

Architecture of contiguity

A BATHHOUSE IN
SULTANGAZI, ISTANBUL

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/imagine prompt

An expression of the invisible borders that control migrations, by Gordon Matta Clark.

In an attempt to understand the complexity of land and space in relation to not only cultural context but also political, historical, and social, this graduation studio has been picked as my departure point for my degree, as it allows and provides a high degree, and volume of architectural intellectual, literature, and content that matches of intend. The exploration of architectural drawing technique – the act of “mapping” is also another important factor that drew me into picking this studio, using “mapping” as one of the main mediums and methodology for conceptualizing and contextualizing the framework of my graduation project.

PART 01 - THEORY PAPER

Title:

Hidden spaces - beyond dimensions: A research on the correlation between the composition of “space”, sensation, and the “Power of Architecture”.

Abstract:

According to the Oxford Learner’s Dictionaries, the notion of “space” can be read in several ways, of what is the five general understandings of it would be: outside earth’s atmosphere, empty area, period, freedom, and lastly, where things exist/ move. With the speed, amount of information, and technology we are currently facing in the 21st century., it is no surprise that the idea of “space” is often correlated with the “space race,” “space tech,” even in the realm of architecture¹. Given its vast and generic nature, it is essential, especially for this architectural research paper, to make a clear position on “space” or, to be more specific, something “spatial.” Architecture is indeed something of “spatial,” introduced by E. Moursund that a form of “spatial expression” that develops opportunities for humans to navigate, measure, anticipate, project, and construct perceptions; dictated by what architectural practitioner so-called

“the language of space,” which consisted numerous spatial manipulative method and tool that help to shape our physical environment (Kasparowitz, 2017). Some great examples of “method” could be Architectural theory, education, or personal experience; as vague as it seems in comparison to “tools,” it could be almost anything creative and inspiring (or the other way); “tool” is more of a tangible object in our daily life that prevents or encourages a type of human behaviour, and as simple as it seems, some of the notable examples would be your bathroom door, living room windows, or partition walls that separate different functions; to demonstrate our knowledge and skill in both the “method” and “tool,” we draw, and to realize. Therefore, we build. The charm, speed, and impact of our panoptical creations encourage our egotistical profession to think that “space” stops where the site boundary of the plot of land ends. Fortunately (also, unfortunately), the domain of “space” does not end here; it also exists in what our optic and haptic sensibility cannot perceive; it is something else and, indeed, something more.

A truly cross-dimensional [Physical] research that explores and recognizes “space” that exists in another realm outside architecture. This realm of “space” and “spatial” would be the starting point of this research, asking the generic yet essential question of how people perceive the notion of “space”? Meanwhile, with the ambitious attempt to answer it by investigating the elements that compose “space” and something “spatial.” Next, the topic of “sensation” would also be discussed as a reaction and first tier of consequences generated by the composition of “space.” The third chapter of this research is the “Power of Architecture”; it could be seen as an attempt to show the inevitable influential power of our physical space and environment while simultaneously demonstrating the limitation of its “space.” The departure point of this research could be seen as another attempt to

seek a common understanding from the audience that to create what we so-called the ideal “space,” we must first understand, study, and consider “space” from other realms cause only then “space” can be as meaningful, as functional, and pragmatic like they are all first intended to be.

Keywords: spatial intelligence, space, composition, haptic, optic, sensation, architectural order, language, light, solid and void, color, experience, observation, perception, perceptionism, aesthetics, logic, dimensions, behavioral, movements, decision making, influences, influential power, intangible, tangible, manipulation, fabrication of space

The Architect, the conductor of defined space, composition, and experience. To be an architect means that you are odd to have the power to shape the form of our physical built environment. So, to master the craft of space manifestation and create a positive outcome, we as architectural practitioners MUST understand the manifestation of “space.”

The realms of tangibility

Currently, numerous architectural theories concern the creation of our physical environment. Some tend to “stay on paper” and thrill in the academic realm² (figure. 01). At the same time, some are introduced and being realized by the newer generation of architects³ (figure. 02). Yet, the fundamentals of spatial construction or the elements of space are rarely discussed and are often ignored by not only the majority of people but also different architectural/spatial practitioner. Consequentially, this results in the creation of failed public space and a system that generates adverse outcomes for our society (figure. 03).

As introduced in the beginning, space’s domain goes beyond our 3-dimensional space. In science and mathematics, the definition of “dimensions” can be read several times depending on the

situations being described or measured⁴. As for a physicist, “dimensions” mean an element’s precise direction, coordinates, or position. In spatial terms, the word “dimensions” take a more geometrical definition and is often known as “3-Dimensional”. It was first introduced in the book “The Elements” written by ancient Greek mathematician Euclid⁵, where he developed the first logical system and mathematical proof of plane geometry and solid geometry in three dimensions. Thus, the theory of Euclid eventually became the foundation of our architectural system of 3-Dimensional space. This physical quantitative system measures our surrounding⁶, and helps guide the construction of our physical world.



The realms of intangibility

In the book “Experiencing architecture,” the Danish Architect Steen Eiler Rasmussen described “architecture” as a type of “art” that is impossible to explain its limits⁷, and as for “art” it is by no means to well-defined, it must be “experienced”; claimed that it is something beyond plans, sections, and elevations. This cross-dimensional description of architecture, space, and art can also be seen in Hegel’s perception of aesthetics, where he first stated his position that “art” is the sole representation of the ideal. From there, he generated a theoretical framework that attempted to describe “art” as an idealization system that can be classified depending on the object’s dimensionality. Hence, for Hegel, “architecture” is placed at the first ranked (the first form) of “art” as unlike Sculpture, Painting, Music, and Poetry, Architecture tends to be represented in a vague and indeterminate manner, which follows the order of laws, physics, and geometrical proportion; an “art form” that has the least abstraction amongst the rest, yet seeks validation from the audience, based on their satisfaction level in sensation, character, and spirit.

Thus, to seek validation from audience, the audience MUST first “experience” the “space⁸” using their sensory receptor (human body), depicting information that constructed perception of the defined surrounding, reaching knowledge that exists beyond our 3-dimensional space, to the realms of intangibility, imagination, and impression (figure. 04).

The human body, and “space”

In the work of Edmund Husserl and Maurice Merleau-Ponty, the two phenomenologists believed that the human body is in its manifestation of space. What they presented is the inevitable correlation between the human body (receptor) and the

sequence that dictates the surrounding (transmitter), of which (the experience) and process of the audience when entering the space; all started when the human body perceives a specific spatial fabric. Furthermore, in the work of the two pragmatists, George Lakoff and Mark Johnson, the correlation between our built environment and the human body has also been recognized in their investigation⁹, where the two pragmatists claimed that “built space” is a fundamental instrument for articulating people consciousness, understanding, and identity.

This awareness and knowledge of “space” and “surrounding” to the human body has long been employed in Native culture. In the work of Emile Durkheim, the French Sociologist analysis “built space” in a more instrumental manner. Thus, he depicted the importance of physical spaces to Aboriginal culture in Australia, and Native American culture, where they both demonstrated a close association of “physical space” to their social relations, consciousness, and cosmology, using the “environment” not only as a navigation system of the body, but also religious beliefs, and practices (figure. 05).

“...reaching knowledge that exists beyond our 3-deimnesional space, to the realms of intangibility, imagination, and impression...”

Sensing Architecture



Figure 05

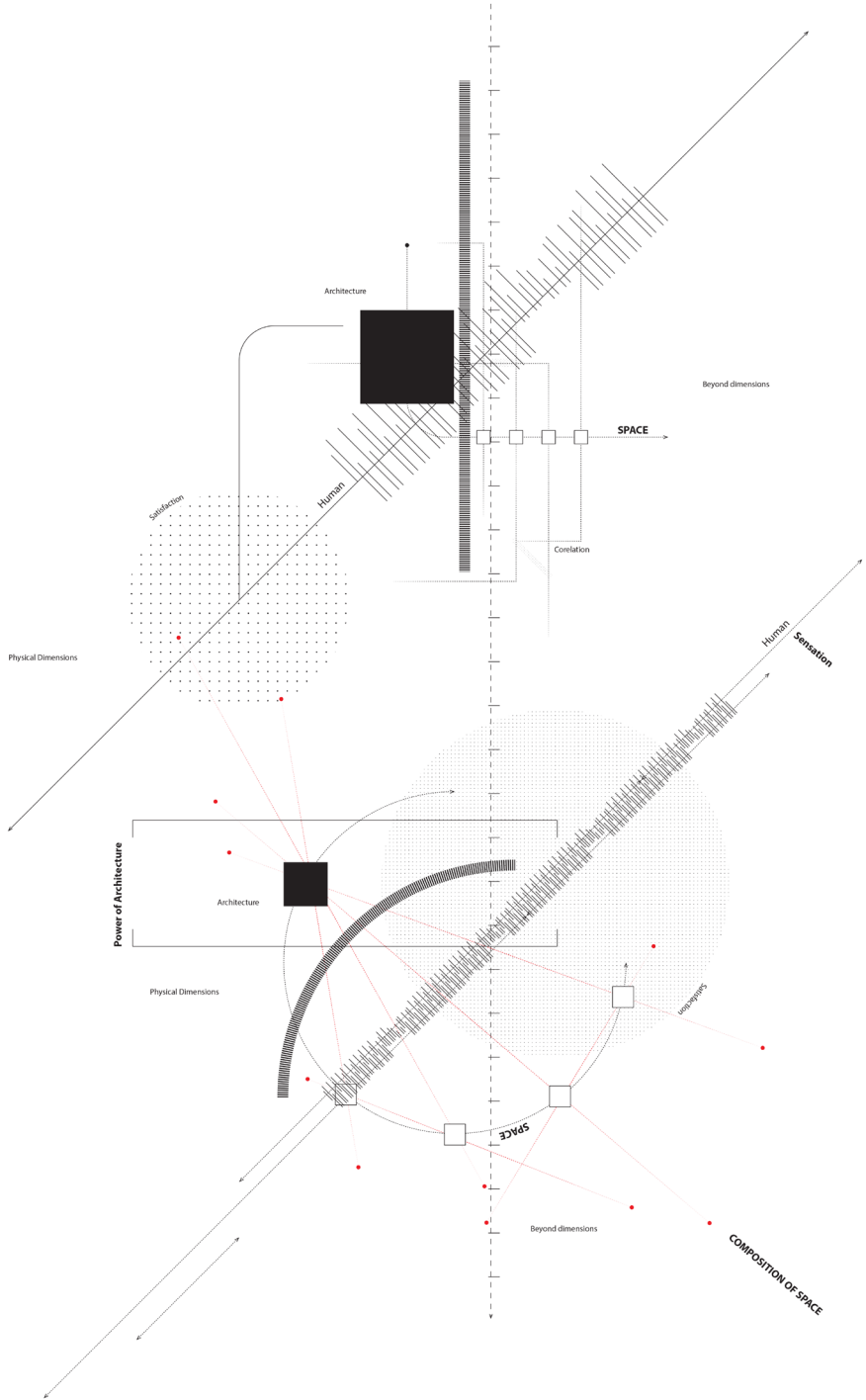


Figure 04.

Beyond Dimensions_22019

The word “sense” In biology and medicine means the ability to convey specific types of external or internal information (stimuli) to the brain and perceive them. Five basic systems are responsible for collecting such information for our brain, generally known as the “sensory receptor.” This process may involve the unique senses of hearing, sight, smell, taste, and touch, with the appropriate sensory receptors concentrated in the ear, eye, olfactory (smell) apparatus, taste buds, and skin.

In Irish Architect Robin Walker’s writing “A sense of place,” the notion of sensory in architecture has been delicately explained and categorized under the Architect’s theoretical framework of “the characteristics of the environment.” There are four tiers of perceiving the environment: Practical, Theoretical, Sensual, and Spiritual. While in the chapter “Sensual,” the architect depicted that there has to be a dialectical relationship between the environmental space and human presence, which has to do with the person’s first spontaneous reactions and thoughts triggered by their perception of “space.” The obvious example of this phenomenon, as suggested by Walker, exists in the realm of art, where “body art” takes place in theatre, stage, and street. The performer uses their body to experience the space provided, giving the audience a planned or most immediate body reaction accordingly.

In a paper¹⁰ by Mark M. Smith, the American historian explained that sensory is an experience that originated from the past, a historical event that shows how they read and understand their worlds and asks why. Thus, the author further defined “sensory” or “to sense” as a technique used for the participants (sensory consumption) to investigate and understand their surrounding (sensory production), which can be easily uttered by the smallest factor that is impossible to anticipate. In short,

something that can be easily manipulated through uttering the surrounding, whether it is the people, the color, the object, or the space.

