



'ON THE GO,

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ISTANBUL KÜLTÜR UNIVERSITY

ON THE GO

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FOREWORD

“studio process”

Each architectural studio has its own methods. The main goal of the process, from the adventure of reading, which traditionally starts on the text and the urban fabric, to the production of the final product in the representational environment, focuses on the final product and its evaluation. The process undertaken with the concern of the final product and its aesthetics in the minds; It makes the productions that need to be related to each other independent and unrelated. Environmental analysis and readings disappear in the design process. Intentions to understand, experience and be aware of the environment turn into images. The studio process started, partly with the worry of breaking it, partly with the curiosity of what the students who were locked at home due to the Covid 19 pandemic could see differently by going out again after a long time. Students who experienced the urban life like a flaneur in Beşiktaş and Kadıköy centers took notes of their impressions by observing ordinary/extraordinary situations-actions. Students who attended the course from outside of Istanbul during the online education process made these observations in the public spaces of the city they lived in. The ultimate goal of these observations included an intervention at the location they had determined after a one-month exploration period. These interventions could have emerged within the framework of purposes such as raising awareness, creating publicity, activity, visibility and experience areas, occupying the physical-natural environment-stopping-acceleration, etc., as well as solving a identified problem.

The encounters of micro-macro detections and instant interventions were discussed under the concept of "tactics". The main topics of play, memory, urban sounds, body-space relations, the existence of non-human species in the city, concerns about being visible and invisible, perceptual experience, art, collective action, environmental problems are the topics that emerged in the suggestions made by the students. Under these topics, intervention proposals made with different scales, materials and technological tools were produced in the representation environment. In order to understand tactical spaces, De Certeau's book 'The Practice of Everyday Life' was given as a reading and after the discussions, under the title of "micro-scale intervention", unused, invisible, usable areas in the city that were different from their function were researched, and small-scale intervention suggestions were brought by the students. De Certeau's tactics; because of his description of humble actions that are momentary, temporary, consisting of a counter-reading of strategies and adaptation to situations; With the awareness that its spatial counterpart should have features such as disassembly, cheap-immediately produced, removable, usable in different functions-flexibility, material-structure-action suggestions were brought for the areas determined by the students themselves. Under the title of "urban micro-scale intervention/installation"; examples of pop-up intervention, tactical urbanism, bottom-up action, pop-up activities, DIY, place-making, guerrilla architecture-urbanism, micro-installations were examined. With this study, which constitutes the first phase of the studio process outside the studio, it is aimed to try to understand the city and to gain awareness and critical thinking skills. The products that emerged during the studio process, the readings and discussions during the production process, the criticisms brought, and the realization of the goals were successful. We would like to thank all of the 2020-2021 Spring Arc 0004 students.

*De Certeau, M. (1998). *The Practice of Everyday Life* (Rendall, S. Trans.). London: University of California Press.

ASIYE AKGÜN
GÜNTEKİN
assoc. prof. dr

“looking through
the window of
others”

Judith Butler (2009)'s question of whose life is worth living makes you feel the ethical responsibility of looking at humanity through the eyes of different species. This feeling brought to my mind Pollan (2011)'s book titled "The Botany of Desire", which tells how history has changed through four plants called domesticated species, and how grain domesticated man. Of course, this is not the only work that deals with the understanding of the co-evolutionary process of humans and plants, but it encourages a new look at human history in terms of desires and domestication relations. Similarly, in Wohlleben (2016)'s book "Das geheime Leben der Bäume", the fact that trees are social beings is revealed through their communication with each other. With this book, which reverses the general understanding that attributes communication skills only to humans, the issue of the existence of other languages confronts the problem of whether any human intervention to nature is ethical or not. Who is human? Even the answer to the question seems sufficient for understanding the evolutionary process between species and the necessity of ethical concern. The fact that the human body consists of 30 trillion cells and 38 trillion bacteria shows that the question of how much we are is a false framework because the human being, who is seen above everything, is actually formed. It is understood through the human body that the boundaries between species are not clear. Therefore, it is exciting how a process that leads to thinking about zoe rather than bios will affect practices of thinking and action.

Human-nature, nature-human concept couple, phenomena that are mentioned with conjunctions in the literature but resemble two different concepts in essence and are experienced as such. As a part of nature, the damage that humankind has done to himself (nature) for thousands of years has only served to accelerate his own decease. Today, since we can no longer ignore this extinction, discussions and researches are carried out on the axis of concepts such as Anthropocene-Capitalocene- Chthulucene, etc. in almost all fields of science. The climate crisis has been talked about for years, but for everyone to understand, it was necessary that sea mucilage appeared on the sea surface, seasonal temperatures increased, seasons disappeared, hail fell in the middle of summer, there had been floods, epidemics and millions of living species had to disappear. The fact that a historical initial reference could not be determined under the Anthropocene debates also indicates that the concept itself is still developing. However, it is a concept related to the transition to settled life. Anthropocene is a phenomenon that started with the domestication and colonization of the land with the transition to agricultural society, accelerated with industrialization, and is related to capitalism. As a new geological period, the Anthropocene indicates to the irreversible damage that humanity has caused to nature. An approach that encourages thinking with ecological awareness. According to Latour, who has a considerable contribution to the literature, who states the necessity of reconfiguration our ideas about the world with his work "Facing Gaia (2017)"; new forms of agency involving human and non-human must be invention and he questions that "is geo-logy the new umbrella for all the sciences?". He emphasizes that in order to establish a common world, it is necessary to escape from the nature-culture distinction. With his friends, he brings AT (actor-network) theory. Latour (2017) explains AT's agenda like that: *The attribution of human, unhuman, nonhuman, inhuman, characteristics; the distribution of properties among these entities; the connections established between them; the circulation entailed by these attributions, distributions and connections; the transformation of those attributions, distributions and connections, of the many elements that circulates and of the few ways through which they are sent.* Here, the actor is not just a human being, but also a set of complex systems that maintain the network. It is a kind of decipherment of "interests converging in something". While Latour attributes agency to things that propose to make things public as an assemblage of inferences and relations, Barrad goes a little further and advocates relational ontology, in which she argues that attributing agency to non-human beings is the first step and goes beyond that and underlines that response-ability of agency (it opens with the Smuts' investigation given by Haraway; The researcher, who goes to Tanzania to study baboons in the wild for research, says that observing from a certain distance does not work to examine the behavior of the subjects, taking responsibility for the objectivity of the research, becomes a good baboon citizen and completes his observations in this way) (Barad, 2019, 67). According to Barrad (2019); *Matter feels, converses,*

suffers, desires, yearns and remembers... In Gagliano's book (2018), "Thus Spoke the Plant," it is mentioned that plants have the ability to perceive sounds, make decisions, act, and learn. So, can we learn something about survival from other species? Tsing (2021) seems to answer that question with "The Mushroom at the End of the World: on the Possibility of Life in Capitalist Ruins" (where she discusses survival in the ruins of capitalism over the ecology of the matsutake mushroom). She says that if we want to survive in the Anthropocene era, we need to pay more attention to the assemblage of human and nonhuman actors. Feral Atlas is produced by Tsing and colleagues as an interesting study that includes many projects bringing together different disciplines that draw attention to human and non-human actors. It focuses on the last 500 years the period since the European colonization of the New World. *Feral Atlas offers a series of reports on feral ecologies through a digital architecture that allows reflection on the relationships between ferality and imperial and industrial infrastructure. Rather than taking users directly to particular infrastructures (roads, dams, etc.), they offer three axes of analysis intended to guide users in thinking with infrastructure. They call these three axes Anthropocene Detonators, Tippers (modes of infrastructure-mediated state change), and Feral Qualities* (feralatlas.org, 2021).

Another important approach to rethinking the world comes from Morton. He discusses "dark ecology" concept with "Ecology without Nature (2007)" and "Hyperobject(2014)" books. It states that ecology is not just nature; it is something broader than it. Dark ecology considers the world as a mesh of living and nonliving beings, suggesting looking at it from a perspective other than the human perspective. In this context, he argues that art, with its versatile role, is a power that makes us think and makes things speak to us.

All these non-human-centered approaches to reconceptualizing the world through making things speak or public; gives the opportunity to swing between representation-practice-theory in the architectural environment. It is a step towards testing all possibilities to reveal the network of relations in representation, to occupy space bodily in practice, and to develop a non-human-centered understanding in theory. It is also significant to see trial such delicate approaches of the Anthropocene period, we live in, in the project studio 4. Trying to see other lives in the city that we encounter in daily life but are not aware of can be defined as the very first steps in the studio environment in an eco-critical context. In the studio process, it was tried to follow the traces of things (garbage, sound, movement, action, wind, image, etc.) and to develop tactics in their relations with the human actor. The effort to trace and establish relationships; design approaches also ensure that the context of multi-species ethnography enters the agenda of design practices. There is an effort to understand nature and other living species in this design environment experience.

