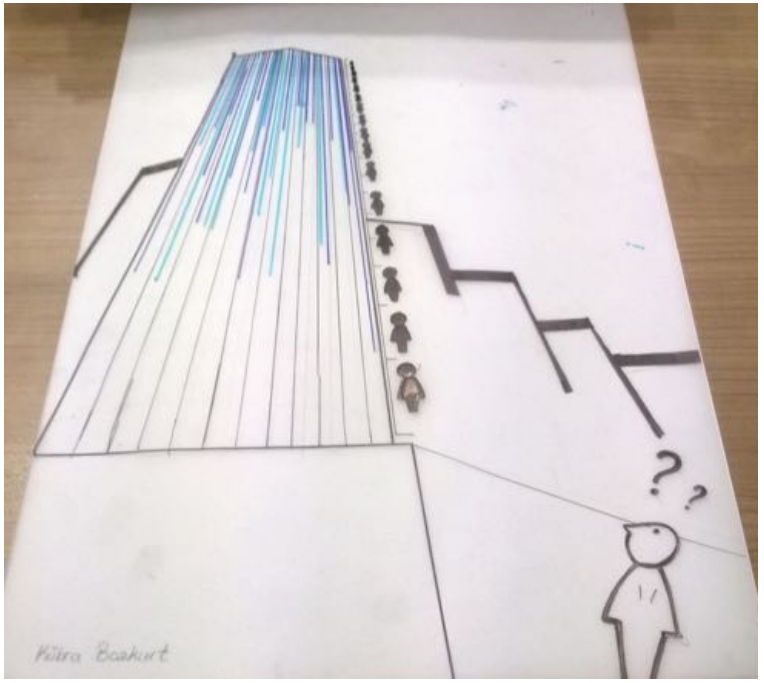
İlkay Dilan Taşçekiç

Sevde Nur Kurt

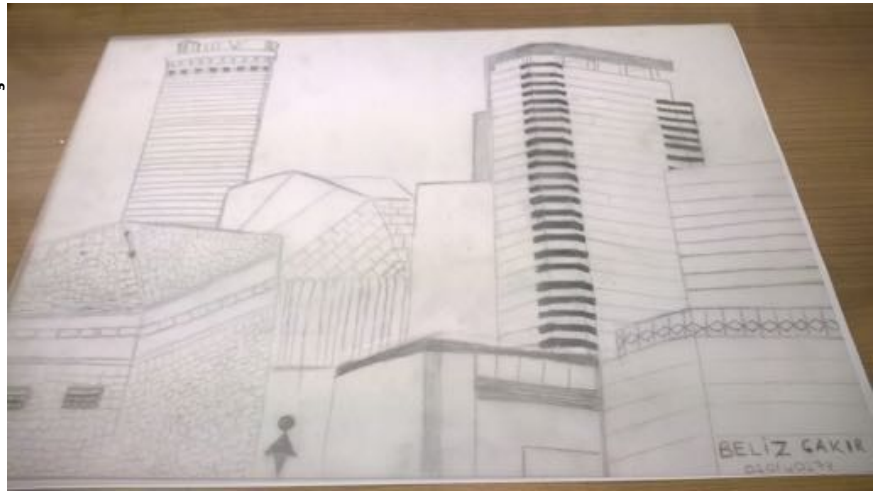


Burcu Begüm Topuzdağ

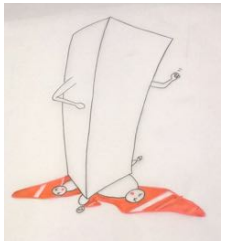
Kübra Bozkurt



Beliz Çakır



Emre Taha Yıldız



PR1

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modules

module 1: basic concepts

(5 weeks)

space/place

Voids
Boundaries
Dominance / Recessiveness
Scale / Proportion / Texture

module 2: interactions & experiences

(5 weeks)

people/place

Continuity / Time
Memory
Rhythm
Soundscape

continuity/time

Can we talk about a temporal continuity of Istanbul urban space?

- To understand the experience of the individual within urban space and his/her interaction with space
- To encounter urban palimpsests, spaces that incorporate knowledge from different time periods

<Sketch work, superposition of old and new photographs of Istanbul>

Reading: "On history" by Fernand Braudel (On history, University of Chicago Press, 1982, 27-38)

Zeliha Balık, Kamercan Beşikçi, Burla Kayapınar

Cem Çelik, İrem Özdarendeli, Tutku Şimşek

1950s
1960s
1970s
1980s

memory

Are the elements of Istanbul urban space traceable in different period movies/books?

Is there a consistent collective memory?

How do we map the narrated space in real time?