Indeed, if the purpose of “sensory” is used subconsciously as a technique to read and investigate, this could result in Robin Walker’s notion of “Sensual,” where architecture embedded the meaning as a “space art” that evokes imagination. As a matter of fact, towards the end of the “Sensual,” the Irish Architect gave another insight into his perception of “sensory,” which can be seen as an interaction with the site, where it involves the behavior and imagination of the audience; an Anthropomorphic symbolism that provokes the curiosity of a person through stimulating the person’s sensory receptor, something of “conceptual,” and “movement” which has no physical impact but happens inside the mind of the participants - a “movement” beyond 3-Dimensional, a “movement” beyond our physical world.

The threshold of space beyond 3-Dimensional – The theory of “Sensorium”

Even though there is numerous scientific research that concerns the “sensory” of humans variously, whether it is looking into solely the visual system or auditory system, how our perception works as a matter of fact do not work according to the generic classification of “senses” from the field of science.

In the article “Seeing is Perceiving,” the two authors, Catherin Frieman and Mark Gillings, introduced the notion of “sensorium” when describing how human being consumes information in a particular order, which would be presented in the later paragraph. Thus, “Sensorium” is a psychological term¹¹ that suggests that “sensory environment” is a real character that includes not only sensation but also perception and the interaction of information

received from our surroundings, which helps guide our body, and mind. As a result, changing the surroundings also means changing the “self.”

Yet, Paul Duncum, a Professor Emeritus of Art Education, in his paper “An Eye Does Not Make an I,” claimed that even though the scientific field has long defined the notion of “Sensorium” into three generic assumptions (Appendix. 01), they are deemed problematic for many including psychologist, philosophers, and architecture theorists, as the number of senses is considered uncertain, and perhaps infinite. Consequently, in the search for “sensorium,” there has been very little standardized research to use when viewing “sensory” more holistically; instead, the majority of scholars, for example, Democritus’s notion of “senses,” has taken a more reductionist approach, whom he believed that of all senses, they all boiled down to the sense of “touch”. As for Socrates, his view on “sensory” has given an exciting position on how we should define it in a more philosophical manner, quoted “there are others besides, a great number which has names, an infinite number which has not.”.

As vague as it seems, there are indeed some philosophers who tried to put forward another approach when studying “Sensorium,” where they used the basic scientific terms of traditional five senses as a foundation and gave it a hierarchical system, while the majority of them suggested that “vision system” should be ranked as the top tier amongst the five “receptors,” followed by hearing, touch, taste, and smell, respectively. For example, in Serres’s notion of senses, “sight” is seen as the most important, “hearing” comes as the secondary receptor, and the rest is viewed as a minority. For instance, in Plato’s notion of “sensation,” he claimed that even though “vision” has its limitation and distorting nature, it is indeed “the cause of the greatest benefit to us” when in comparison to other defined “senses.” Thus, the act of ac-

quiring knowledge and information often comes from sight; therefore, we are enlightened, seen, and known; this is because vision operates under a significant distance, qualitatively, like no other “sensory receptor”; so for that reasons, “sight” is considered the most valid and objective.

To sum up, there are currently two major approaches when tackling the theory of “sensorium” in various fields, including philosophy, psychology, and architecture. Firstly, there is the “reductionist” approach, where the notion of “senses” should be viewed from a first-person point of view, following the analysis of solely the person’s perception and how he/she interacts with the information from his/her surrounding. Secondly, a more systematic approach has also been introduced. Different scholars suggested using the generic scientific term of the five senses to view “sensation” and give it a hierarchical order to analyze the person’s experience and perception.

A parallelly reading in space, architecture, and “Sensorium.”

In the work of Peter Zumthor, the Swiss architect has put forward the definition of “sensory” and developed it further in its implication to “space” and architecture; Zumthor defined “space” = “experience,” so to measure (dimension) something of “spatial,” “emotions” would be the unit to do so, and the goal is to create “atmosphere”; stressing that architecture is not merely a visual journey, but a sequential experience embraced by the human body, through each understanding of perception, sensation, and movement; a totality of body experience that speaks the language of “sensorium,” as physical, sensory, and mental.

This “sensorium” of space has also been explained by Catherin Frieman and Mark Gillings, who, In their paper¹² introduced their notion of “sensory

envelope,” a holistic approach of viewing sensory as an “envelope,” a bubble that contains sensory stimuli in our environment; which has to view the perceiver perception, experience, cultural identity, and imagination. In short, instead of focusing on how space is perceived, we should take one step backward in search of the mix of “sensorium” not separately but as a phenomenal event, an embodiment, and a sensory experience.

For example, the materiality of a wall can be read by the person in various ways, whether it is the smoothness, sound, temperature, color or smell, etc. it is a total experience that cannot be analyzed by viewing solely on one particular “sensory receptors”. Thus, to experience space means to read space phenomenologically, engaging the body, environmental stimuli, and culture to provide an emotional connection.

The creation of “Sensorium” in architecture – Methodology

Here are some interesting view and frameworks created by Keunhye Lee from the department of Interior Architecture at Gachon University, which would need further investigation to understand the relevance of author’s methodology. Yet, it provides a potential guideline on “measuring” “sensory”.

Table 01.

Table 02.

Table 03.

Hidden spaces - beyond dimensions

From visual experience to spatial experience, then a sensory experience, and emotional experience. This theory paper has discussed first how space is formulated under the realm of both intangibility

and tangibility. And from there, the perception of space and its correlation with our body has been discussed to clarify the fundamental understating of the relationship between “space” and “body” using Edmund Husserl and Maurice Merleau-Ponty’s notion of sensory, where they suggested that the body itself is its own manifestation of space. The next short chapter, “sensing architecture,” can be seen as an attempt to explain some approaches to how the architectural community tackle senses in spatial design. Thus, followed by the chapter - The theory of “Sensorium,” the notion of “sensorium” has been introduced to argue that “senses” should not be viewed as separated elements but as a whole, where it has to do with people’s perception, experience, cultural identity, and imagination.

“Our three-dimensional space, fortunately (also, unfortunately), the domain of “space” does not end here; it also exists in what our optic and haptic sensibility cannot perceive; it is something else and, indeed, something more....”

Because of this limitation on words and time, this topic of “sensory” has to be further investigated in the research phase to strengthen my graduation project on borders & territories 22/23, which of them include:

1. Spatial analysis of existing projects
2. The methodology used in architectural practice is to create “atmosphere,” “perception,” and “sensory.”
3. Further reading into two different directions; First, “sensory” as a technique of receiving information; Second, “sensory” as a phenomenon event of the human body.

Appendix. 01

1. There are only 5 senses, and no more
2. There are hierarchically ordered in terms of their importance to knowledge
3. They operate separately from one another

Table 01.

Contents		
Environmental Stimuli	Morphological Factor (Form and pattern)	volume, scale, rhythm, order, proportion, contrast
	Sensual Factor (Material connection)	texture, light, shadow, color, temperature, sound, smell
	Influential Factor	cultural symbolism, local/social issue
Container	<ul style="list-style-type: none"> • Interior space is a container where various elements, such as the body, objects, and materials, are involved. • Interior space engages the body as a form to interact with. • Interior space can be transformed into a place through bodily experience. 	

Table 02.

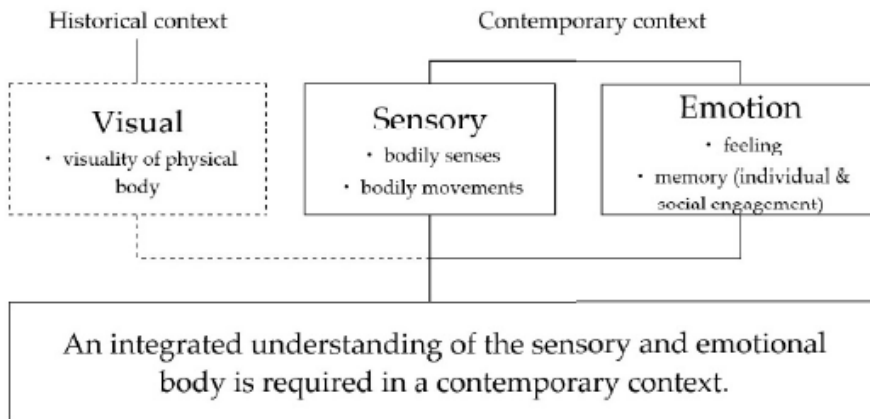


Table 03.

	Morphological Factor					Sensual Factor					Influential Factor		The Body				
	Volume	Scale	Rhythm	Order	Proportion	Contrast	Texture	Light	Shadow	Color	Temperature	Sound	Smell	Culture	Local	Senses	Movements
BKC	○	○				○	○	○	○		○	○	○		○	○	○
SP	○	○			○	○		○	○	○	○	○				○	○
SS			○	○	○				○				○	○		○	○
PM	○	○	○	○	○		○							○		○	○

FOOTNOTE

1. “Space Architecture,” coined by the Space Architect Organization, is the theory, design, building, and practice that explore human settlements and infrastructure in outer space.

2. For example: Superstudio’s notion of space should be created using human body and mind orientated approach; a reductive processes that minimise the interference of materials, and substances. As a result, a city without 3 Dimensional support, a homogeneous grid / supersurface.

3. For example: Steven Holl’s “Seven Principles for the interpretation of Urban and Rural Vernacular”, suggesting that the creation of “space” is the resulted of different architectural elements, for example “Plan and Section”, “Geometry”, and “Proportion” etc.

4. In string theory, there are specifically 10 dimensions.

5. Also famously known as the “Father of geometry”.

6. Such as length, width, height, distance, area, volume, mass and time.

7. Tangibly, and intangibly

8. Not limited to architecturally defined space.

9. Built space, and its association to human body

10. “Producing Sense, Consuming Sense, Making Sense: Perils and Prospects for Sensory History”

11. A referral system that explains how the senses operate make up the total perceptual systems in relation to the participant environment.

12. “Seeing is perceiving”

FIGURE DESCRIPTION

Figure 01. Superstudio, Gian Piero Frassinelli, Alessandro Magris, Roberto Magris, Adolfo Natalini, Cristiano Toraldo di Francia, Alessandro Poli. The Continuous Monument: New York, project. 1969 | MoMA. (n.d.). Retrieved November 30, 2022, from The Museum of Modern Art website: <https://www.moma.org/collection/works/221830>

Figure 02. STEVEN HOLL ARCHITECTS - SIMMONS HALL - MIT. (n.d.). Retrieved Novem-

ber 30, 2022, from STEVEN HOLL ARCHITECTS website: <https://www.stevenholl.com/project/mit-simmons-hall/>

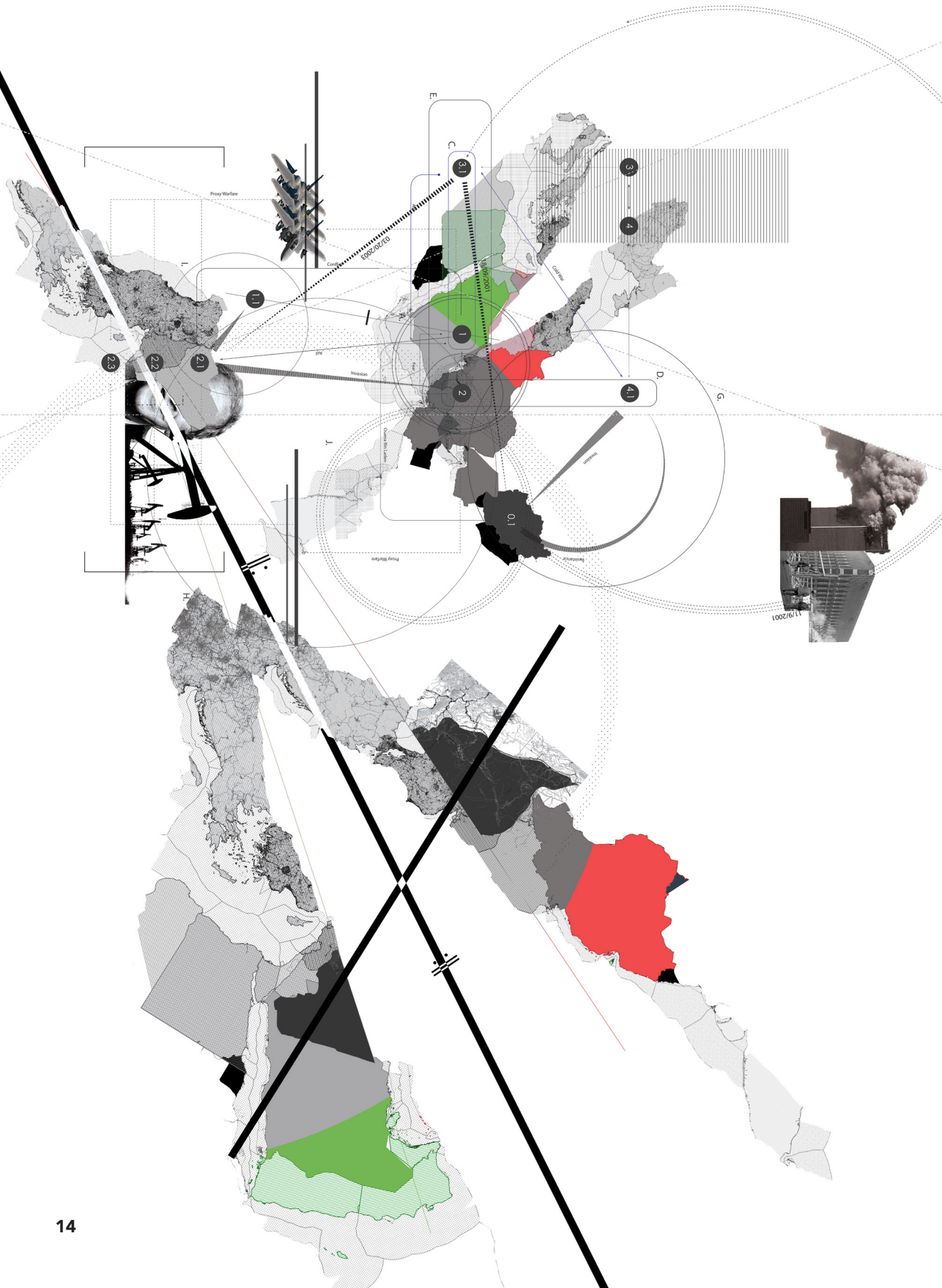
Figure 03. Own picture taken in Istanbul, showing the “unwanted” corner of the city