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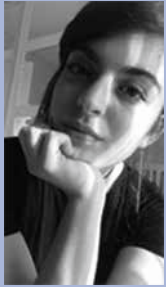
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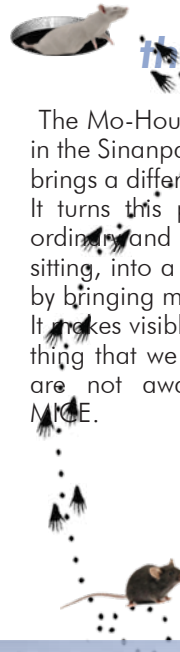
EZGİ NAZ AVCI



“notice those who live among us”

the mo-house

The Mo-House, that was designed in the Sinanpaşa district of Beşiktaş brings a difference to our daily life. It turns this place, where we do ordinary and boring things like just sitting, into a fun and active place by bringing movement to our lives. It makes visible and audible something that we live side by side but are not aware of as humans, MICE.



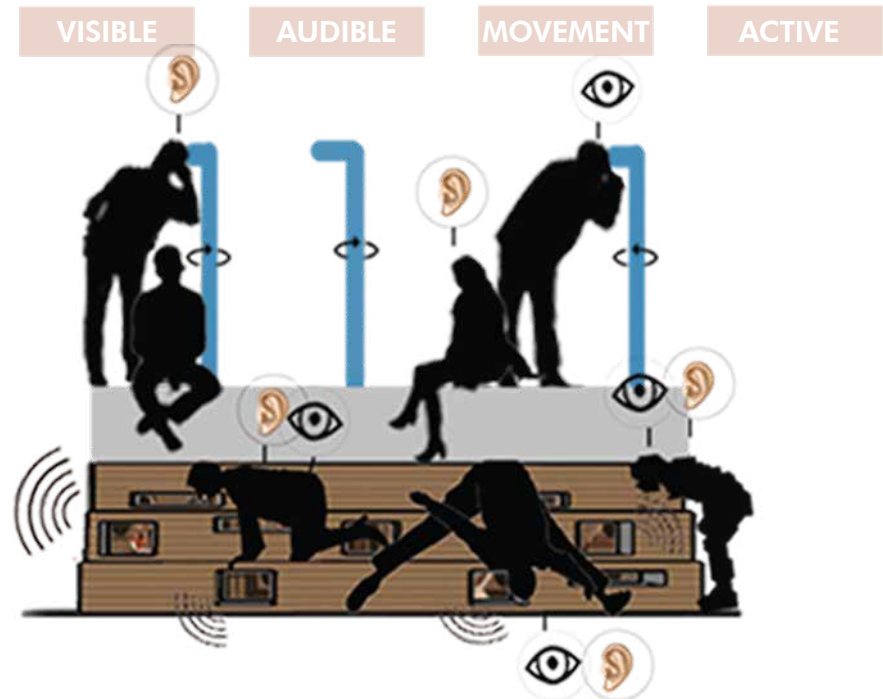
How can it be used?

You can experience the sounds of waves, birds, in short, nature here, especially after mice, by attaching your own headphones to the headphone jacks on the pole or by taking your ear periscope.

You can see the movements of the mice by using the camera located at the end of the rotatable pole. At the same time, you can sit on these steps using the steps on the side, and you can see the mice with the naked eye through the openings in the steps. These openings will transmit mouse sounds to you via echo.



SOUND ANALYSIS MAP



MİZGIN NİSA KARAHAN



“turn the wind and waste materials into space”

From Wind and Waste To Place

There are many details in our daily life that disturb us. Some of them are beyond our control, for example 'wind'. Most of the time, we complain that it prevents us from walking, spoils our hair, and another..Our daily life can also be done by transforming the 'wastes' we are disturbed.This project is planned to use waste materials . In this way, the wind turns into a pleasant way and we make the waste materials useful.



details of the project

Besiktas region is a very windy area because it is by the sea. And this wind can often be perceived as a problem for people, but I thought that when we change our perspective, the wind can create a place in our lives.

This mechanism will be placed at certain points after the necessary analyzes are made according to the wind direction.And actually, with this little intervention, people will make a different connection with the wind.

They will have the opportunity to observe that the wind is not something to run away from, but can create different spaces. At the same time, waste materials will be used in doing this, creating awareness about waste products and contributing to nature as waste is recycled.

WIND CREATES SPACE

WASTE MATERIALS TURN INTO STRUCTURES

A WINDY DAY CREATES UNIQUE EXPERIENCES

The Route



routes people use. Mobility around the area lane along the street

Materials

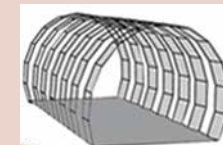


WASTE WASTE BAG

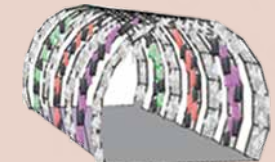


MANUFACTURING ERROR MASKS

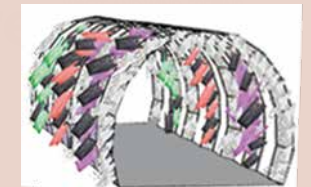
Structural model



STRUCTURE STATE



WASTE AND WIND-FREE AIR



LODOSY, WINDY WEATHER

RAMA ABDUL ALGANI



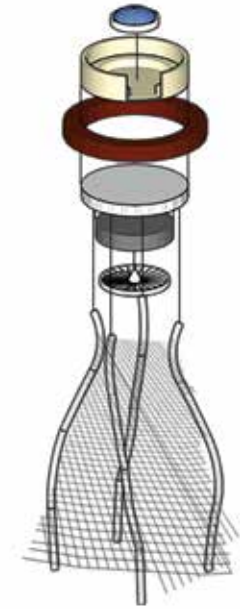
clean floating

It is located in Kadikoy Park where there are a lot of ferry stations and a crowded port. As a result, the plot has a high level of sea pollution. The floating station aims to clean the sea from the plastic trash by the participation of the public. It is self-sufficient by taking the energy from the tidal waves. It is used as a sitting area with a great view.

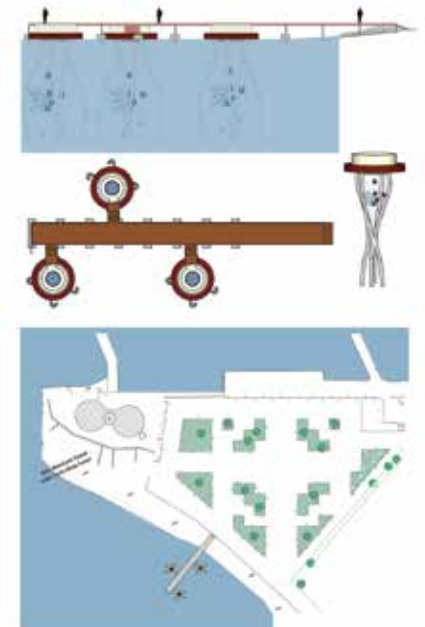


mechanism

The station is divided into six parts: people use control screen to control the moving legs of the station and the collection of trash, people on the sitting area can enjoy the view while becoming aware of sea pollution, buoyant structure keeps the station floating, turbine collects tidal energy to power up the station, movable legs collect the trash into the net, and the net keeps the trash until it is removed.



The stations radius is about 3 m. allowing people to move freely inside, the screen is 50 cm. in radius and the bridge is about 40m. long. The bridge is a pontoon bridge (floating). When the station is full, the legs form a closed shape keeping the wastes inside. The materials used in the structures are recyclable light materials, while the pontoon bridge is made up of wood.



HALIMA M.SAEID

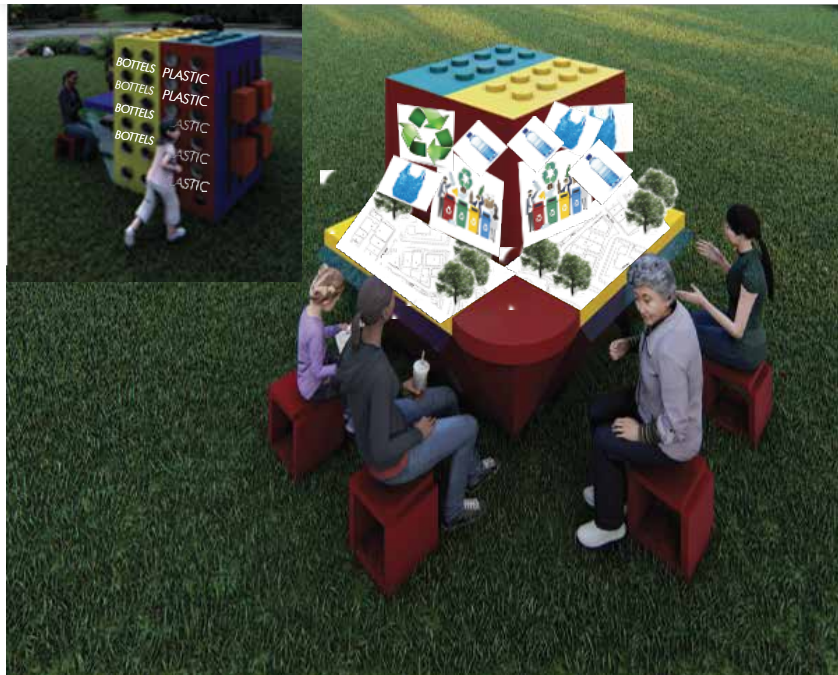
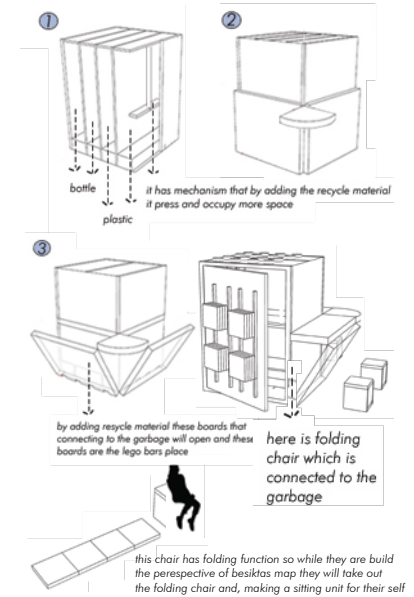