To understand the spatial and social traces from the past constructed through collective memory

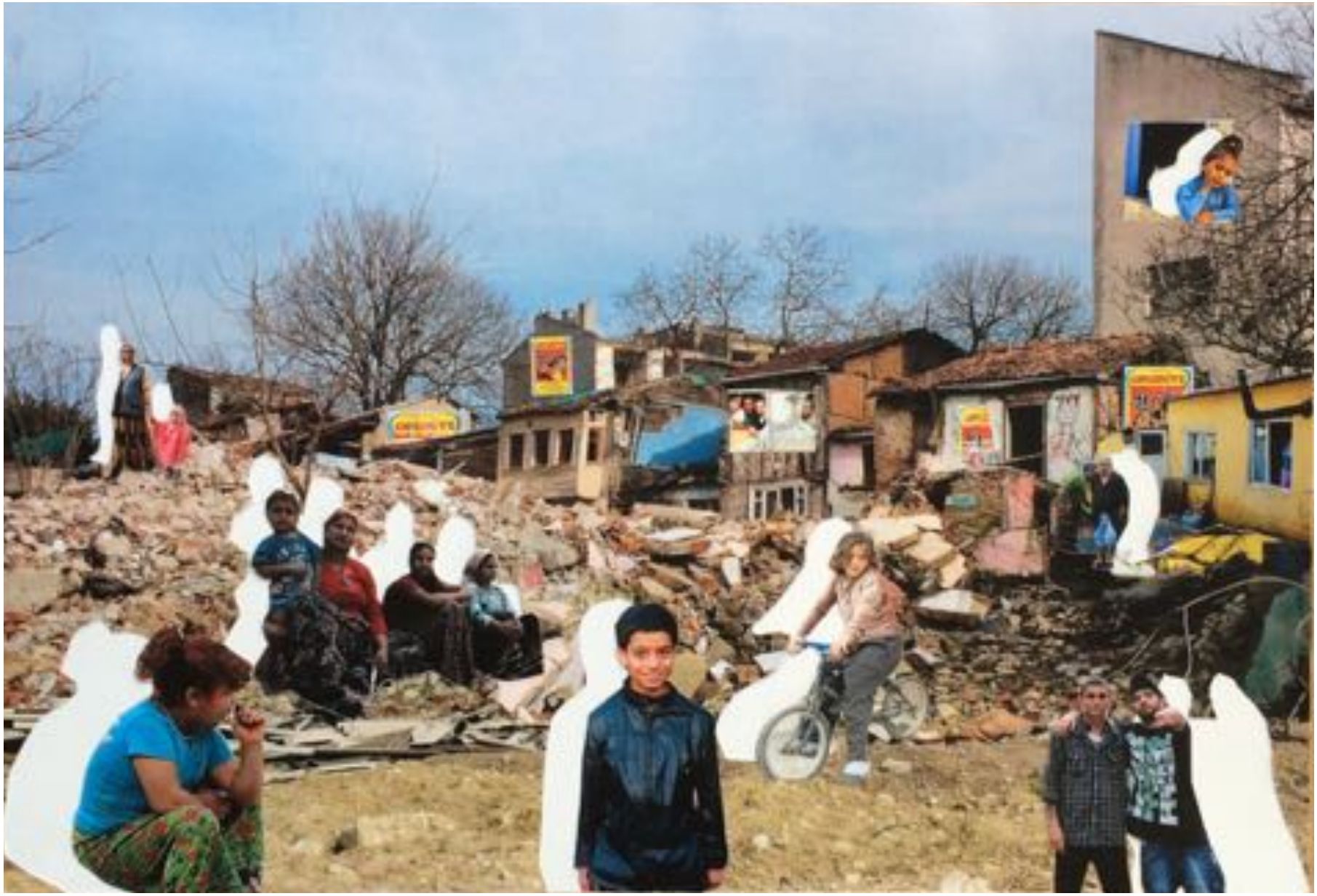
To explore meanings of present socially, culturally and politically

<A3 Collage>

Reading: "Introduction" by Andreas Huyssen (Present Pasts: Urban Palimpsests and the Politics of Memory, Stanford: Stanford University Press, 2003, 1-10) + "Invisible Cities" by Italo Calvino (1974, 10-11)