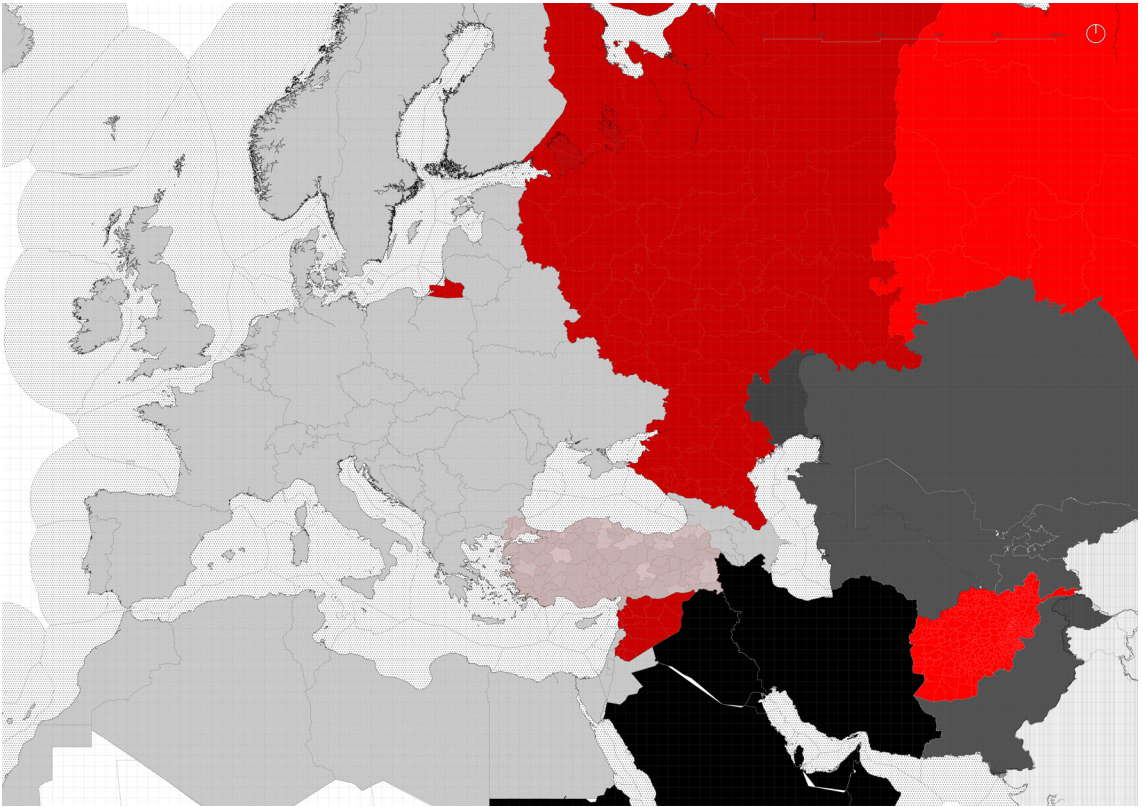
Figure 04. Own drawings, a map on the position of Architecture.

Figure 05. » Intercessory Prayer » Art by Safina. (n.d.). Retrieved November 30, 2022, from <https://artbysafina.com.au/portfolio/spirit/intercessory-prayer/>

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Regional map of Turkey

MAP 01 - THE INTERSECTION OF POLITICS, OIL, AND RELIGION

“The Intersection of Politics, oil, and religion” is a map that attempts to trace the sequential events that happened in the middle east region, using both a numerical annotation system and geographical map to record those situations, overlooking three essential aspects that dictated the development of the area in present days - politics, religion, and foreign interference.

The map started with annotations 1 & 2, where there was a divided of Muslims between Sunni and Shia. Both had their

rooted country; while Saudi Arabia was (is still) a Sunni state, Iran was (is still) a Shia state.

Next to the annotations 1.1, 2.1, 2.2, 2.3. Both divisions seek external support from neighbor countries, like Kuwait (approached by Sundi Arabia), Iran, Syria, and Yemen (Approached by Iran). This eventually planted seeds of what would become today’s situation of “proxy warfare.”

With the discovery of oil in Saudi Arabia in 1938, the United States of America quickly built

an alliance with the Sunni state, as the state’s government of that time understood that securing the supply of oil meant securing the energy source for military equipment.

As a response, together with the development of the Cold war, the Soviet Union soon allied with the Shia state...

This domino effect eventually becomes an everyday phenomenon that affects our society from migrations to global politics.

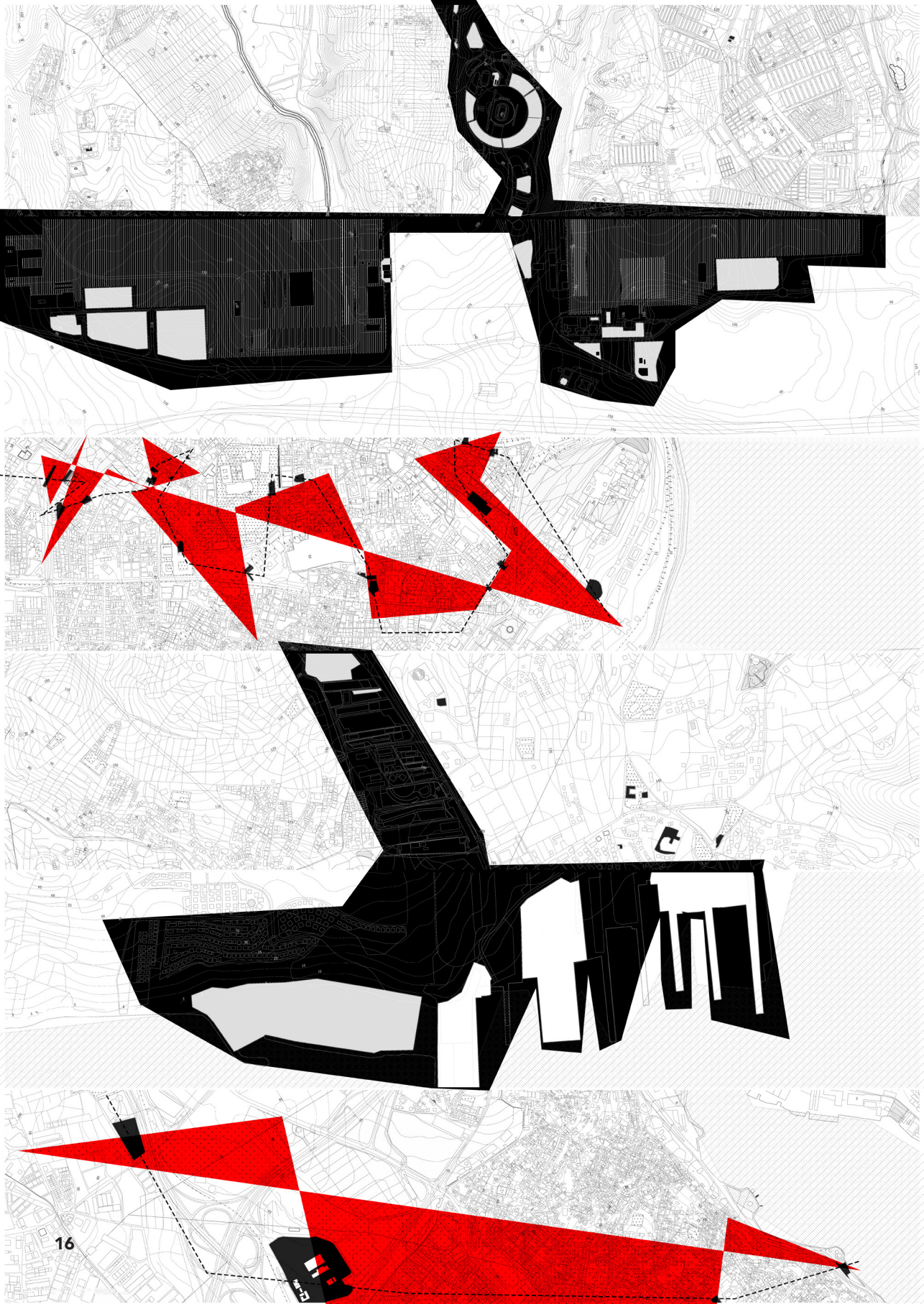




Figure 01.



Figure 02.



Figure 03.

Regional map of Turkey

MAP 02 - THE INFRASTRUCTURE RAISE

“The infrastructure raise” is a map combining six different locations under one scale to demonstrate the differences and problems in Istanbul’s urban development phenomenon.

The gigantic infrastructure rushing in and pushing out wildlife, people, and historical site for the sake of development and wishful thinking of “prosperity”; neglecting the actual needs of people and social issues, like poverty, serving the needs purely and wants for the tourist, upper middle class, groups and

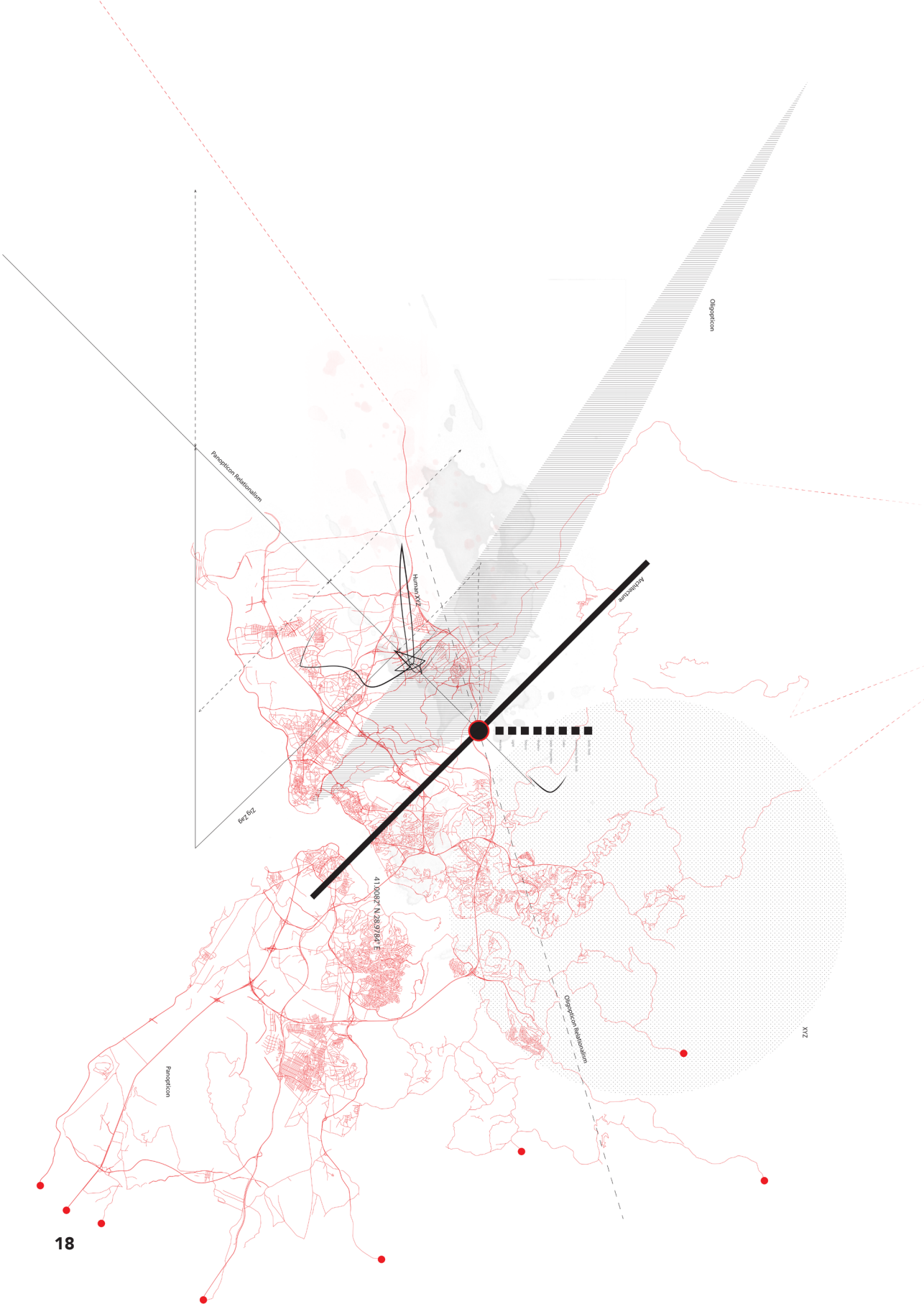
classes that have the “capital” to bring “prosperity” to the country.