lego garbage

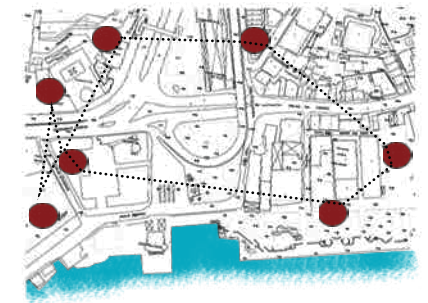
When people add recyclable material through the hole, the glass board which is connected to the garbage can with its full of Lego bars will get opened and by opening the glass board the folded desk which is connect on it will open as well. And, on that desk we will see a printed map. The map will change according to the placement of garbage can so, people can build their own city. There are four parts in the garbage can - two are for bottles and two are for plastic.

There is a folded chair which is connected to the garbage can so, when the people are trying to build their perspective of the city, they can open it and sit on it. At the end of the day, the municipalities are responsible to collect the garbage and make it ready for the following days.

the material usage: material for garbage can is high-density polyethylene. I want to place my design in some parts of Besiktas like: near schools, universities, restaurants and in parks.



With this intervention, we can encourage people to save their city from pollutions, have civic engagement for developing the city. It is a garbage can that collect the recyclable material. The design has taken inspiration from Lego game. As we know, the Lego has to be connected to each other in order to make a beautiful structure. That can be a good example for people to have engagement to work together, show cooperation and save their environment.



HURİYE YAYABAŞI



“planting is the
new
communication”

eco-social planting

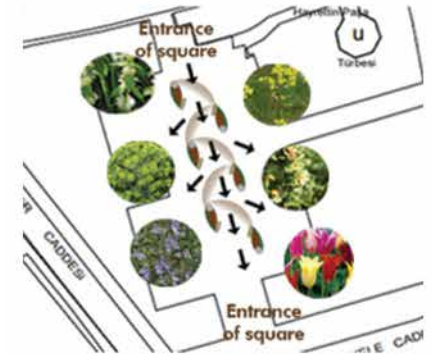
The design was placed in Beşiktaş Barbaros Square. The aim of the design is to increase the green space in the square and the social interaction between people. People of all ages, genders and nationalities come to this square for various reasons throughout the day. These people do not know each other and just pass by. With this intervention, people will be able to both plant, produce a green area and communicate with each other while doing this production. In addition, people will be able to learn about the plants unique to the Beşiktaş, and create a collective exhibition.



design process

These intervention units are positioned on the route people use during the day in Barbaros Square. With these six units, it can guide people throughout the exhibition. Also, the spaces between units allow people to go in different directions. When people enter the square, they first encounter an information screen. On each of these six screens, information is given about a plant that grows in Beşiktaş. These six plants are Lamium, Erysimum, Euphorbia, Atriplex tatarica, Rosemary, Tulip.

People can sit, communicate and watch information boards in the seating area. After getting information on how to plant these plants and under what conditions they can survive, people can take seedlings from the reservoir and go to the planting area. People who want to plant, will be able to do so and there will be an exhibition here. Then people passing through will be able to observe the growth process of the plants. So, people will have done a collective work. This design uses a curved structure so that rainwater can penetrate the underlying plants. The shelf system is made of metal, the seating area is made of wood and the seedling hopper is made from glass.

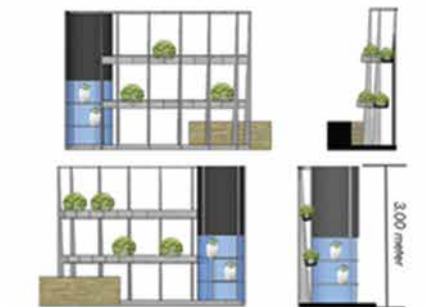
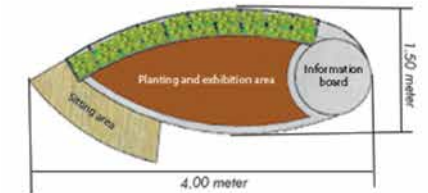


Component of interventions:

Information board Planting & exhibition area Seat area



Seed taking area
Glass Steel Wood



Barbaros Square is very close to the sea and Beşiktaş Pier. It is surrounded by bus stops, roads and other means of transport. It is crowded for these reasons and this design is here taking advantage of the crowd and bringing people together. In addition, this micro intervention does not prevent the movement of people in the crowd, on the contrary, it makes it easier. People have a lot of convenience about where to go, thanks to the spaces between the units and soft edges. These units offer people the opportunity to socialize, produce green spaces, and create and watch exhibitions.

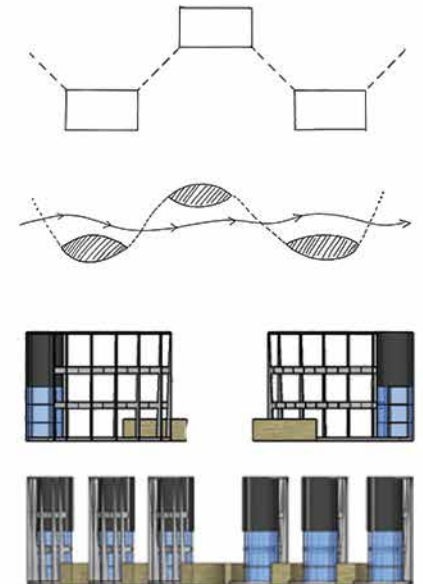


design details

In each unit, a different plant that can grow in Beşiktaş is exhibited. The common features of these plants are their durability and their general adaptability to the climatic conditions of Beşiktaş. So, they will be able to stay alive for a long time and live in the exhibition. These plants can be planted on a shelf system made of metal structure. The fact that this shelf system is hollow and inclined allows the plants to take sunlight, rain water and air better. These plants generally grow in temperate and humid environments.



The units that make up the micro intervention were positioned to extend along the square. For the units to have a stronger relationship with each other and facilitate circulation, soft lines were used to ensure continuity rather than a rectangular shapes and it was also easier for people in the units to see and communicate with each other.



M. FURKAN
ZAZAL

“live nature,
love the green”

Greenery at the Top

In this project, the aim is to turn an unused and ordinary car park into a public space where people can grow plants -an exercise of daily life-.

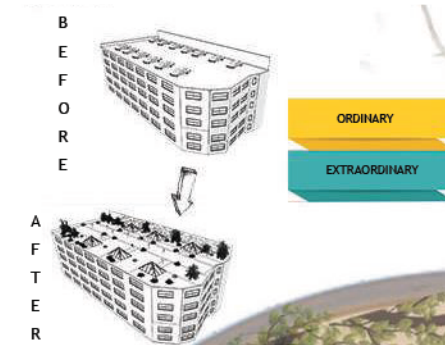
Therefore, although growing plants may seem like a very ordinary situation, doing this on the roof, at a car park, may be exciting for people. The aim is both to raise awareness and to minimize the stressful situations people experience in their daily lives.



how does it work?

The project is located in Istanbul-Kadikoy. The car park is called Çinili and it is a very invisible car park located between buildings.

In order to bring life back to this car park and attract people's attention, a green space has been proposed. Here, people can grow plants, fruits, vegetables and spices.