<Tarabya, Karaköy, Laleli, Cağaloğlu, Haydarpaşa, Tarlabaşı, Sulukule>

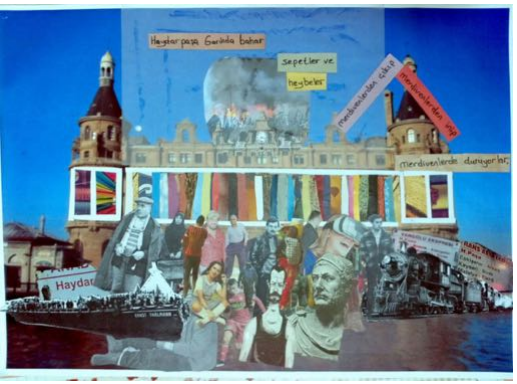
Cem Çelik, Tunahan Haldız, Ata Uzun



Hazal Tahmaz, Zeliha Balık, Bahar Melisa Sayıldan

Melisa Kaleli, Betül Sağlam, Ezgi Soyman

İzem Daşkan, Merve Deniz Tak, Süleyman Ay



Furkan Öksüz, Şafak Kaya, Mihraç Nar

Aylin Özdemir, Ayşenur Dağgül, Melis Soytürk

TTaha Nacar, Gizem Ölmez, Cemre Hilal Taplı

Özge İrem Altunay, Dilek Keser, Beliz Çakır

Zeynep Topuz, Gülnihal Hiçsönmez, Kübra Altıntaş

Batuhan Guguk, Yasir Can Akça, Berk Günöz

rhythm analysis

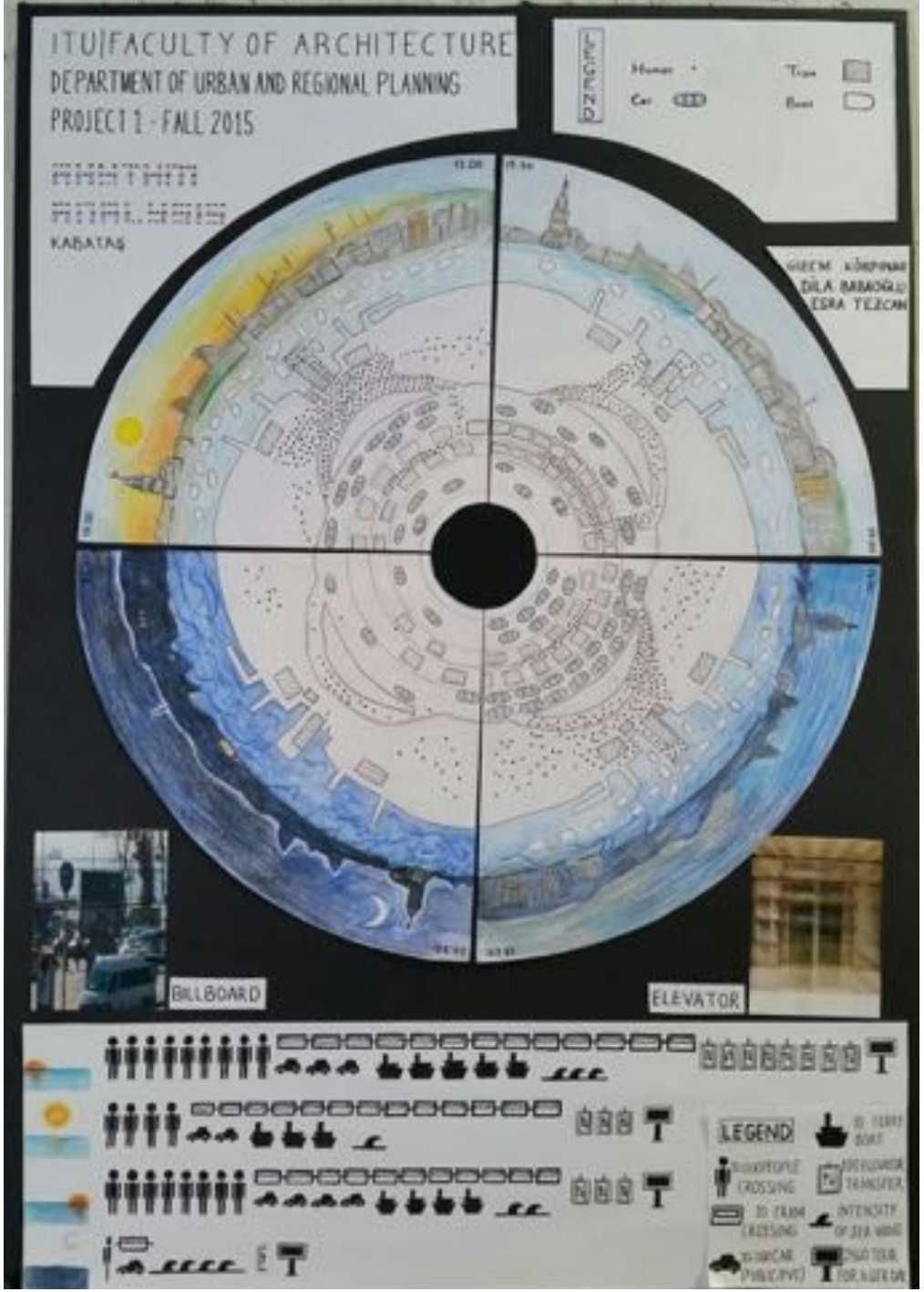
What does the rhythm of urban space tell?

How is this rhythm created and how can we capture it?

> To explore interaction between place, time and energy in order to understand how daily life works

<Observation, 3D rhythm analysis, space-rhythm charts, sketches, mapping>

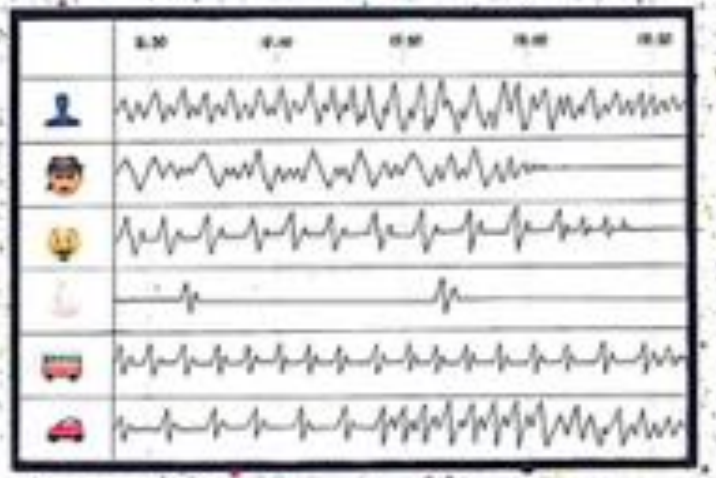
Reading: "Seen from the Window" by Henri Lefebvre (Rhythmanalysis: Space, Time and Everyday Life, London: Bloomsbury, 2004, 27-38)