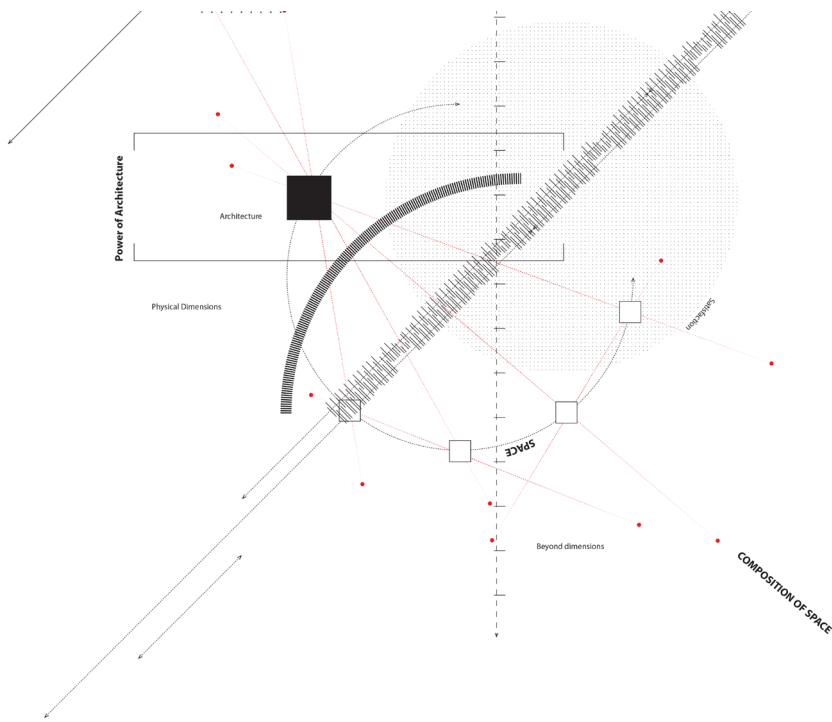
In comparison to the historical urban fabrics (in red), where the development of the city was based on several public gestures, used as a focal / center point, and spontaneously building outward, for instance, it was based on the needs and lifestyle of the local people, where small commercial functions, food, restaurant, coffee shop thrived and formed the distinctive identity of Istanbul.

Figure 01. Own photo taking in Galata port, Istanbul, showing a gated security check for the area.

Figure 02. Own photo taking in Taksim square at 11:49 p.m, showing a child selling a basket of food and beverage to the pedestrian.

Figure 03. Own photo taking in Istanbul international airport.





Reflection on Theory paper - the position of architecture should be considering people sensation & perception

MAP 03 - THE POSITION OF ARCHITECTURE

“Diversity” is a word that best describes not only the development of Istanbul but also the society between social classes and people from different ethnic groups. Istanbul has always been one of the most vivid and busiest cities in the world, sitting in between the East & West, of which the history of it can be dated all the way back to Byzantium – an ancient Greek settlement. Today, with different regional and political complexity within the region, in particular the middle east. The city is experiencing national issues like migration crisis and terrorism, which consequen-

tially affect not only the society but also the spatial development of the city; huge projects being built, urban gentrification, and gigantic infrastructure have become the new language of modern Istanbul. The “Diversity” that was first celebrated by the Ottoman empire has now transformed into “division,” “inequality,” and “incoherent,” a fragmented city, fragmented society, and fragmented identity.

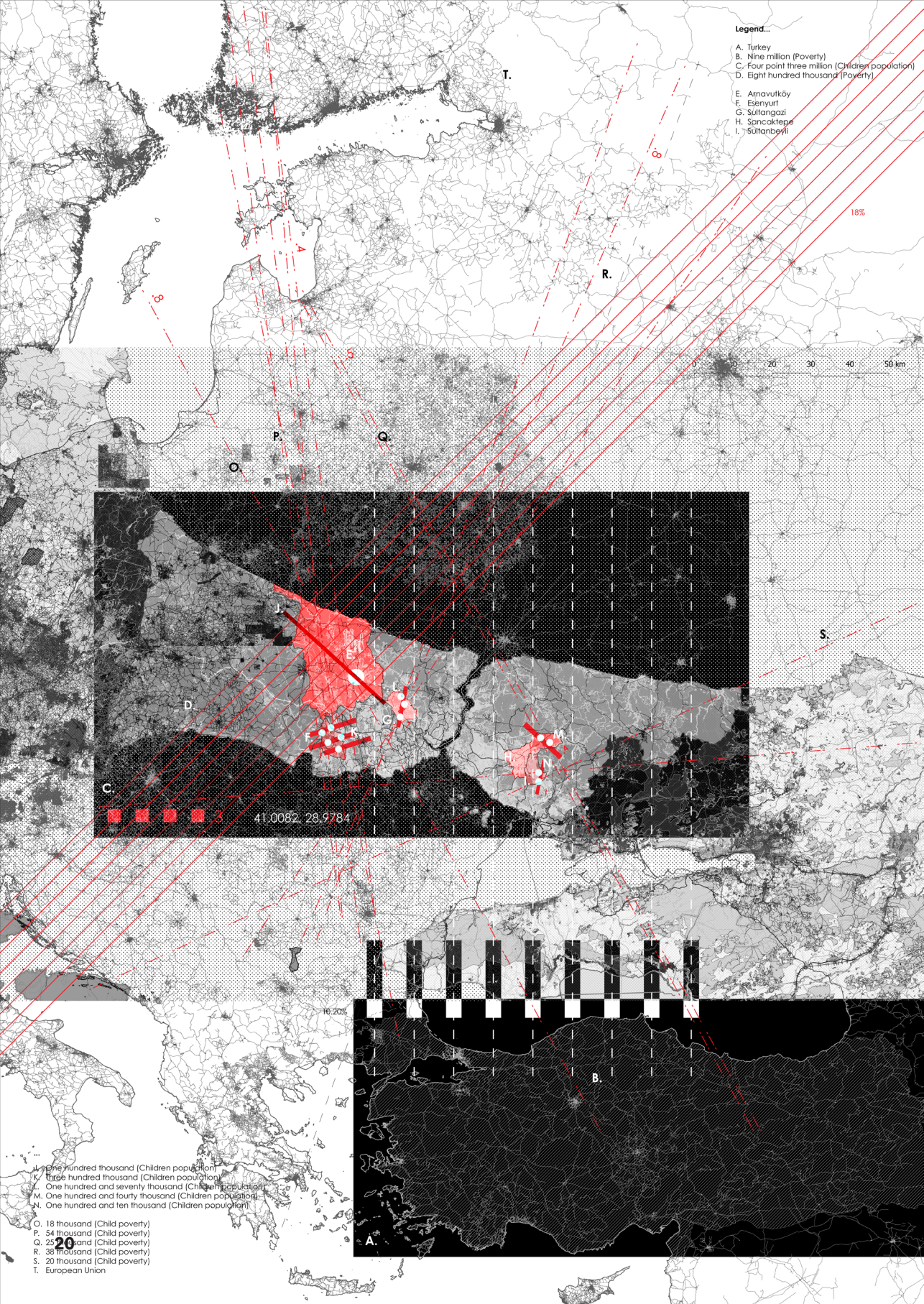
Asking the question. How can architecture be used as a social intervention that creates positive changes for the fragmented city,

blurring the “borders” between different “territories,” closing the gaps between divisions, and encouraging dialogue and coherence between spaces and social class?

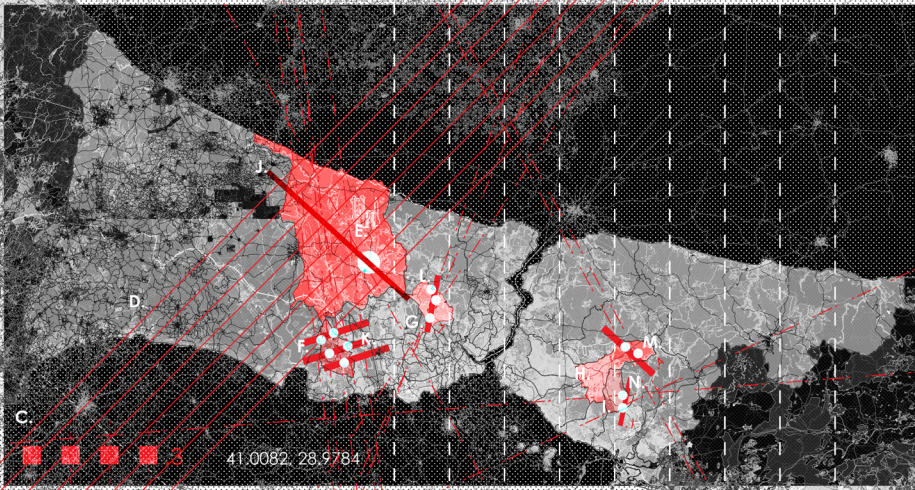
This is also My ambition to use my graduation project as a testing ground for myself in the future, to be more critical, intellectual, and sensitive about the socio-politics of a project and its given ground. Creating positive outcome and solution through architecture.

Legend...

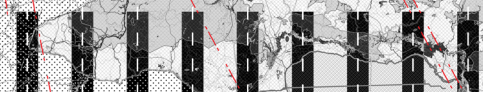
- A. Turkey
- B. Nine million (Poverty)
- C. Four point three million (Children population)
- D. Eight hundred thousand (Poverty)
- E. Arnavuköy
- F. Esenyurt
- G. Sultangazi
- H. Sancaktepe
- I. Sultanbeyli