YUNUS EMRE
ORHAN

“catch trash for
everything and
everyone”

Rubbish Catcher

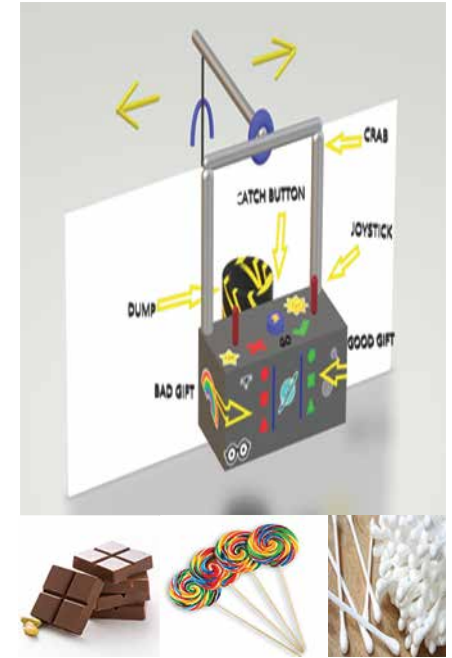
The aim of the project is to draw attention to coastal pollution and to ensure that it can be easily cleaned by including people..

Coastal pollution is a big problem for cities. Families and individuals prefer beaches to spend their free time. Therefore, pollution occurs on the coastal edges. Thanks to the garbage catcher application, people can easily catch the garbage formed on the shore while socializing.



about the project

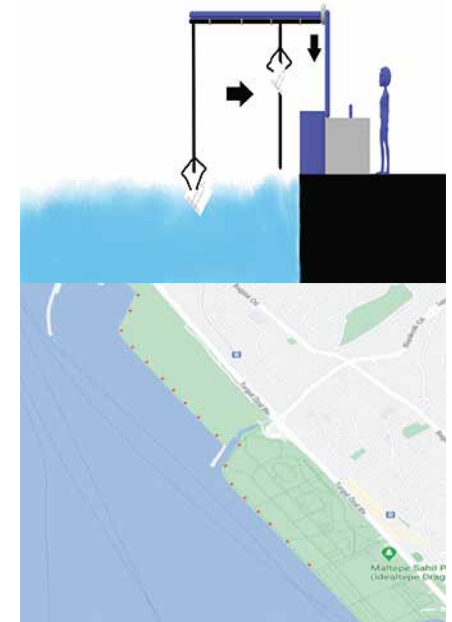
The target is seen by the rubbish catcher, the arms are adjusted to the target (garbage). The crab is trashed and the garbage is caught and withdrawn. In this way, the coast is cleaned and at the same time it becomes a fun occasion for people.



about the implementation

With the joysticks, the crab can be moved right, left and forward, backward. With the catch button, the crab is sent to the target (garbage). A gift will be earned if the garbage is caught and thrown away. If the garbage is not caught, the player will get another chance.

Garbage collectors can be placed at certain intervals near the coast between Kadıköy - Bostancı.



**ZEYNEP AYŞE
GÖKŞİN**
assist. prof. dr

*“On micro urban
interventions,
the right to the
city and citizen
participation”*

This semester, the first part of the Architectural Design IV studio included proposing a micro intervention which was defined as an experimental spatial proposal for interrupting the daily routine and providing a space to “look”, “pause” and “think” on issues that mattered to and were identified by the students.

Similarly, we observe that there is a growing trend in micro interventions in cities. They range from improvement of a neglected park by local residents, squatting of a vacant building for various uses, putting signage on streets, closing roads to vehicle access to guerrilla and community gardening, graffiti/street art, skating and track. Given different names such as do-it-yourself urbanism, tactical urbanism, pop-up urbanism, guerrilla urbanism, these bottom-up approaches include small scale, low cost, functional and usually unsanctioned temporary interventions by citizens or users of the spaces to solve urban problems (Atay Kara & Kut Görgün, 2017). Iveson (2013) calls them micro-spatial urban practice.

This approach is based on de Certeau's definitions of tactics and strategies in daily life (Atay Kara & Kut Görgün, 2017). As Uzer (2013) states, strategy emerges as the action of the strong (the decision maker in the city), and tactic as the action of the weak (of the people).

Micro urban interventions can also be discussed in relation to key concepts of the right to the city and citizen participation. Both concepts emerged in late 1960s and early 1970s. Those years refer to a period of both struggle and awareness on human rights, equity and justice which ultimately initiated significant changes.

Lefebvre (2015) defined the right to the city as “the right to determine and control all the city and urbanization processes”. More recently, Harvey (2013) describes the right to the city as the right to change and reinvent the city as we wish. For him, it is not an individual but a collective right, as reinventing the city will require the exercise of collective power. It stands out as an important concept in the context of ensuring participation of the citizens in the planning and design of cities and urban spaces.

Arnstein (1969) defined citizen participation as a strategy of redistributing power that would consciously include weak groups excluded from political and economic processes in society. She also underlines that unless power is redistributed, participation will be nothing more than an empty promise. In other words, decision-making power should be shared for participation to have any meaningful impact.

She constructed her famous Ladder of Participation where she identified eight levels of citizen participation. Each rung of the ladder describes a level of participation, the first rung being the lowest and the last rung being highest. By using this ladder, it is possible to show how well citizens are involved in decision-making processes.

The first two rungs of the ladder are called the non-participation zone: manipulation and therapy. This zone represents situations where citizens are not involved in the decisions. The next three steps form the symbolic compromise zone: informing, consultation, and placation. In this zone, some degree of participation happens but it is usually symbolic with no real impact. The highest three steps, which she defines as citizen power degrees, are partnership, delegated authority and citizen control (Arnstein, 1969). According to Arnstein, real participation begins at the partnership level. So, this is where genuine participation happens.

This ladder can also be read as a spectrum of decision-making power. At the lowest ranks of the ladder, the authorities have more power than the citizens. At the partnership level the powers become equal. People start to have more deciding power as we go up on the ladder from participation to citizen control.

In practice, citizen participation takes place in two main models. The first model includes involving the citizens in official decision-making processes. It represents a top-down system and includes formal plans, policies, strategies and programs for participation. These models have been developing in the West since late 1960s. The second model consists of bottom-up processes initiated and/or performed by the citizens themselves, exercising their decision-making power. These are community-based actions of the citizens. They can be spontaneous, short-term, unsanctioned micro interventions as well as organized activities where local organizations and professional volunteers play an active role.

These bottom-up processes represent the highest rung of Arnstein's ladder: citizen control. Citizens have the full decision-making power and they exercise their right to the city at the highest level. They challenge the authorities' way of doing things, they shed light on problems and solutions, they urge/force authorities to change their practices.

One illustrative example is the Build a Better Block movement (TEDx, 2012). It was started by local activists in the Oak Cliff Neighborhood in Dallas, USA. Among many other interventions, they decided to convert a part of a bleak road in their neighbourhood into a bike- and pedestrian-friendly street for one day. The activists intentionally broke many zoning rules which prevented creating lively streets at that part of the city. This intervention would show municipality officials what was possible if the zoning rules changed. They printed out the zoning rules they broke and hung them on the windows of the shops. They invited municipal officials to experience the re-designed street. They used cheap or donated materials. Firstly, they drew bicycle paths on the road to reduce vehicle lanes. Local artists, musicians and potential business owners held temporary events in front of empty shops along the road. Mobile food vendors and tables were placed on the pavement where people could gather. And finally, they added some landscaping and urban furniture to enhance the sense of place of the street. The intervention was a success. A lot of people showed up and spent time together on the street, including municipality officials. In the end, this 24-hour intervention made the municipality question their zoning rules and triggered a process for changing them.

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YASEMİN ÖZSÜT



participation point

Should only guided and progressive persons have the right to speak in projects and events in the city? Or should the general public who are the main users be involved in the design and planning process? Believing that the answer is “absolutely yes” and being aware that the lack of it is very intense in the city we live in, I designed the ‘Participation Point’ so that the public can have a say in the projects and events that will take place in the city. This project is totally about “design for public and design with public”.



public participation

Barbaros Square is located right between the ferry ports and Beşiktaş Square, and for this reason it is a location where pedestrian circulation is very intense. But people are just passing by this area. I established my design here, believing that the public can make a beneficial contribution to the city instead of passing by. The participation of the public in the design process was determined as the main goal and a “Participation Point”, which has more than one use in this area, was designed.

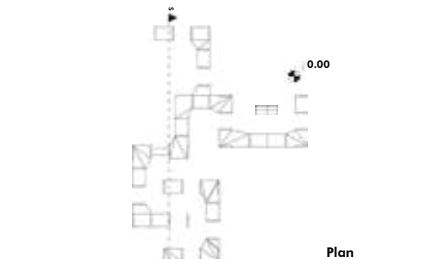
In the Participation Point, consisting of glass panels, touch glass screens and seating areas, people will be able to make selections, get information and have the opportunity to sit and relax. There are guided and progressive selection programs regarding projects and events on touch glass screens. In this way, people will have the opportunity to express their ideas without difficulty and in the most understandable way. There are also various informative presentations and posters on the glass panels. The right part of the structure is used as an exhibition area. In addition to these, there are sitting places in the design for people to rest.



Selection area with touch glass screens and glass presentation panels



Exhibition area



Plan



Section



Front Elevation



Right Elevation

DOĞA SÜZGÜN



“ I know you
are bored.
Let’s dance.”