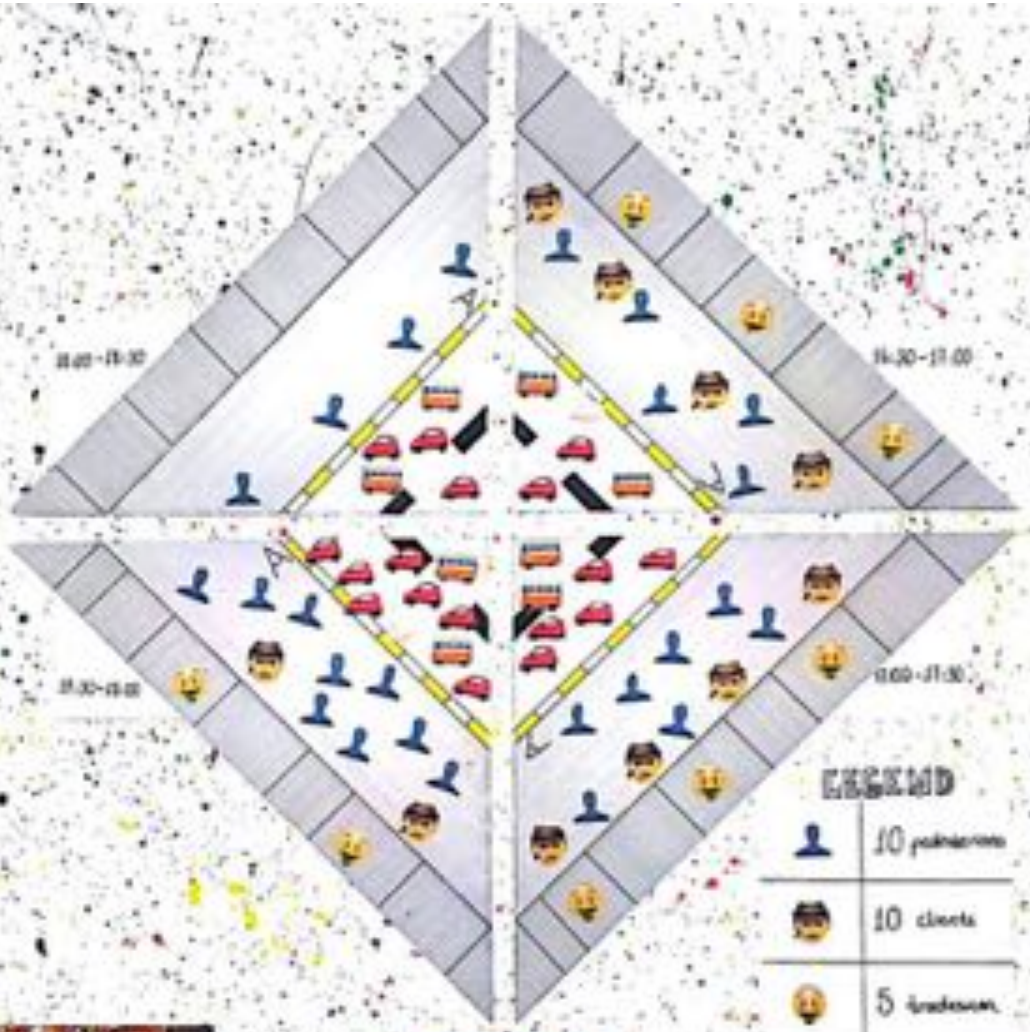


Gizem Körpınar, Dila Babaoğlu, Esra Tezcan

RHYTHM ANALYSES

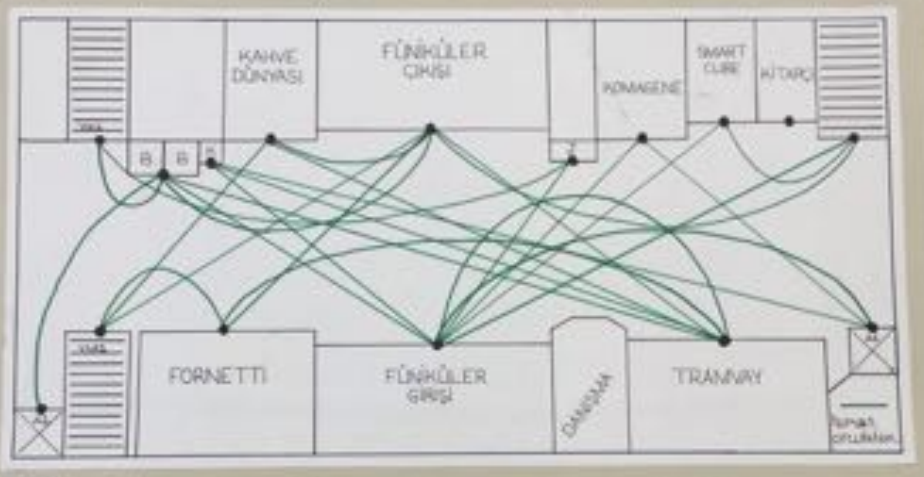
PERSEMBE PAZARI



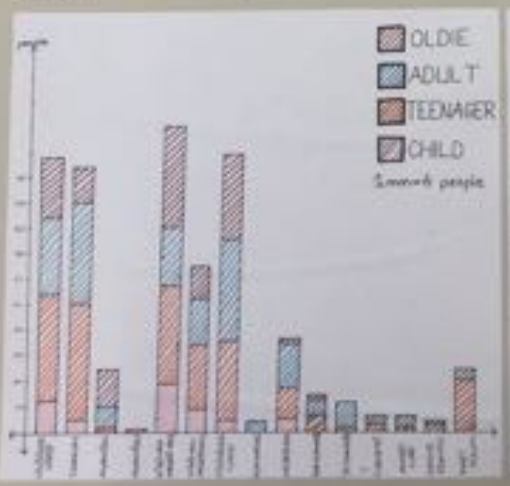


Arda Yeldan, Başak Boztaş, Vedat Mutlu

RHYTHMANALYSIS



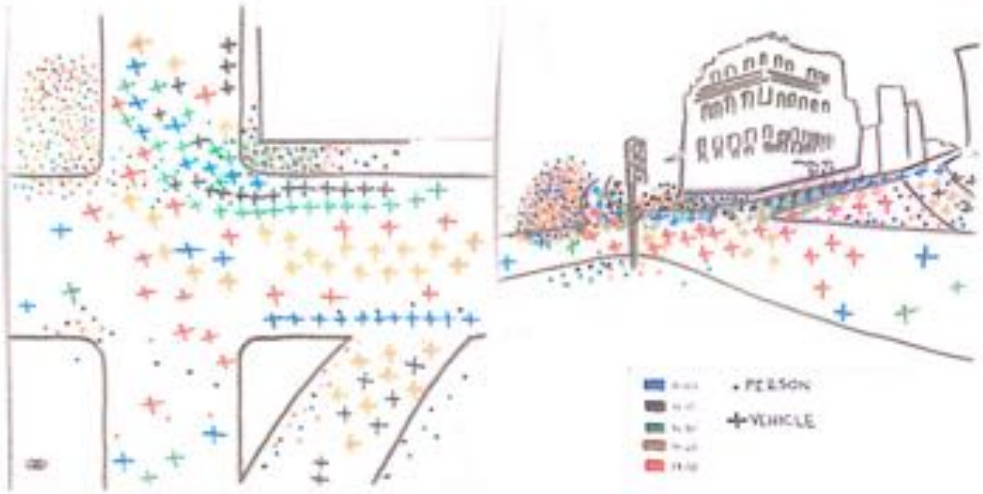