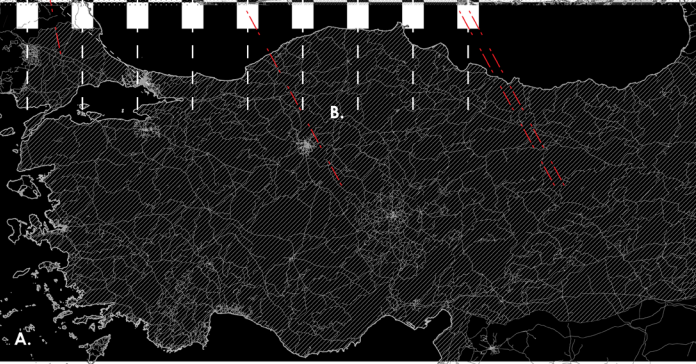
20 30 40 50 km



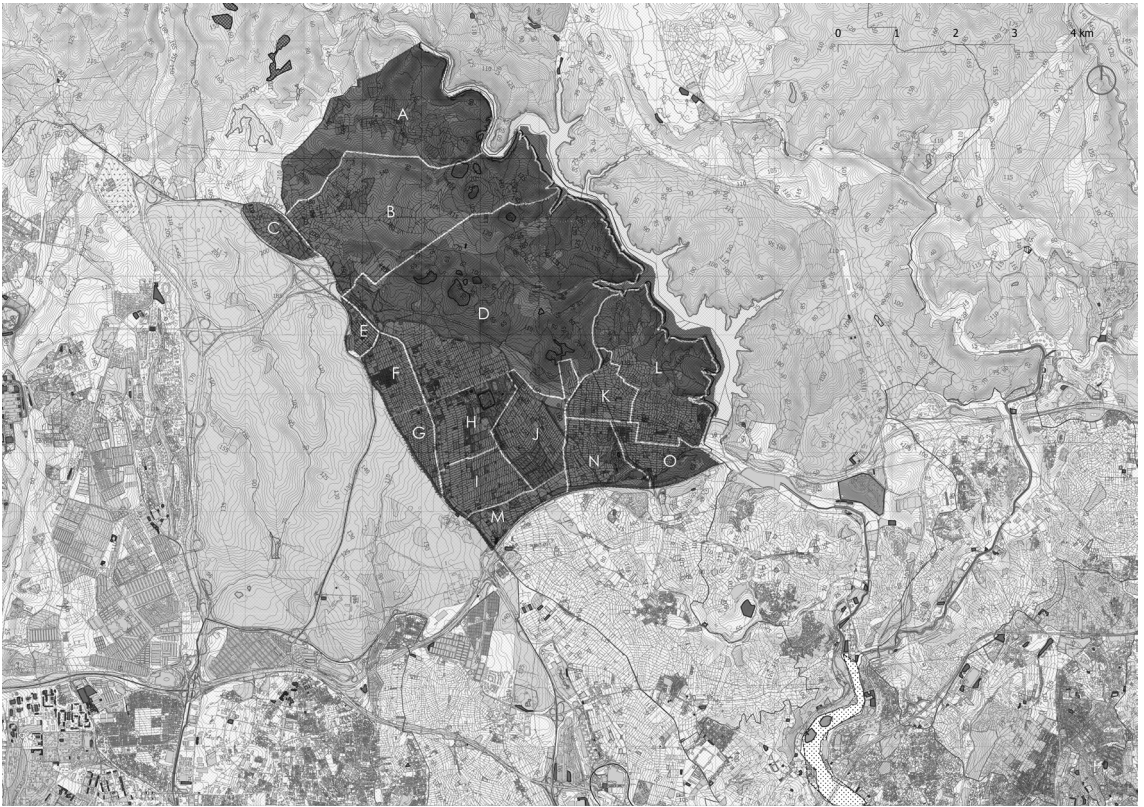
41.0082, 28.9784



- J. One hundred thousand (Children population)
- K. Three hundred thousand (Children population)
- L. One hundred and seventy thousand (Children population)
- M. One hundred and forty thousand (Children population)
- N. One hundred and ten thousand (Children population)
- O. 18 thousand (Child poverty)
- P. 54 thousand (Child poverty)
- Q. 20 thousand (Child poverty)
- R. 38 thousand (Child poverty)
- S. 20 thousand (Child poverty)
- T. European Union



18%



Regional map of Sultangazi

MAP 04 - THE NEIGHBOURHOODS OF YOUTH

According to the Turkish Institute of Statistics, 9 million people live in poverty in Istanbul, including more than 800,000 children under 18. As a result, according to United Nations Turkey division, roughly 40,000 children are working on the street. Many are migrant children.

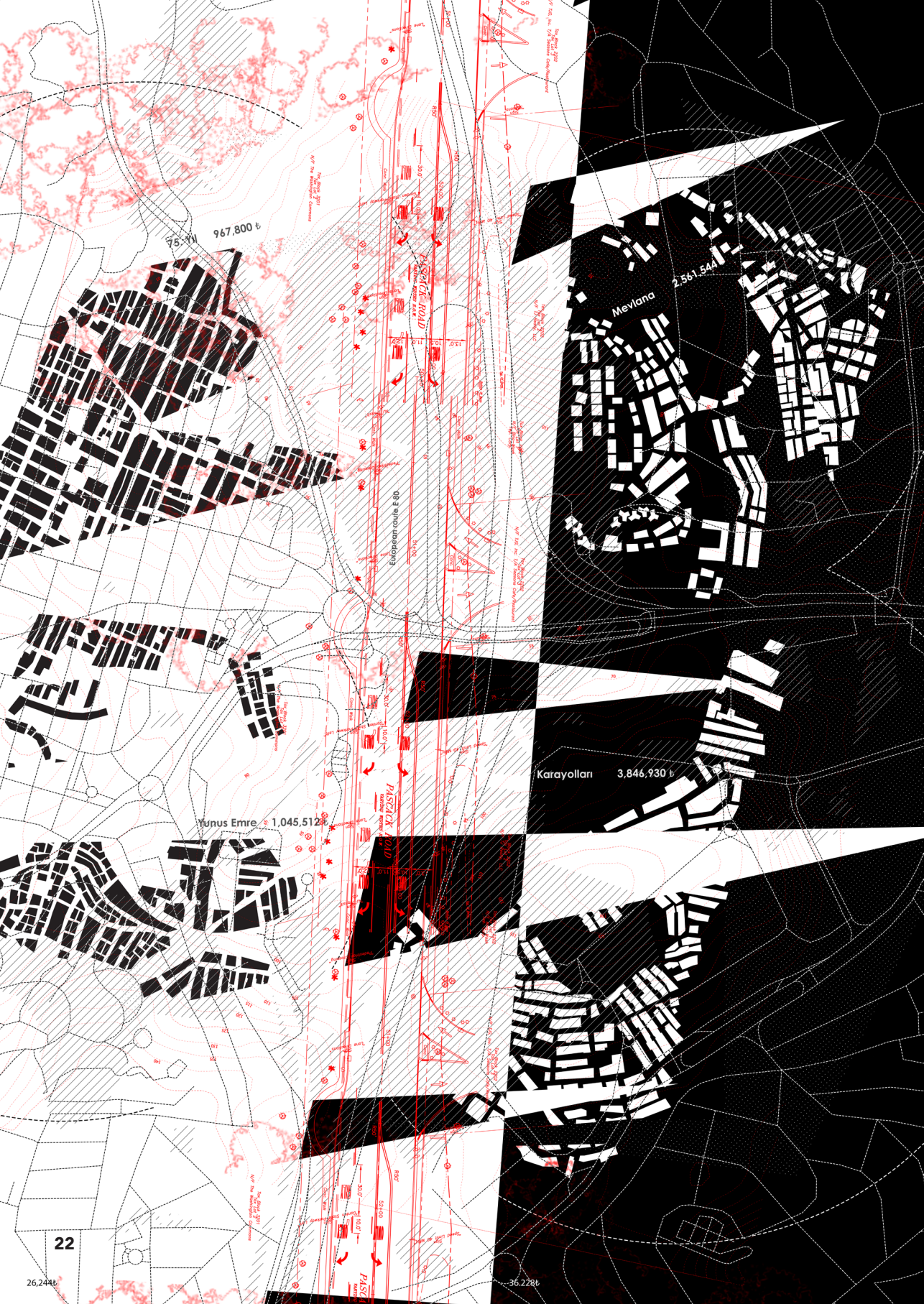
The map “The neighborhoods of youth” is both an info-graphic and geographical map that captures the data and location showing the districts that house the most children in Istanbul. This

has led to my investigation and selection of my site in the relatively newly formed neighbourhood (2009) Sultangazi, which houses more than eight minor ethnicities, from Bulgarian migrants to Turks.; an intersection that sits between Sultangazi and an upper-middle-class district - Gaziosmanpa.

This intersection acts as a mirror that reflects many aspects of Istanbul, fragmented, spatial organization dictated by gigantic urban infrastructure, spatially dividing people from forming

meaningful interactions, social events, and civil activities.

The district, in full, houses 170,000 children and has a total population of 543,380. For instance, it is also one of the youngest districts that sit closely with the whole urban fabric of Istanbul, making the location seemingly valuable for future development, not only spatially but also socially for the next generation.



967,800

PASCIAK ROAD

Europen route E-80

Mevlana

2,561,544

PASCIAK ROAD

Karayollari

3,846,930

Yunus Emre

1,045,512



Site plan - Urban Fabrics

MAP 05 - THE UNEQUAL SPACE & ITS BORDERS PT 01

“The unequal space & its borders pt 01” is a map that records not only the spatial division of the neighbourhood, but also economical division of the context, overlooking into their housing price, annual average housing income and accessibility to public goods (amenities). Of which could also be understood as another evident indicator of how people from different classes are put into one place (thanks to the new development, and irregular development within both districts).

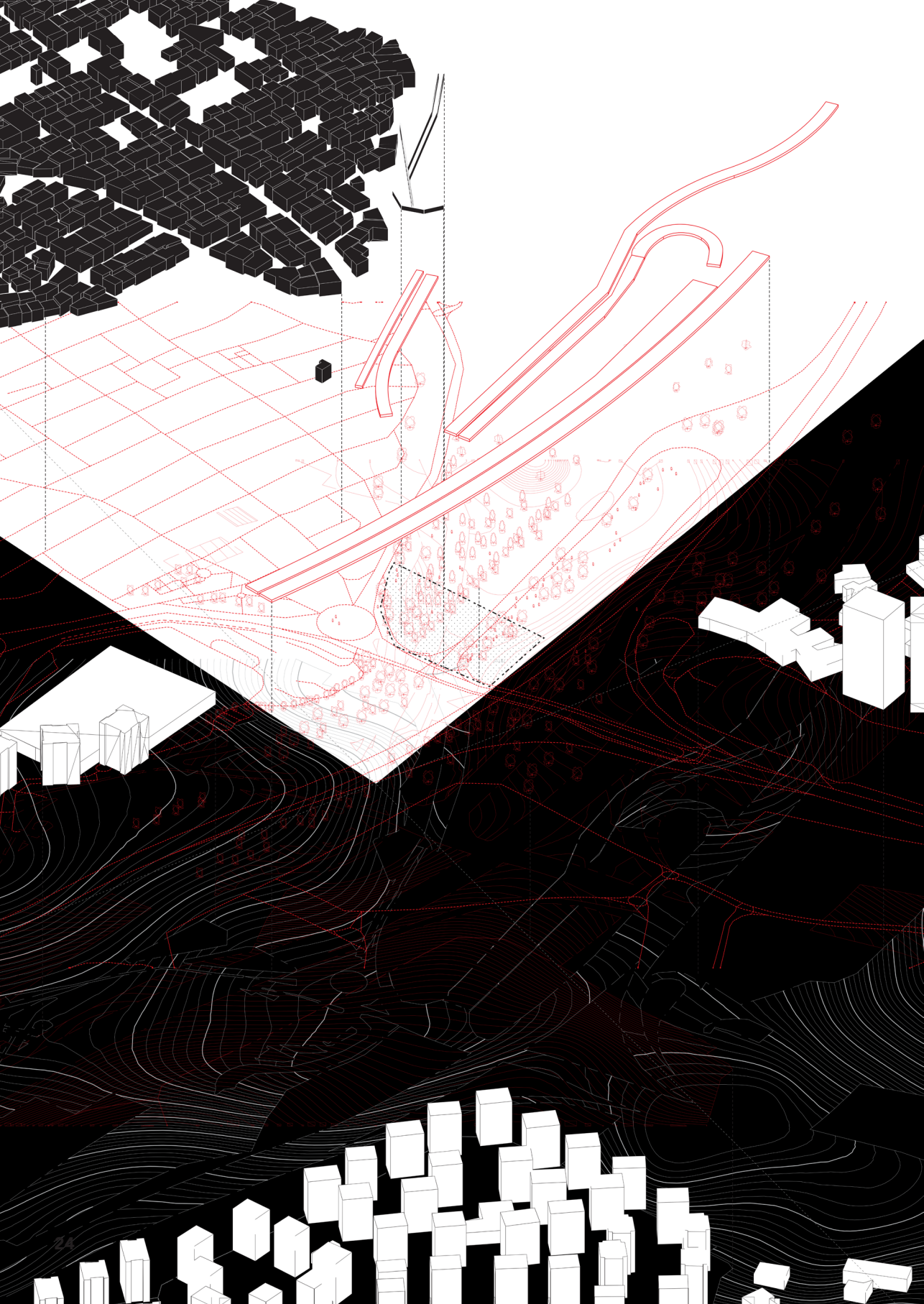
Borders” in the region.