LETS DANCE

The aim of the design is to allow people who are still and bored in waiting areas to add movement to their lives, albeit for a short time, and have fun.

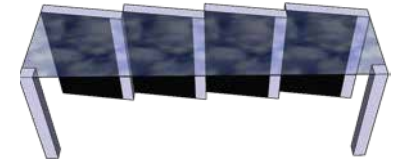
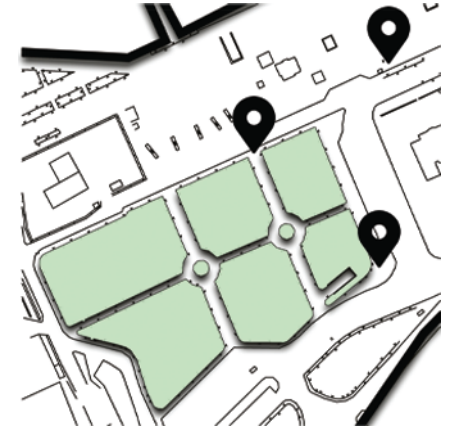
We all know that waiting for a bus or a taxi can be very boring. With this design, we color the boring minutes we will spend at the stops with dance. At the same time, we are doing a kind of sport. It is suitable for people of all ages.



How to use it?

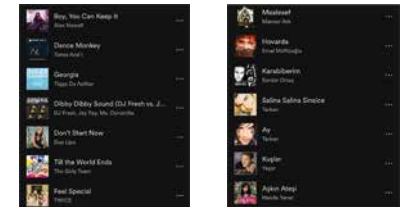
The design consists of three large screens. Each of the screens is suitable for certain age groups. From fully touch screens, the desired songs can be selected for dancing. The goal is to do the same movements shown on the screen. For this purpose, devices that can detect movements have also been placed on the ground. After you finish dancing, you are also rated according to how well you dance.

The first screen is for kids.
The second screen is for adults.
The third screen is for elders.



The design allowed useless waiting stops to become more effective with a micro intervention. In this way, society has been activated, the movement has been achieved and happiness has increased.

PLAYLIST



MERVE TÜFEKÇİ

“most fundamental
right of children;
playing”

playing cubes

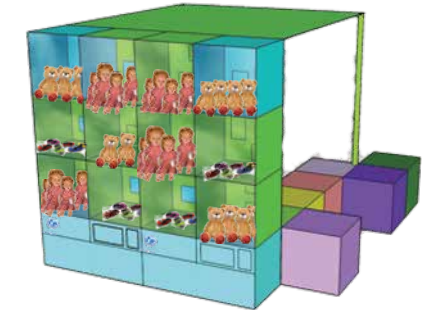
The project area is located in the Besiktas district of Istanbul in Yıldız Park. This project is designed for children. It is aimed to create a place where children can spend time in the city. Vivid colours have been used to attract children's attention. This intervention can be placed anywhere where needed. The micro-intervention consists of two parts. One part is designed as an area where children can spend time, play games. In the other part of the design, there is a vending machine which people can help other children through UNICEF.



details:

Micro-intervention design consists of colourful cubes. Location of the cubes may vary. A space is created from cubes for children. Children are able to play with each other or they can paint, draw what they want. Also, there is a small climbing area. Children can climb there and have fun.

The cubes that make up the design can also be used as storage boxes. Some of these locked cubes contain paints, paper, toys for children to use when they come here. They can also hang their drawings on the painting wall there so that they may leave their mark on them.



In the other part of the design, in the vending machine, there are things that interest children, such as dolls, cars etc. When people buy something for their children from there, they actually buy something for other children who need help. Because the income that comes here will go to UNICEF, and with this money UNICEF will help other children who are deprived of their children's rights.

In the selection of materials, attention has been paid for the materials to be durable and also suitable for children. That's why the cubes are made of wood to be firm. However, rubber, which is a soft material, was preferred in the coating of cubes not to hurt the children.

DİLEK BÜYÜKKAYA



"Books easily
accessible
anywhere"

FREE LIBRARY

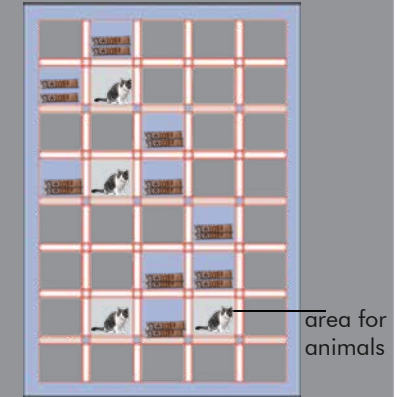
The decrease in the rate of reading books in our country is a problem. People have difficulty accessing the books they want due to the high price of books. It is aimed to correct this situation with furniture-style libraries I designed. They are functional city furniture designed according to the space.



design purpose

According to the logic of the grid system, I designed city furniture to be placed in different places. It increases systematically according to the area to be located. There is both a sitting and a reading area. The lower parts are designed for street animals. The first unit is designed with a three-square logic and is for small areas such as stall edges. The second design is based on the comfort principle for streets. The third design is the largest and the bench is designed for large spaces such as a park.

GRID SYSTEM SECTIONS



INSTALLATION SYSTEM



what does the app do?

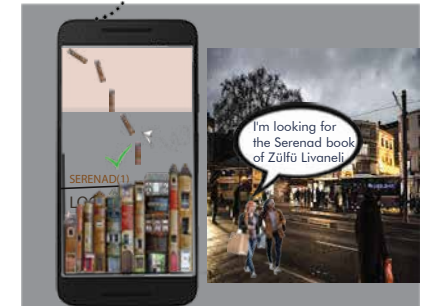
It is aimed to increase the variety of books in daily life. In the application, the titles of books in the mobile libraries can be seen.



purpose of the project

The project is planned in a participatory design logic. People can buy and change books free of charge. This aimed to increase the participation of people who buy books over time.

The city of design takes a human centered and plural perspective on 'smartness'.



BARKIN ARGA

"Anything anywhere, anytime, one step away."

Holo Point

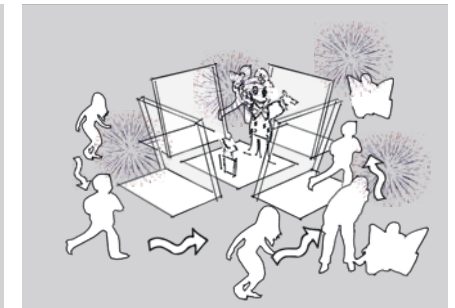
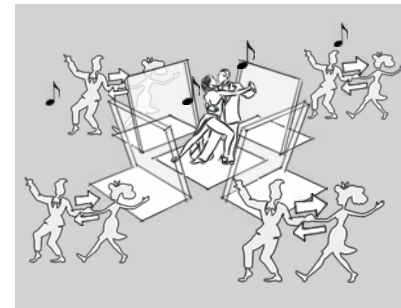
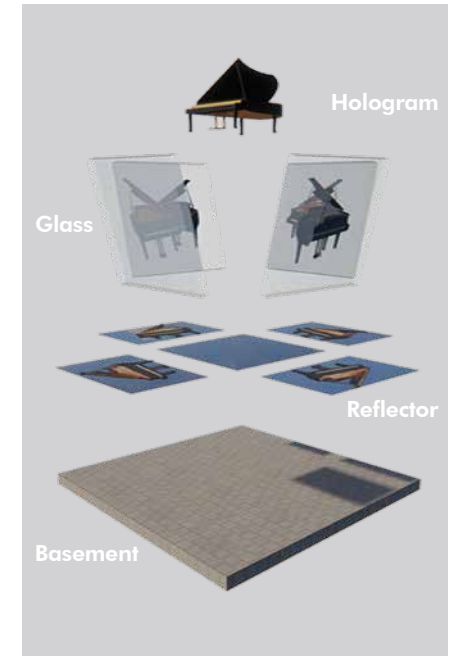
In daily life, people are deprived of many activities while on the move, they need to go to specific places for this, you cannot have an effective day because most of the places just consist of empty areas and sitting areas.

Every point where we place the hologrammatic system turns into a multi-functional interactive location. At these points, you can play virtual musical instruments, play mini dance games, listen to news from an announcer or watch a clown performing for your children. A user flow can be created with our system.

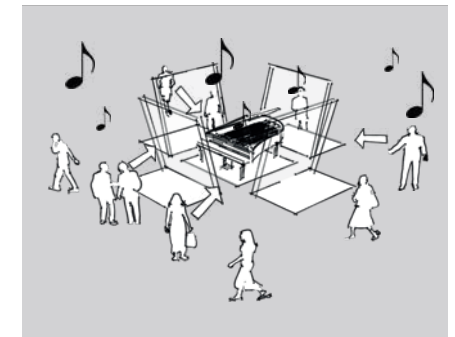


What Is This?