ASANSÖR YM YÜRÜYEN MERDİVEN J JETONMATİK K KART-DOLUM

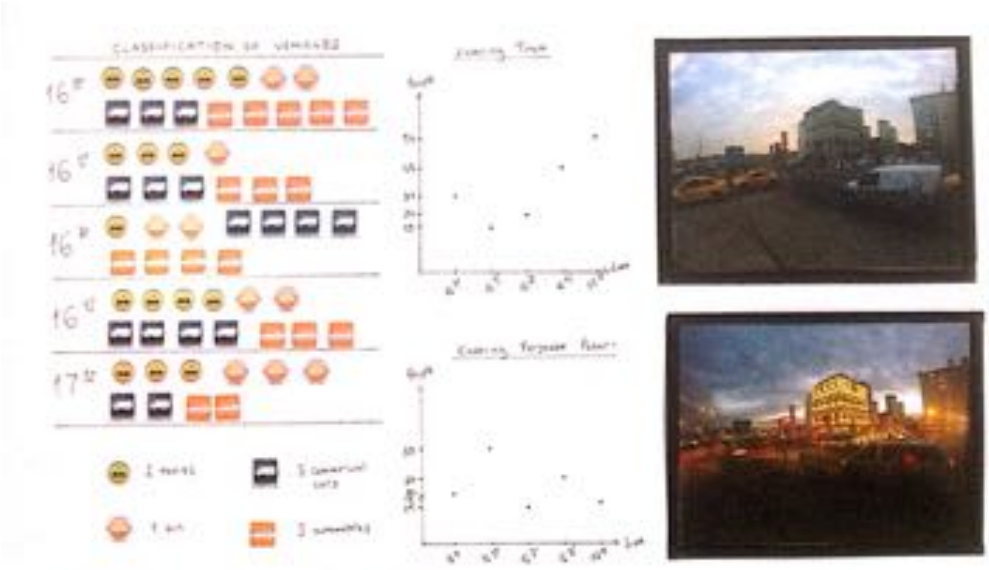


KAMERCAN BEŞİKÇİ
ZEHRA MERT - BEYZA AKINÇ

Kamercan Beşikçi, Zehra Mert, Beyza Akınç

RHYTHM of PERŞEMBE PAZARI





Muhammet Meral, Tunahan Yaldız, Taha Nacar

soundscape

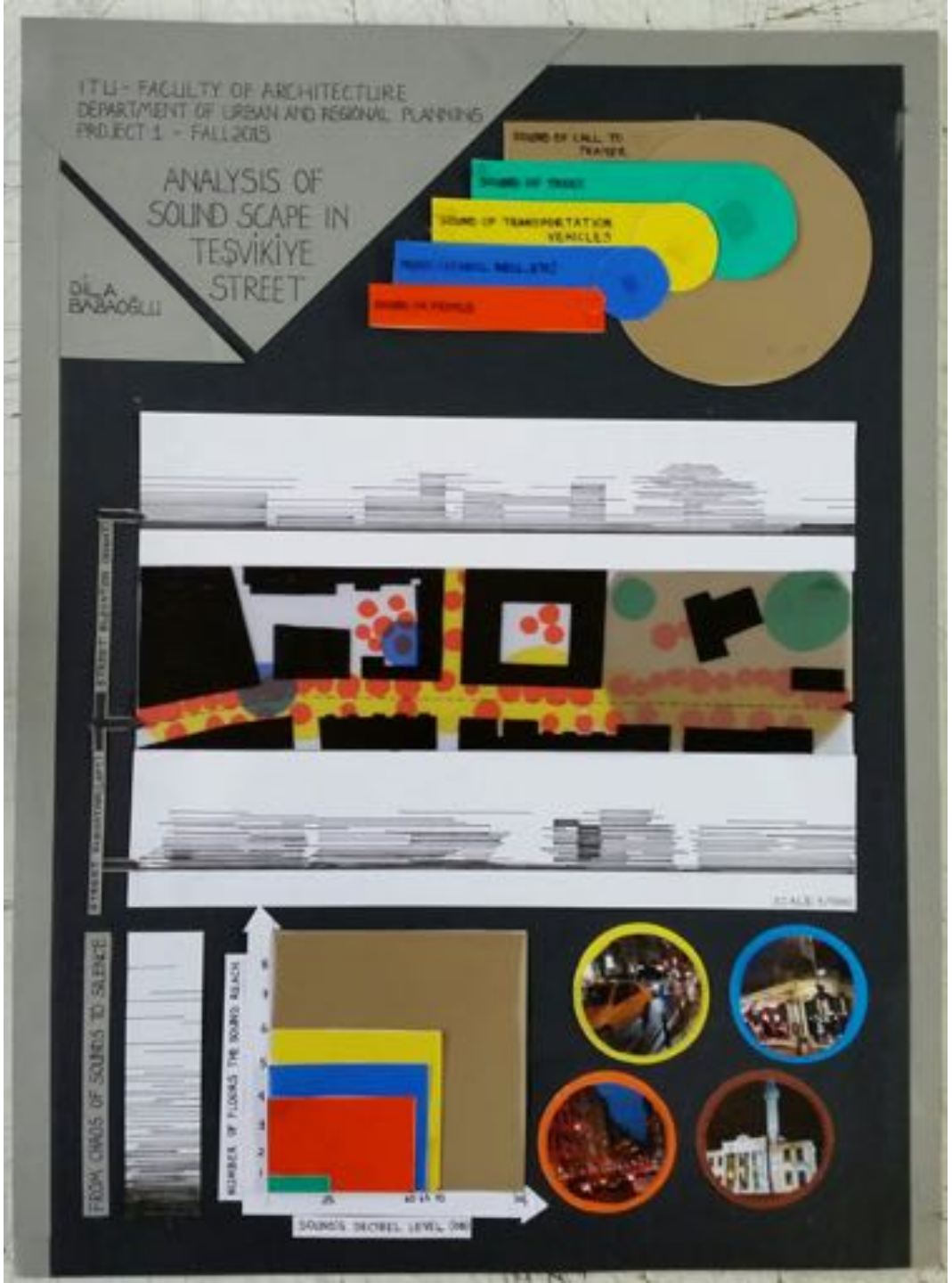