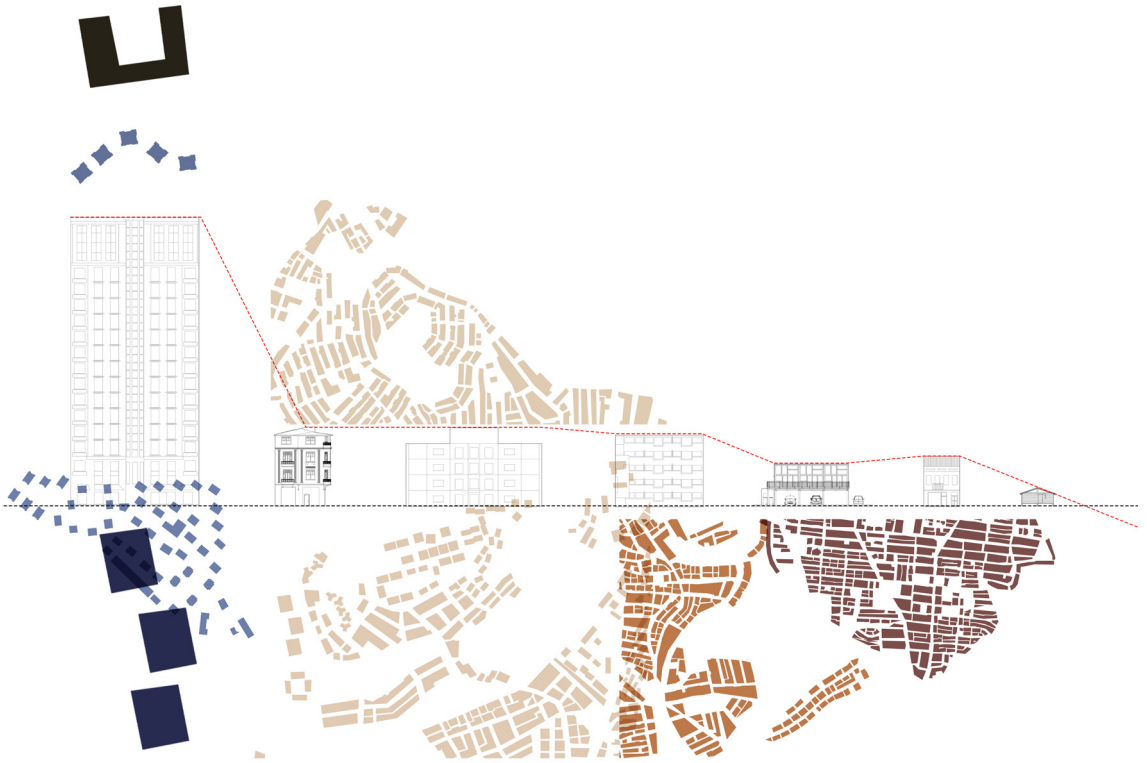
First - the infrastructure border, there is the eight lane high-way E80 /Istanbul Cevre Yolu (an infrastructure that is also known as Trans-European Motorway or TEM an A-Class West-East European route, extending from Lisbon, Portugal to Gürbulak, Turkey, on the border with Iran.) Spatially cutting through the 2 districts.

Also a large shopping (for first tier luxury brands) has also

been found on site, where it has a large car parking facilities, that signifies that it is mainly constructed for vehicles.

Second - the natural border, there is also the presence of a huge natural borders that is being preserved by the authorities, of which together with Istanbul Cevre Yolu, they act as the absolute cutting line for the two districts, making the north settlements isolated visually, also when accessing to other public amenities like transportation.





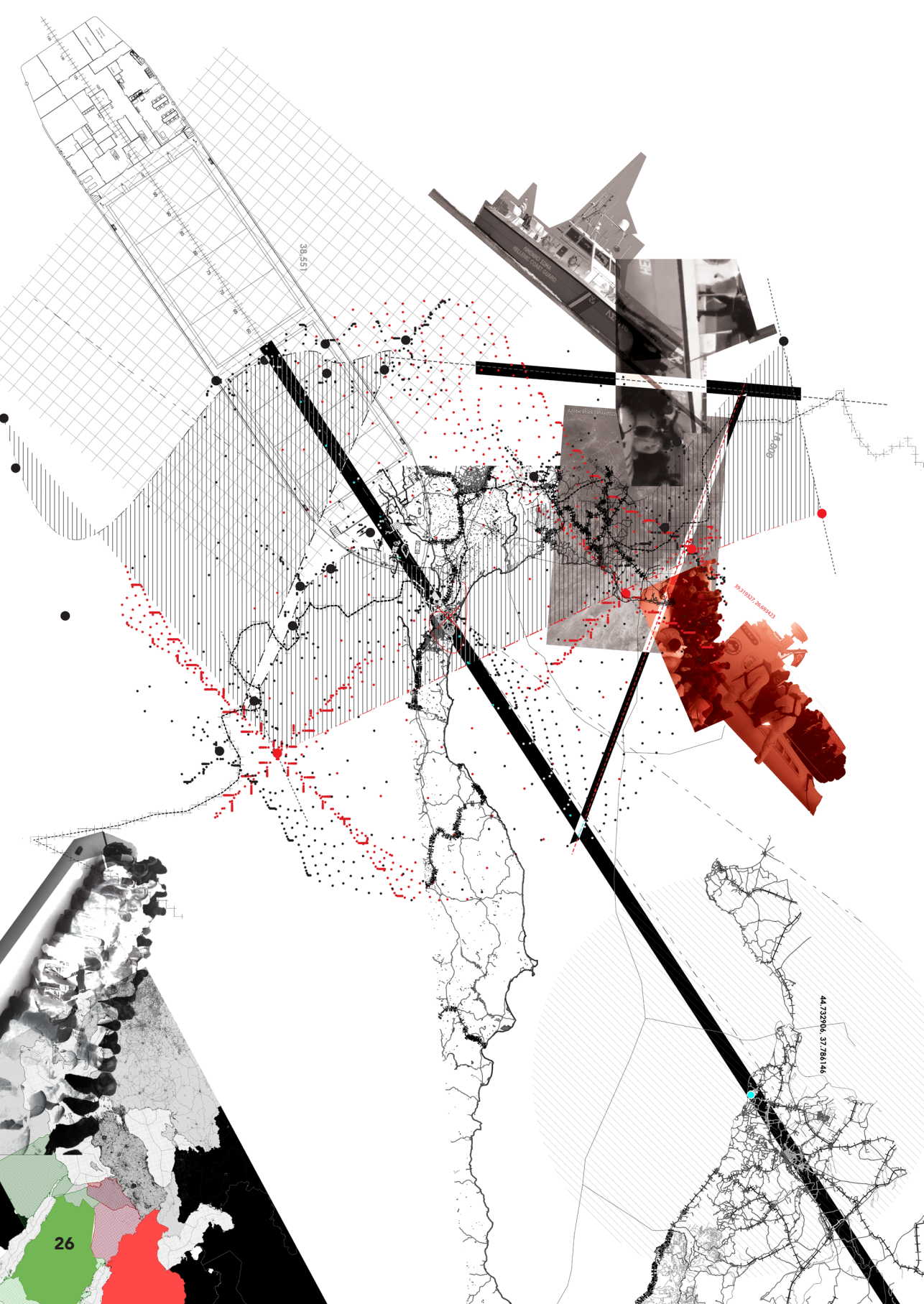
Topologies

MAP 06 - THE UNEQUAL SPACE & ITS BORDERS PT 02

Third - land use and topology border. From “The unequal space & its borders pt 02”, there is a very prominent difference that reflects on the land-use area and topology within the junction. As it can be seen that, high-rise residential tower has dominated the perception of height in the neighbourhood. For instance, the high-rise residential has also occupied a large sum of land in comparison to the other topology. A gentrification land that was being developed by Avrupa Konutları TEM Housing Estate developer.

Fourth - economical & socio border. This, as mentioned in the “pt 01” that this has no only reflected on spatially but also in people housing income, and living quality.

The combination of the defined borders has made the site an interesting location for investigation into how architecture can play a role into balancing the gaps, and forces spaces, and people and in the end, create a positive outcome for the local.



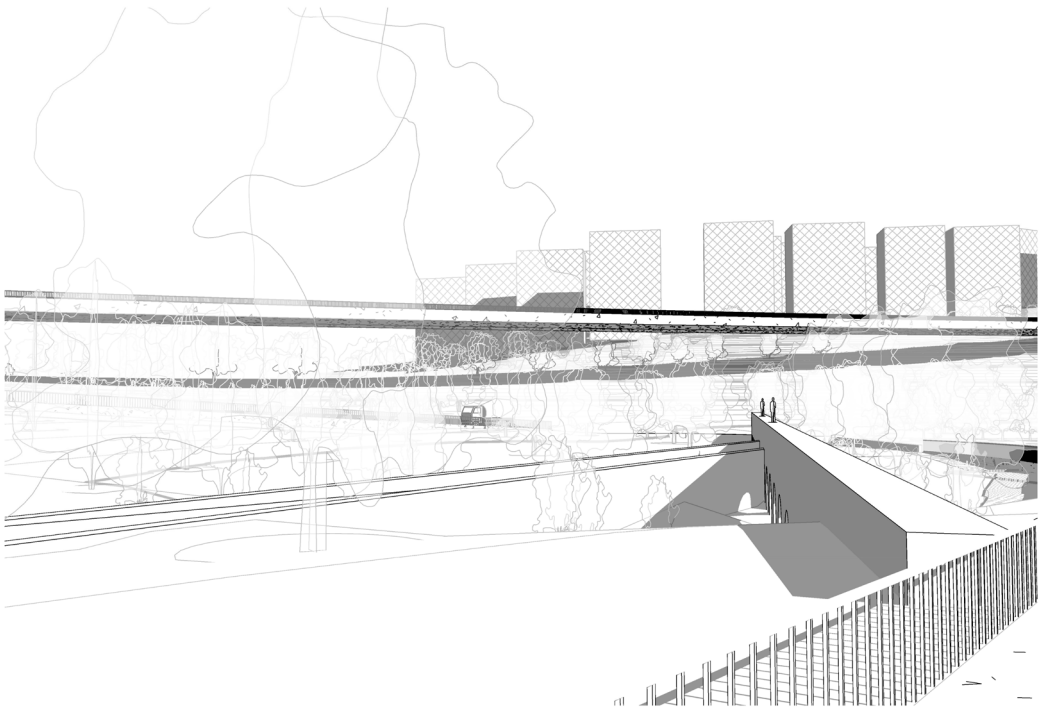
38.551

14.020

0.000

44.73500, 57.786146

26



Site perspective - overlooking to the South

MAP 07 - THE PRESENCE OF WATER - THE PROSPERITY & CHAOS

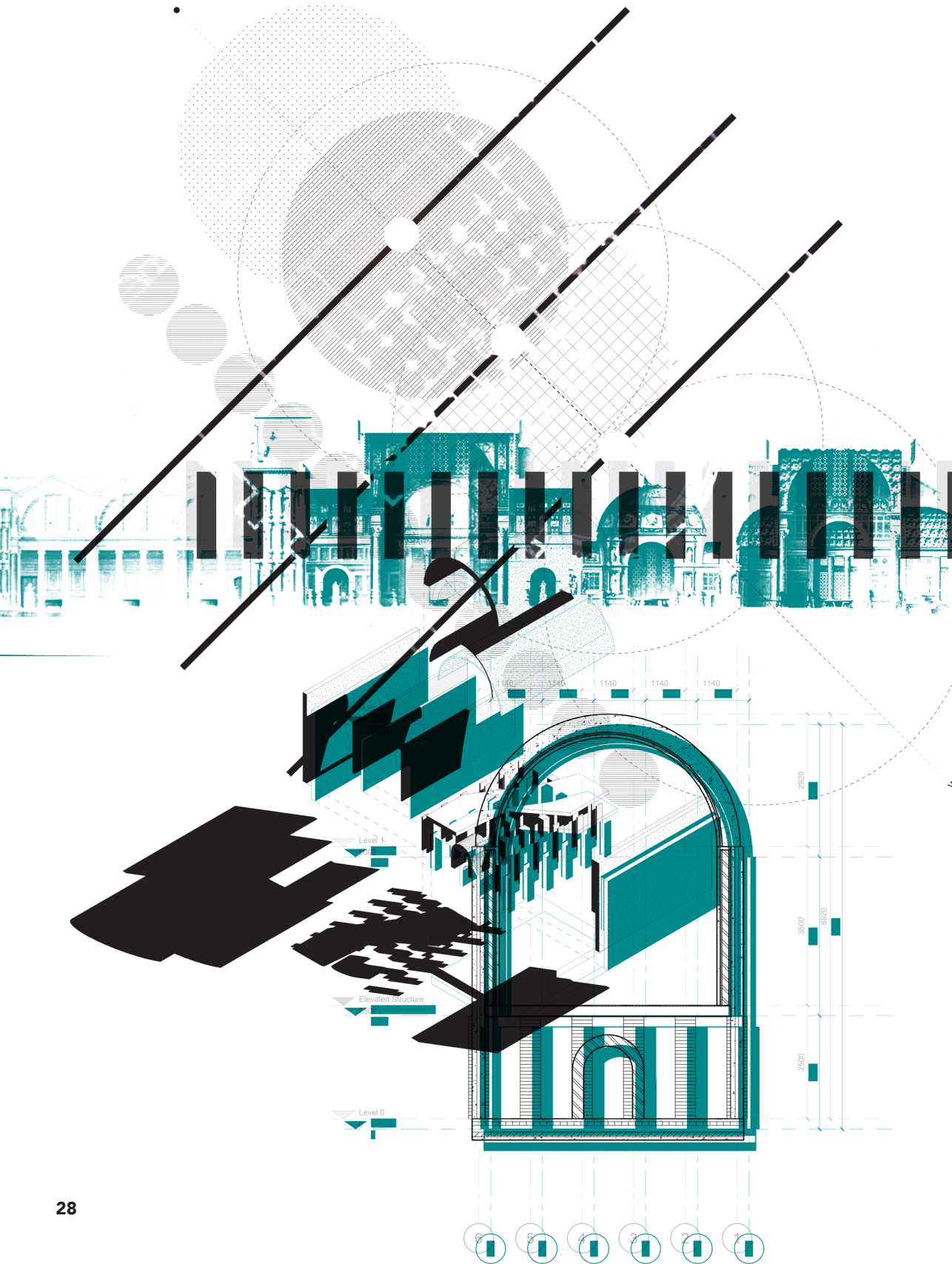
Water, Marmara Sea, Bridges, connections between the East and West. The unique geographical location of Istanbul has put its water channel, one of the most critical strategic straits in the world, connecting the Black sea with international water. Indeed, The city has also been associated with water, both architecturally, economically, and militarily. While this notion of “water” has famed Istanbul with high popularity, at the same time, it also brings problems with its neighboring countries due to its long and complex maritime borders sharing with countries from a different con-