The device uses reflective glasses and floors from all directions to create a 3D hologram. This light coming from all four sides and from below collides in the field and turns into a real visual. Since it has a laser system inside, it can detect when someone touches it, so it has a structure that can react against touch. You can create hologram, or can use a laser system. It will become something watchable or something interactive. You can use your phone app to find it or even you can take turns if the hologram system is full. An additional piece can be placed on its top that cuts the light so that it can be used during the day.



Thanks to this point we have created, we can provide various activities and different user movements that occur due to the diversity. In images, the orientation of people changes according to activity, they exhibit different movements. This system, which has potential for multiple purposes, effectively turns into something that touches our daily lives.

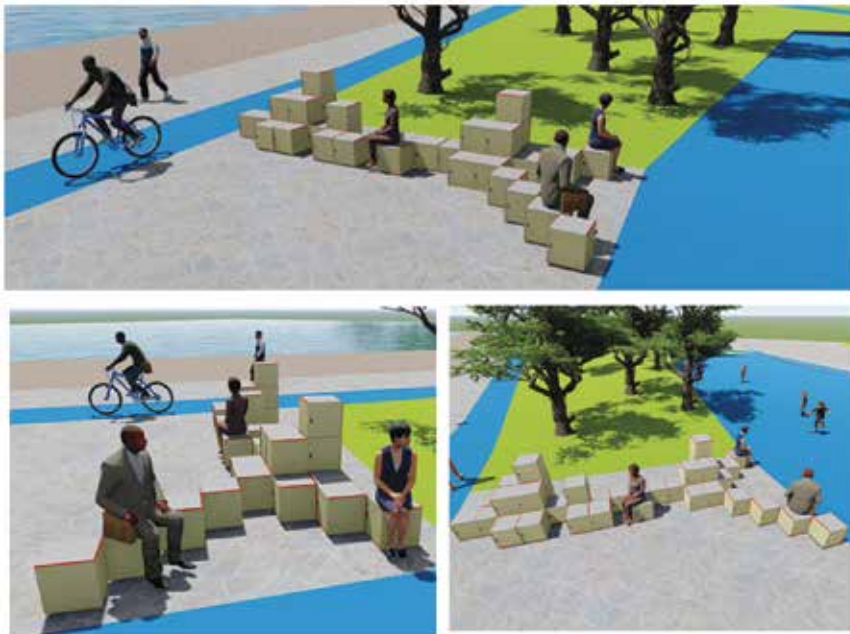


NADEEN EL ZIANY

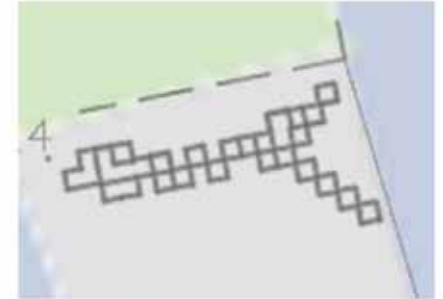


B-Lock

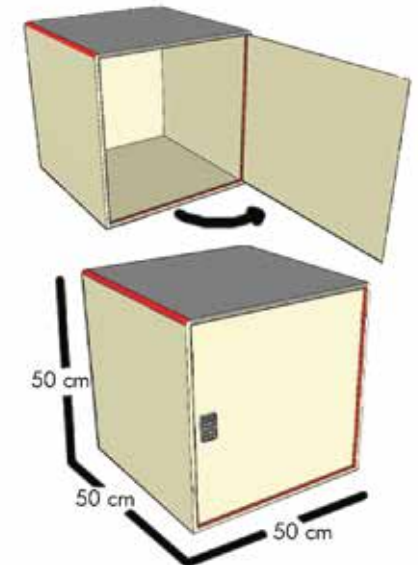
B-Lock is an urban intervention in Dalyan Park, Kadıköy. A variety of people come to this park. It is placed in between two pedestrian lanes. The site has sports centres and a beach so, people will need lockers to keep their stuff inside. B-Lock aims to store people's stuff also they can be used as sitting areas. The concept is multi-functionality to solve problems and meet the needs.



The sitting cubes are placed near the seashore so that people can enjoy the view and also in front of a skating area so that people can sit and watch the skaters. The skaters themselves can sit on them to take a rest and use them while taking their skates off and put their belongings inside the lockers that are within these cubes.



The sitting cubes are placed near the seashore so that people can enjoy the view and also in front of a skating area so that people can sit and watch the skaters. The skaters themselves can sit on them to take a rest and use them while taking their skates off and put their belongings inside the lockers that are within these cubes.



EDA GÖZALA



“a station coming from the ground”

waitation

This Project is a micro intervention which is a continuation of the concrete ground. It is always near you while walking in the square.

A PIECE OF GROUND that accompanies you from one end of the square to the other, where you can rest and wait.

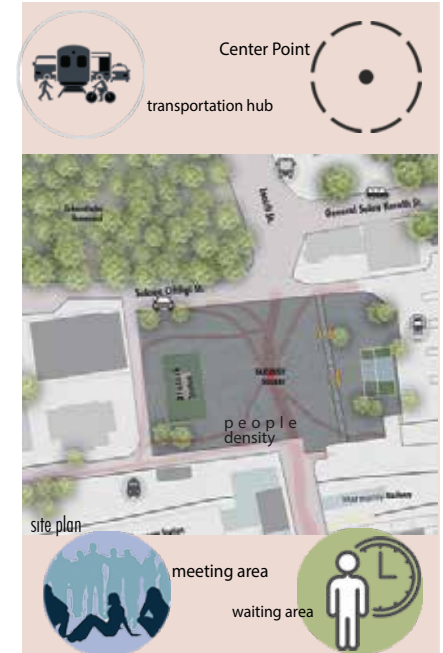
Waitation is RELATED WITH THE GROUND, a DYNAMIC and MULTIFUNCTIONAL station, placed in the middle of a wide transportation network and a crowded centre point.



Project and The Site

This project is placed in Bakırköy Square. The area is very crowded and constantly used as a transport network. So, the area itself is a meeting point, a place for waiting.

The main purpose of the waitation, which is designed by the needs of the area, where people on this wide transportation network are constantly waiting for something or someone, is to create a waiting area at the walking level of the people.



Project Explanation

The station consists of a concrete upper part that provides a seating area with different folds, which is a continuation of the floor and a coloured piece made of recycled plastic folded in the same way.

There are different areas formed with different curves for various purposes such as eating, sitting, lying down, and socializing.

For WAITING; SITTING; MEETING; EATING; and RESTING.



NURULLAH ÇETİNKAYA



"pass and look"

open book passage

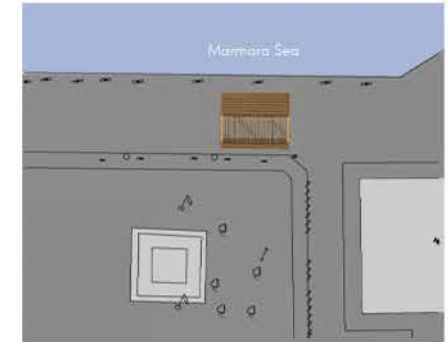
The main idea behind my design is to keep human traffic inside my structure, without dividing or blocking the project. So, I designed a passage according to human traffic on site, and I provided an exhibition of books for the visitors. They can pass under my passage and they can look at the exhibition of books. Using the structure's unique shape, I also designed a sitting place located in front of my structure on the seafront. Visitors can climb on top of my structure. They can sit and enjoy the sea view.



passage on site

The book passage should be placed in the way of human traffic to attract people to itself.

My design is located on the coastal pathway in the Kadıköy square. This area is mostly busy and people are walking on the coastal pathway, so I designed the book passage along this pathway for the visitors to pass under my structure.



Site plan



Front View



Side View

installation

This structure is 3.80 m high and 12 m wide with a 7 m wide walkway.

I used wood as the main material, the structure will be carried by wooden columns with a special curved shape, these columns will be fixed with the horizontal elements I have designed as seating and shelves. Screws and metal connection sheets will be used in connection parts. The railings are defined for the seating area keep the visitors safe.



Inside of the passage



ELİF SENA SADIKER



“Neon Squares Rising from the Ground”

Neon Squares

This project is a sitting area project in Kadıköy Park. It tries to create a dynamic and diverse use for the park. It was inspired by the tile flooring of the Park and seating areas were built with square prisms rising from the ground. Warm tones of neon-coloured lights are used on the sides of the prisms for ease of use even at night. Prism heights on four sides of the Park are designed for different functions: 2 different types of the seating area, an eating area, children’s playground.