What kind of clues do sounds give us about urban space?

Is there a relationship between the physical environment and urban soundscape?

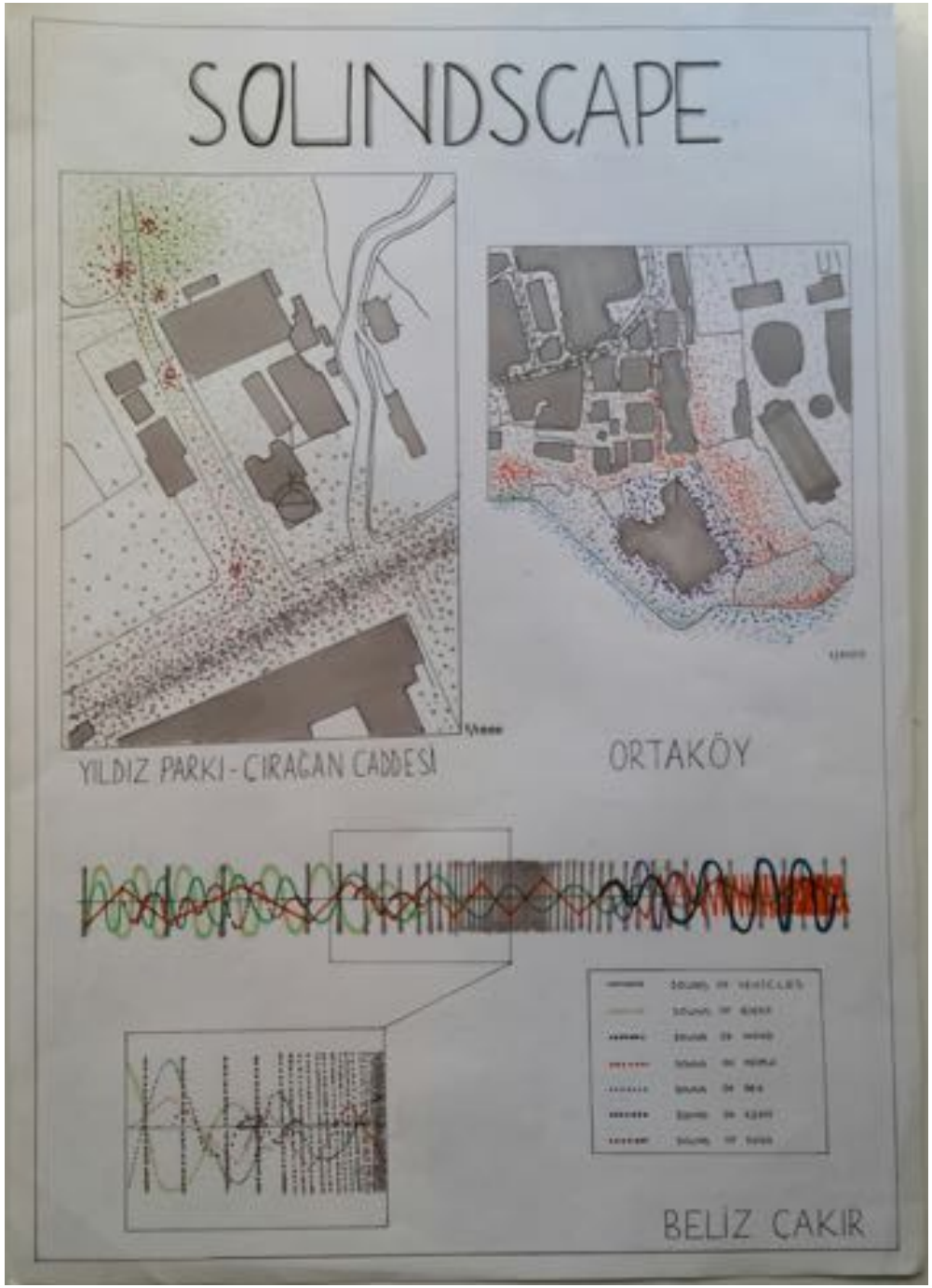
Raising awareness on the unseen city / sense of place as part of everyday life + exploring the denial of undesirables