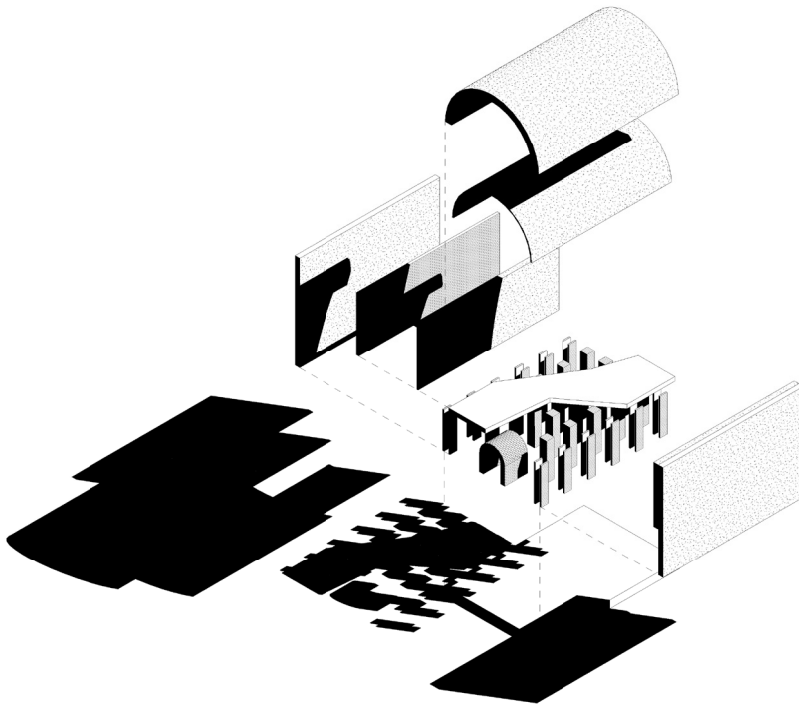
tinents. Consequentially, with regional complexity being developed, migrants from the middle east region seek “water” as a path of hope, hoping to seek a better future for themselves and their next generations, running a fine thin edge away from the conflicted countries, terrorism, and wars — a journey to the far West. Yet, to protect its people, the Union constructed a surveillance system and built armed forces to prevent human trafficking from happening within their region, pushing people back from the Union’s precious border. The sea now becomes a

place of chaos, where people & children lose their life just for a chance to live.

For those who survived and arrived at the meeting point between the West and east, what promised them are isolation, marginalization, and absolute poverty.

While acting as the mean of separation, can “water” be the source of connection; thinking about an architecture that houses water, a platform, and a common ground that encourage equality for the divided society?





Perception & Building technology of Roman Bathhouse

MAP 08 - THE BATHHOUSE

Public baths first appeared when most citizens in urban areas lacked access to private bathing facilities. Even though they are referred to as “public,” access has frequently been limited based on factors like gender, religion, membership in a particular group, and others.

In addition to their cleaning facilities, public baths also functioned as social gathering places. And for many, the architecture of bathing also facilitates places like libraries and public spaces that people could use for discussion, debate, and political conversation. This social gesture, in the end, became a

civil event that facilitated people from different classes of Roman society.

For instance, in ancient Rome, the word *Thermae* and *Balneae* were used to call the facilities for bathing. While *Thermae* was usually used to refer to the large imperial bath complexes, *Balneae* was used to describe small-scale bathing facilities.

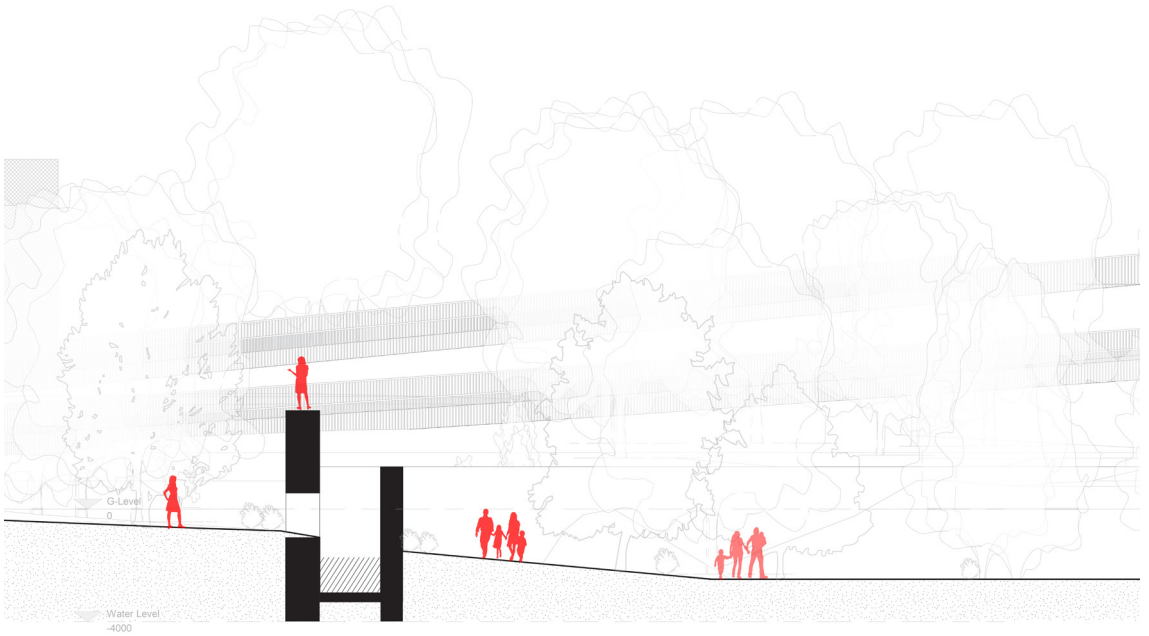
Yet, before the development of aqueduct technology, the Romans relied on local water sources like springs and streams as well as a supplement from groundwater or rain-water collection point.

The introduction of aqueducts during the Roman Empire brought fresh water to more inland areas allowing the vibrant construction of public baths in almost every city of Rome. By the early 5th century, there were 856 baths across the Empire, many of which were supplied by the extensive aqueduct systems built by the Romans.

Arguably, a true social intervention that promotes civic life and social coherence for their time.



Common Ground 3/2011



1:100 Section through the Balikli Kemer Aqueduct

MAP 09 - THE CONTIGUOUS

The departure map for P2 would be “the Contiguous.”

According to the Oxford dictionary, it means not merely “close to” or “near” but “touching; sharing a boundary.”

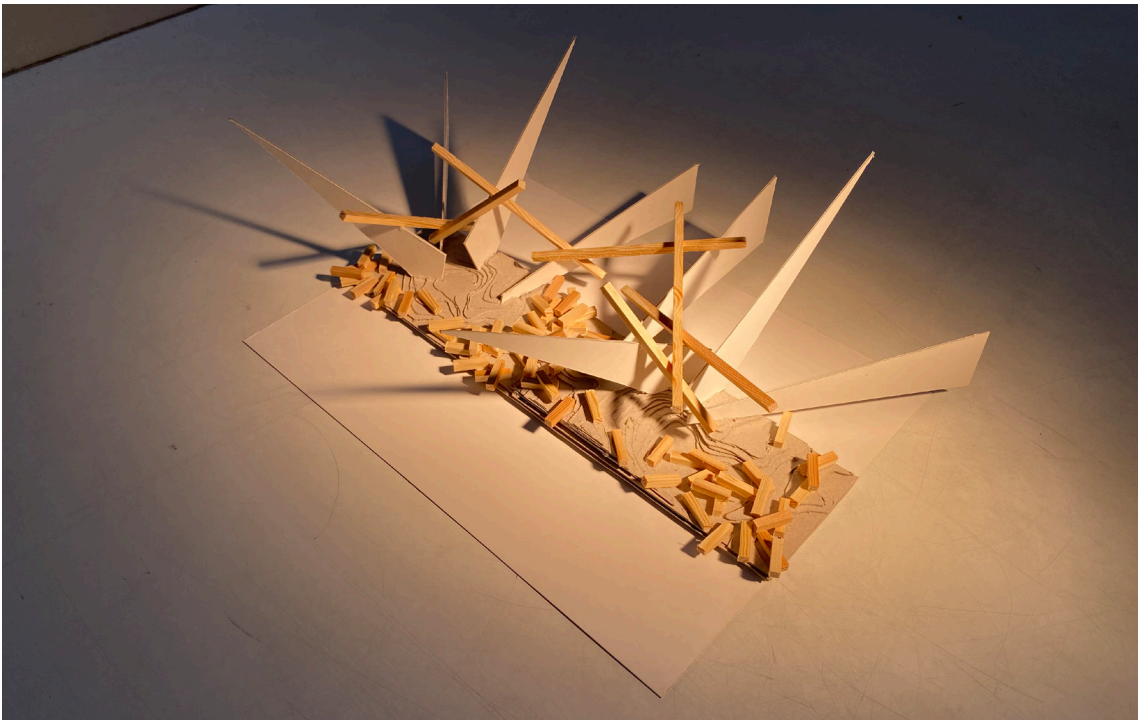
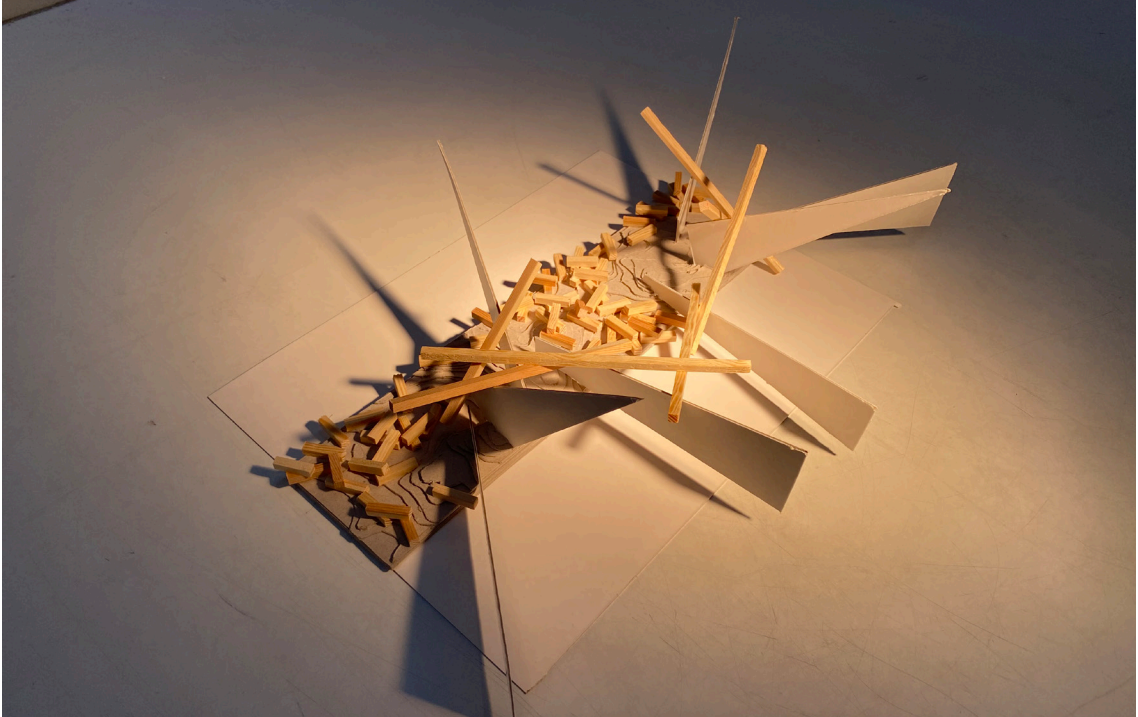
This map can be seen as a response to the whole four months of research into Istanbul, where the complexity of the urban structure and fragmented society is prominent. The map has also been stamped by my second *Modi Operandi* “form,” a collective system that is built through dialogue, exploring opportunities, investigating a possible solution, and sharing a common

ground within the space of Contiguous; referencing not only modern building technology but also historical find from the site - the Balikli Kemer Aqueduct 125m in length. Of which the aqueduct was first built as part of the Kirkcesme Water System by Ottoman architect Mimar Sinan in 1563 for water supply in the lower stream; collecting water originated in Belgrade Forest, using architecture and engineering solutions to connect the historical city with “water,” operating in total 33 aqueducts, four dams and seven water intake places and sedimentation pools. (Yet, due to deterioration, the water system had been used

up to the point where Kecesuyu aqueduct until 2004, 2.51km south of Balikli Kemer Aqueduct (the site).)