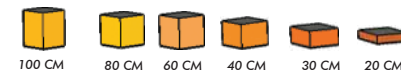
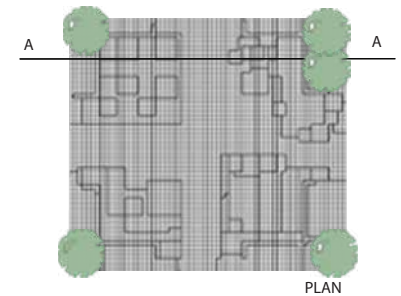
Site Analysis

Kadıköy coast, where Kadıköy Park is located, is a very rich place in terms of both transportation and human diversity. Kadıköy is a district that appeals to people of all ages, it is one of the most popular districts of Istanbul. There are varieties of transportation possibilities. Ferry, subway and highway can be used. The people also prefer and enjoy the eye-catching sea view of the Kadıköy coast. These features of the area provide a suitable environment for this project.



Site Analysis

The top of the prisms is made of grey rubber flooring. The purpose of this is to adapt it to the park floor. The edges of the prisms are covered with pre-drilled steel plates. Edges are illuminated at night and produce stunning light effects thanks to their perforated plate. Prisms are arranged at different heights for different purposes. The highest is 100 cm and the lowest is 20 cm, and they vary by 20 cm. Colour tones are adjusted according to heights. In this way, it creates visual harmony.



LUNA RIHAVI

**Polymorphic Bench**

Kadıköy streets are so crowded, especially on weekends and summer days. So, people visiting there need a place to sit down next to the seashore, to rest, work, eat some meals, and have fun with friends.

The project is located on Kadıköy seashore. The main aim of this Polymorphic Bench is to inspire social interaction by providing the simplest and folding infrastructure. It consists of a multi-functional space and it's very flexible. It can also be used by different people simultaneously.

**Concept**

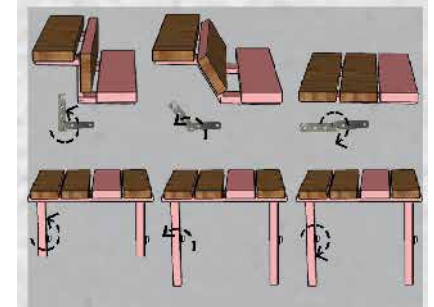
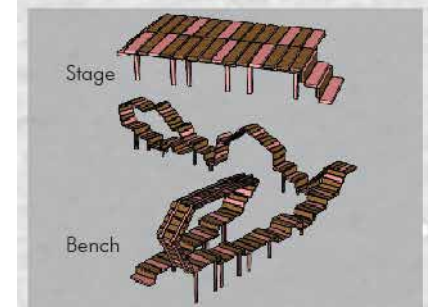
Users can sit, lie, and walk through it in the other direction and the shape of it is undefined. The model shape can easily be changed depending on the requirements and needs of the users. So, if the street is so crowded and more people want to pass through it, they can easily move the wood pieces, and if there is a demonstration the protesters can fold it and turn it into a stage. All these changes can occur as a result of the folding concept and its flexible mechanism.

Material

The Polymorphic Bench is made of pieces of wood and all the pieces are connected by steel pivot hinge, which has an "L" shape and is installed on the ground by aluminium folding legs.

Guide Instructions

The user has just to turn the bolt of the pivot hinge, then rotate the wood piece to be straight, and finally close the bolt. and The same procedure applies to aluminium folding legs: turn the bolt, then extend the height and, in the final step, close the bolt again.



CEREN GÖĞÜŞ

assist. prof. dr

*“finding the
sacred in the
mundane”*

Henry Glassie defines architecture as “a matter of shaping memory into plans, plans into things that can be sensed by other people” (Glassie, 1990, 11). It is an exciting idea, especially for someone professionally designing spaces, that a space can be a bridge, physically and mentally, connecting strangers. A designed space able to affect and even nurture relationships between individuals is at the heart of many conversations, especially in urban planning. As is the case with every ever-lasting discussion, many suggestions have been made to achieve this. Most everyone seems to agree, though, on the importance of the careful design and placement of public spaces to strengthen public interaction and, through that, a sense of community (Talen, 2000, 347).

Socialization of space happens most frequently during people’s everyday customary habits (Szezepanski, 1994, 43). Because the new social subject is almost constantly on the move, unless there is a pandemic that locks them at home on and off for two years (and even then, at the supposed end of it, they run back outside with full speed), most of their repeated mundane actions are performed on the road.

The transitory areas, such as transport nodes, are the most frequented spaces of today’s urbanite and although the interaction between the individual and these places are temporary and usually very short, the constant repetition of

the interaction makes their presence in the individual’s conscience substantial. Furthermore, because a large number of people use these spaces, usually at the same time, this pattern creates opportunities that allow chance encounters. So, if public spaces are to be used to liven everyday life of people while nourishing public interaction, their placement should adapt to the contemporary individual’s almost nomadic way of life and areas with heavy commute traffic should be taken into account.

The question here is, “How can we change these temporary habitats of people to places that allow communal experiences?”

Gordon Pask states that man “is prone to seek novelty in his environment and, having found a novel situation, to learn how to control it”. Novelty, in this context, “inheres in events and configurations that appear ambiguous to a given individual, that engender uncertainty with respect to his present state of knowing and pose problems” and control is equivalent to “relating to an existing body of experience” (Pask, 1971, 76). The environments, that encourage or foster these types of interactions are “aesthetically potent”, and “socially orientated reactive and adaptive environments” (Task, 1971, 88) and they make people “explore, discover and explain” and so, lead them “into social communication, conversation and other modes of partially co-operative interaction” (Pask, 1971, 76).

To attract people to an enriched urban experience, the space must be transformed so that it can generate experiences, preferably through various shared acts, like storytelling, learning, contemplating, debating, laughing, revelling and so on... This chosen “way” must not be confused by or resist the cultural arbitrariness at play in an urban environment, but use it to accomplish a full experience for the individual and the community. It is simply, community building through interaction... An escape from the monotony of everyday life through arbitrary and diversified experiences, which have the potential to become unregulated collective memories.

The trick in creating these spaces is the separation of the individual from the familiar surroundings of their everyday commute and isolating them in a new realm. The borders do not have to be even physical, implied ones would also suffice; an unexpected change in light, topography, botany, animal life or maybe the installation of an artistic human creation...

What this all does is, really, turn places where repeated customary habits are performed into a place where something extraordinary happens, someplace “sacred”.

A mundane space can become sacred when it is designated for a special purpose. This purpose can be common, everyday acts, that cause a person

to spend time in a significant place, like eating, reading, dancing, and all the other acts already mentioned; and during this, they can be with family, friends or even on their own, sometimes surrounded by strangers. The repetition of these acts in the same space creates a “sacred” place (Wasserman, 1998, 43). It can be that simple. “Repeated enactment invites committed participation, the formation of an ongoing social order [...]” (Glassie, 1994, 962). These spaces are now for a “ritual” action, repeated periodically, together or ‘alone together, and so, they enrich the individual and the community on the physical and the spiritual level. The repetition, like a dance, strengthens the connection that the individual has to the space and because the dance is performed together, to the community. “In ritual, a social unit is momentarily constituted, fused in a oneness of observance. Then through repetitious enactment, the ritual, [...], consolidates a small community of devotees [...]” (Glassie, 1994, 962).

Ironically, using specific spaces for mnemonic thought is in a way human beings’ reaction against their own transitory nature, this time meaning the one unacceptable and inescapable truth of life (Wasserman, 1998, 44). Using our “daily”, most of the time imposed, transitory tendencies to create such sacred spaces to infuse momentary or lasting mental and physical fulfilment to the commuter’s life seems only fair.

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ELİF AYVAZ

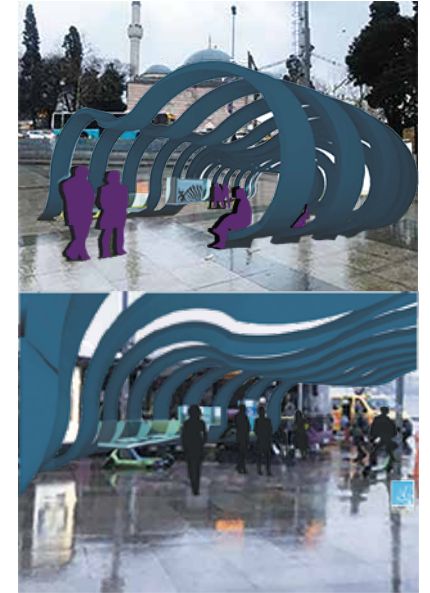
*ex in line*

The micro intervention was placed in the Barbaros Square in Beşiktaş. The square has a strong potential to become a social space. However, very few people slow down or stop and enjoy the place. Another problem of the square is that there is almost no sitting area. With the micro intervention, an area where people can socialize, sit and relax at the same time has been designed. Art was brought to the street with the exhibition area and it was aimed to increase awareness of the people.