<Observation, questionnaire, mapping, sound analysis>

<Teşvikiye street, Dolmabahçe street>

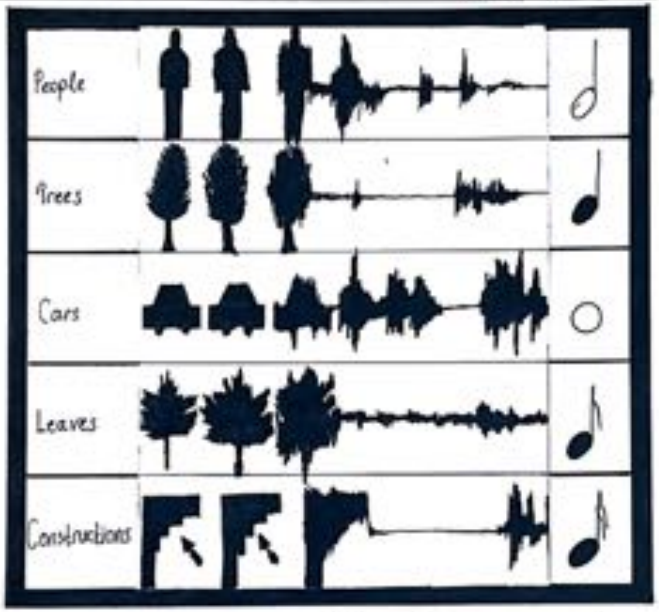


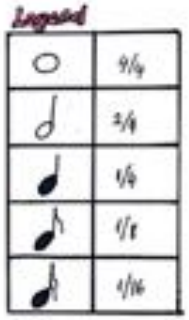
Dila Babaoğlu


SOUNDSCAPE
YILDIZ PARKI - CIRAĞAN CADDESİ
ORTAKÖY
BELİZ ÇAKIR

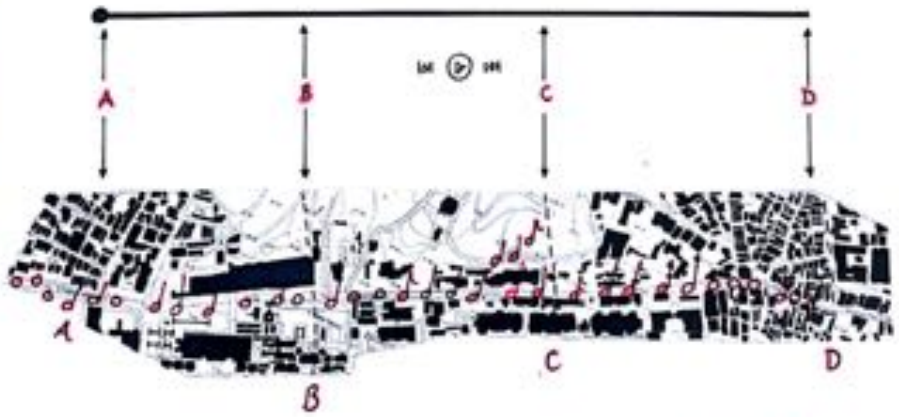
Beliz Çakır

The Sound of Music





"Yıldız Park - Ortaköy"