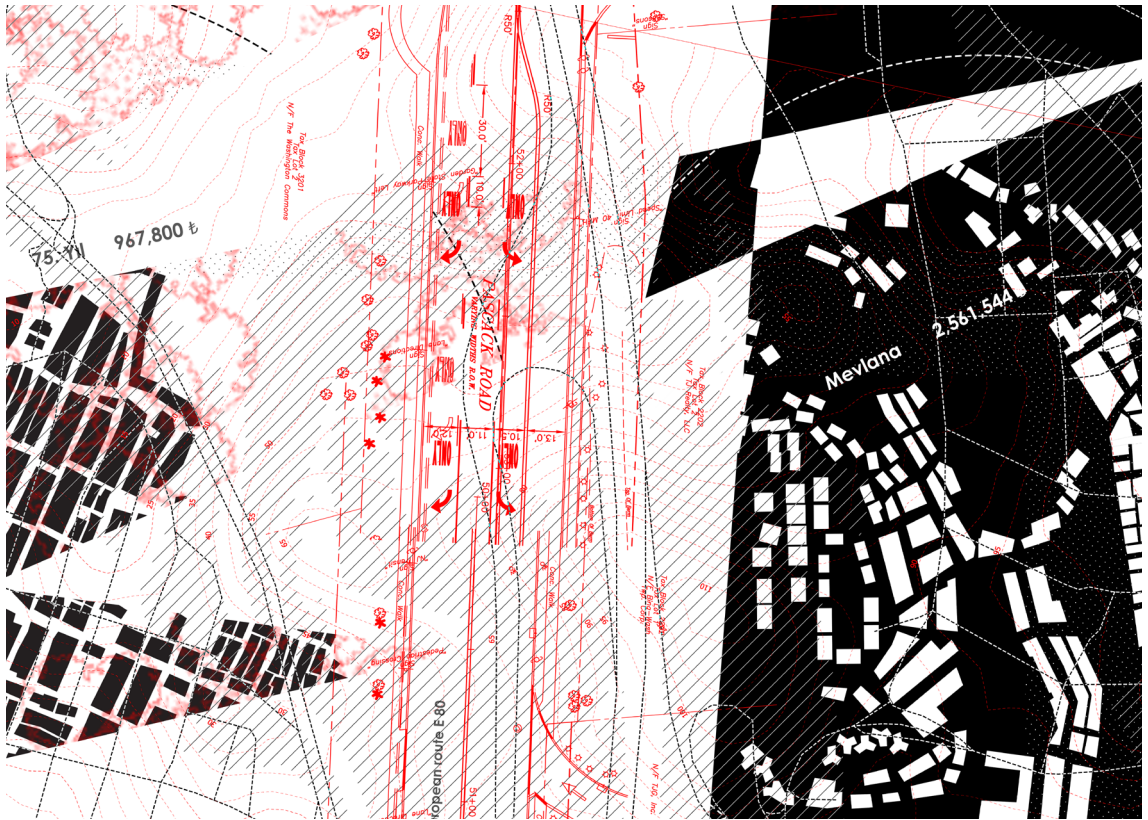
The Contiguous - A Bathroom in Sultangazi

This project, in the end, would put vital focus on how architecture could be used as a mediator & social engine that provides civic gesture for the locals, designing architecture that promotes dialogue, equality, and common ground, improve not only spatial but also social coherence of Sultangazi.



“If you look at the Earth without architecture, it’s sometimes a little bit unpleasant. So there is this basic human need to do shelter in the broadest sense of the word, whether it’s a movie theater or a simple log cabin in the mountains. This is the core of architecture: To provide a space for human beings.”

Peter Zumthor

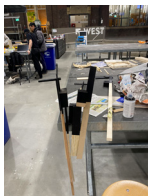
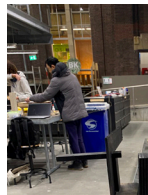
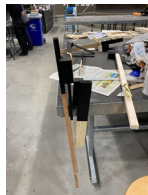
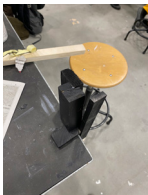
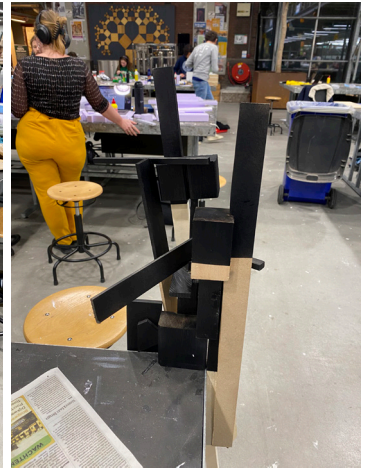


SITE_

The Representation of Sclae (Iteration_01)

Keywords

- Representative
- Nature vs Man-Made
- Informal vs formal
- Arrival vs Departure
- Downscale machine
- Disorientation



“Architecture forms a vital link between people and their surroundings. It acts as a gentle buffer between the fragility of human existence and the vast world outside. How different people choose to build connections in their environment essentially defines those societies and their relationships to conditions around them.”

— Kengo Kuma, *Kengo Kuma: Small Architecture / Natural Architecture*



FORM_

The “equalizer” - life and death of urbanisation

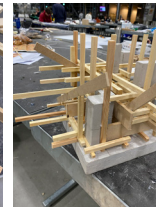
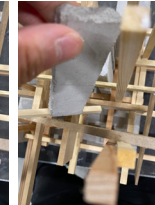
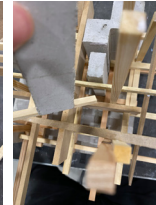
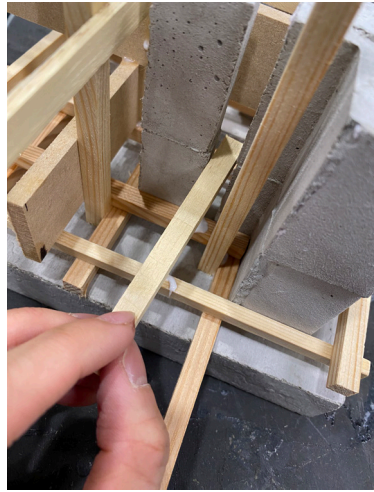
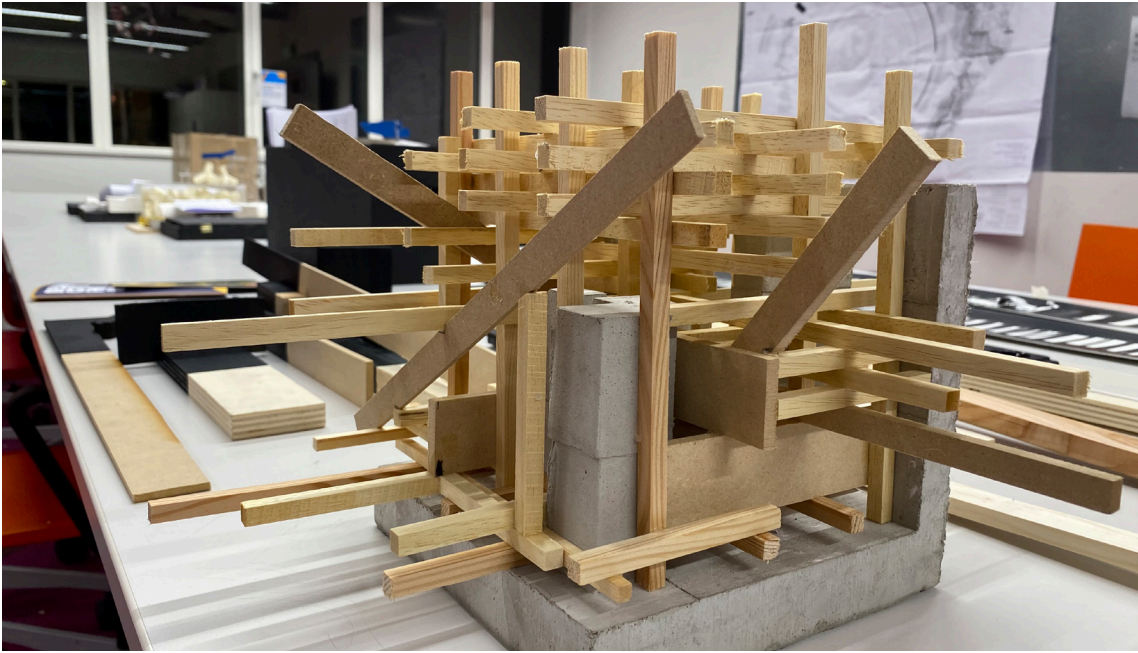
Deterritorialization - Heterogeneity

01. Sample group - Istanbul from above
02. Land use of the formal vs the informal
03. Scaleless object Big vs Small

Act of combining, collective, and finding balance

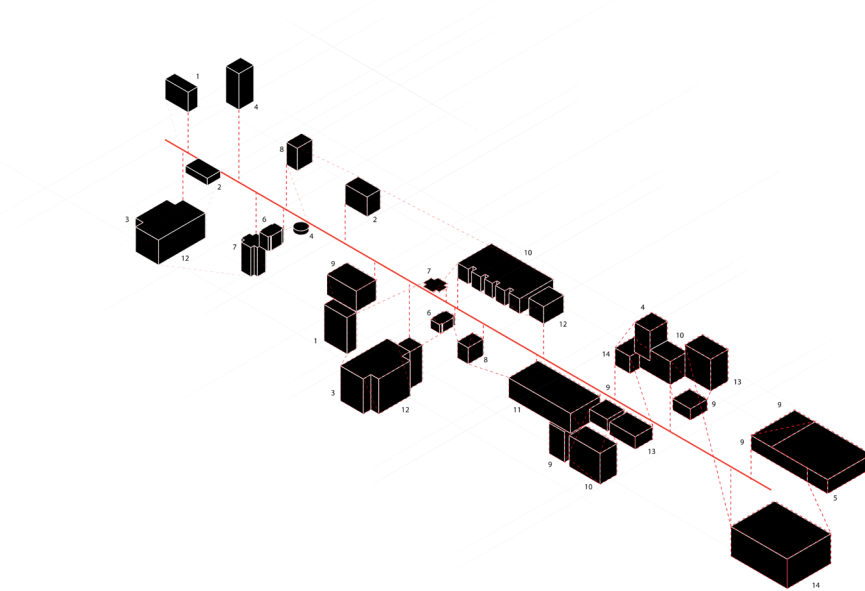
Keywords

- Focus
- Priority
- Manipulation
- Scale
- Angle
- Balance
- Variant
- Composition



“The responsibility of an architect is to create a sense of order, a sense of place, a sense of relationship.”

Richard Meier



SPACE_

The shifting device

Rule

01. Formal
02. Avoid blocking (hollow)
03. No Horizontal element outside “site”
04. Irregular to “uniform”
05. Efficiency in both time and material
06. Box like
- Act of puzzling, fitting & filling
07. Avoid using “Formal element” as support

Act of puzzling, fitting & filling

Keywords

- Focus
- Priority
- Distribution (informal vs formal)
- Grid-like
- Settlement
- Broken pieces
- Opportunities
- Scale
- Angle
- Efficiency
- Ideal vs Reality

The graduation studio 'Border Conditions along the New Silk Road' focusses on sites where spatial conditions have emerged that are 'teeming with suggestive meanings and unexpected potential' but are hardly analysed within contemporary architectural discourse. The studio investigates contemporary border conditions within the larger urban and territorial scale, with a special emphasis on the relationship between architecture and its socio-political context(s). B&T views the

contemporary city as an 'urban universe' of spatial conditions, which consists of constellations of elements seemingly without any relative weight. To think of an 'architectural project' in such a context means to engage in a speculative approach directed to alternative formulations of architecture, all based on a fundamental understanding of fragmentation and complexity. In the graduation studio, these new reformulations are instigated by, and at the same time applied to the controversial 'New Silk Road'.