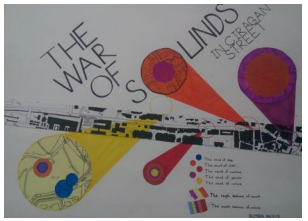


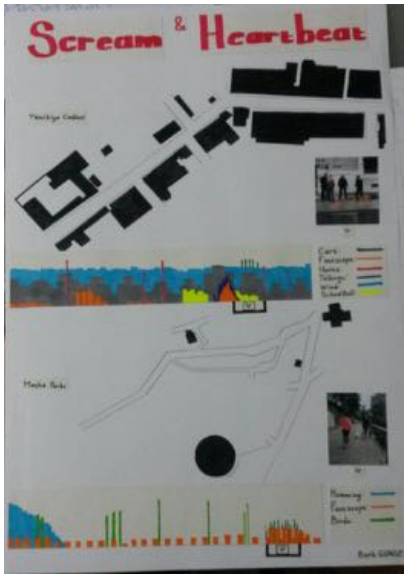
İlkay Dilan Taşkireç

İlkay Dilan Taşkireç

RHYTHM OF SOUNDSCAPE
Zehra MERT
020140222

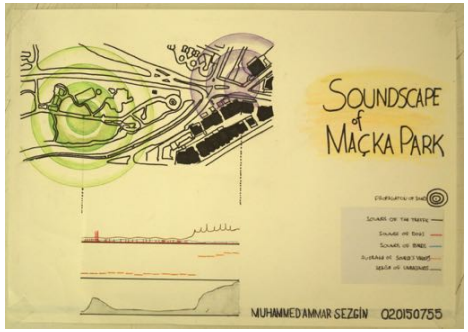
SOUND OF THE CITY
PEOPLE
ANIMALS
VEHICLE
WIND
SOUNDS

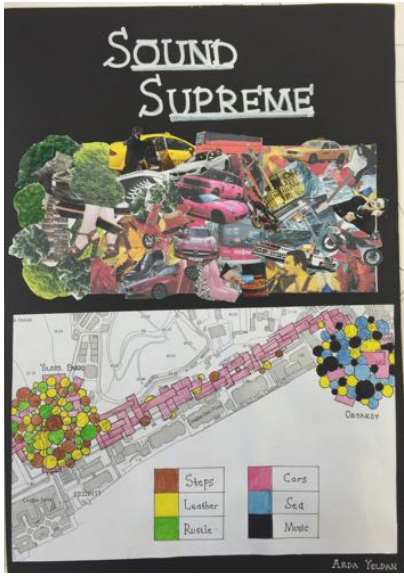

THE WAR OF SOUNDS IN ISTIKLAL STREET


Scream & Heartbeat

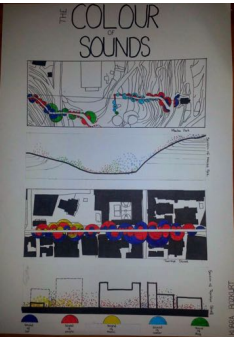
Sound Analysis in Beşiktaş
Gizem KÖRPINAR
020140264
THE NOLLI MAP OF ORTAKÖY
1:1000
DISTRICT EXPLANATIONS
COMMERCIAL
TRANSPORTATION
RELIGIOUS
WATERFRONT
FINANCIAL
HISTORICAL
EDUCATIONAL
GOVERNMENTAL

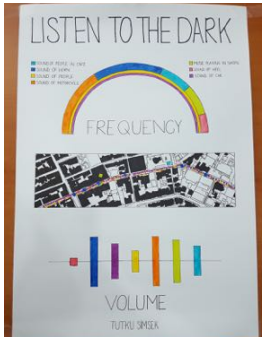
SONIC ENVIRONMENT
TEŞVİKİYE STREET
CONSTANT MECHANIC SOUNDS
CONSTANT HUMANLY SOUNDS
TEMPORARY REGULARLY SOUNDS
TEMPORARY SPONTANEOUS SOUNDS

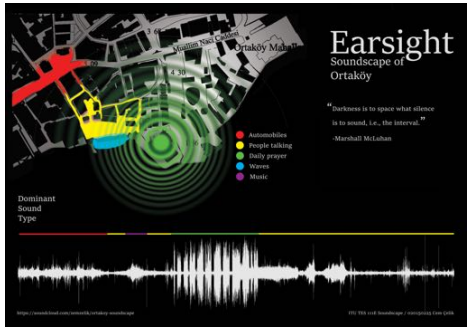

SOUNDSCAPE of MAÇKA PARK
MUHAMMED AMMAR SEZGİN 020150755


SOUND SUPREME
Steps
Leather
Rustle
Cars
Sea
Music
ARDA YELDAN

SILENCE or NOT


THE COLOUR SOUNDS


LISTEN TO THE DARK
FREQUENCY
VOLUME
TUTKU ŞİMŞEK


Earsight
Soundscape of Ortaköy
"Darkness is to space what silence is to sound, i.e., the interval."
-Marshall McLuhan
Automobiles
People talking
Daily prayer
Waves
Music
Dominant Sound Type

THE COLORFUL SHAPES of SOUND

self-evaluation | prospect for future

PR1
TES I
FOUNDATION
STUDIO I
SBP

- Balance between theory & practice
- Prioritizing research, self-expression, understanding, questioning, analytical thinking – techniques as tools not as goals
- Class rather than groups - mixed profile of prof. to share knowledge, expertise, experience
- Changing student groups to increase interaction, to guide team-work
- Billboards/Blog for spreading knowledge
- Less time invested for one-by-one review + revision
- No exhibition space
- VC to increase the quality of visualisation & drawing techniques
- More time to one-by-one review + more space to revision

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