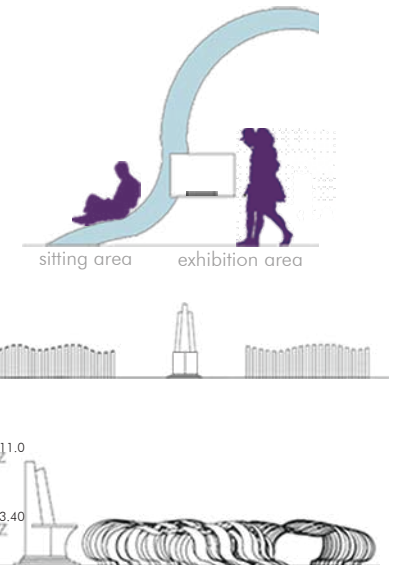


public art

Pedestrian circulation was taken into consideration while placing the micro intervention in the area. The pedestrian routes were not blocked and were included in the micro intervention. There are sitting areas both inside and outside the structure. The exhibition area is in the inside the structure. The glass boxes are for the exhibition. Glass boxes of different sizes were placed to ensure suitable use for different exhibitions.



The form comes from the statue of Barbaros Hayrettin Pasha in the area. When looking at the statue, the shape of the ship can be noticed. It is aimed to create a composition with the statue with a fluid and dynamic design. By establishing such a relationship, it is aimed to increase people's awareness of statues and the environment. The height of the micro intervention is between 3.40 and 4.20 meters. Glass boxes to be used for the exhibition can be attached to the pieces of the structure.



ÖMER FARUK ÇETİNKAYA

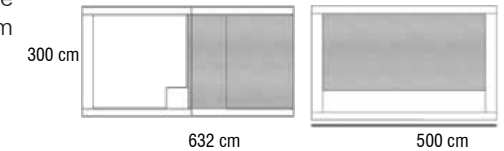


NECESSITY POINT

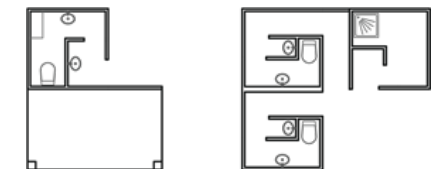
There is a diagram of the transformation from public furniture to shelter on the right side of the box. The transformation phase is reasonably fast and basic. There are no tools required, it can easily be transformed into a shelter by hand in a few steps and be made ready to use. The project can be an example for all the gathering areas. So, the gathering areas can be made more functional and useful for emergencies.



This public toilet structure is divided into three main sections; women, men and children. In addition, shower cabins for the homeless are also included in the building. There are also two sitting areas for those waiting for the toilet line or for those who wait for the bus departure time. These areas have a square plan, positioned to face the square and are designed as short-term waiting areas.



It is possible to see the positioning of the buildings in the collages and in the plans. As can be seen in the plans, the dimensions of the buildings distributed on the area in four parts are the same and they are given in two dimensional views. At full capacity, two people, one female and one male, can shower, four people, two women and two men, can use the toilets. And finally, people with children can use family toilets or baby care rooms.



CEMRE ARSLAN



“Keep your memories alive!”

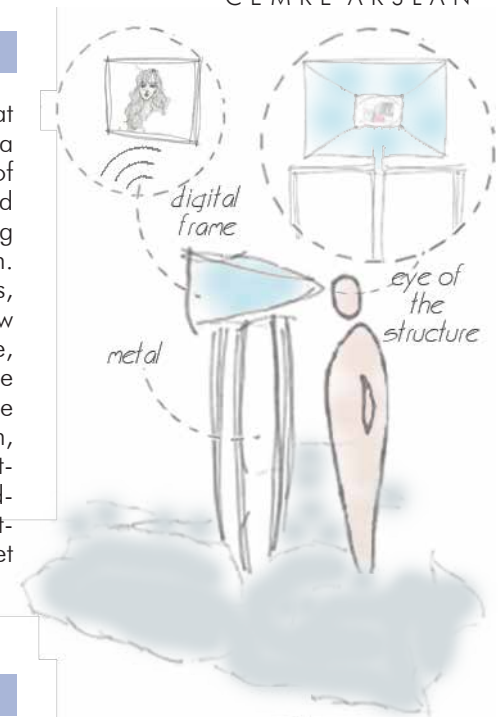
memory box

Memory boxes designed in seaside of the Kadıköy. Installation located into the narrow spaces between the rocks. Each day there are thousands of people in Kadıköy seaside. Rocks hosts many people. However, nobody do not know what a person feel in this intersected place. Some of them take a photo, some of eat something, some of them laugh. In each cases, they try to make their moments permanent. In addition, some people try to damage the existing environment with leaving a mark on rocks both visual and physical.



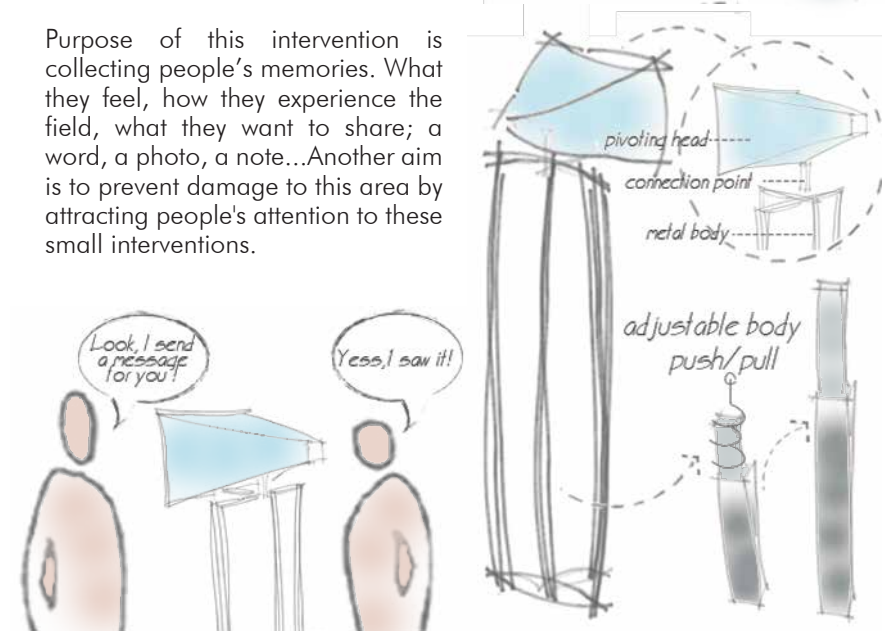
how is it working ?

Structure has a prism shape and at the end of the prism, there is a screen. This screen is a kind of digital frame. Prism can be rotated in all directions with its pivoting head. This frame has Bluetooth. People can send their photos, notes, videos. In addition, this frame show them one by one. Thanks to the eye, which is located on the head of the structure, someone else can come and watch this slide. In addition, body of the structure has an adjustable mechanism. It can set according to desired level. It can be set according to the desired level.



what was the purpose ?

Purpose of this intervention is collecting people's memories. What they feel, how they experience the field, what they want to share; a word, a photo, a note... Another aim is to prevent damage to this area by attracting people's attention to these small interventions.



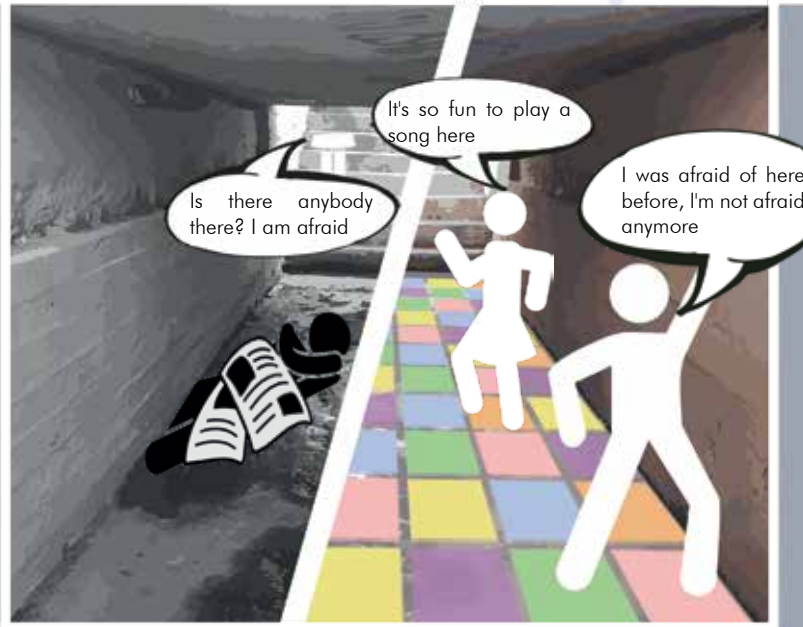
ŞİMAL KALKAN



"Creating a memory without fear"

Fearless Memory

Underpasses are terrible places for many people. Some people are afraid to pass; there are all kinds of bad people inside. Therefore, a study was considered in the project to animate the underpass. It is thought that people will have an experience in the areas that are transitional spaces. At the same time, it was aimed to turn this area into a game, to turn the transition space into a memory. At the same time, it was aimed to make them not afraid and to make people use underpasses.



We used to travel with my mother when I was a kid. My mother used to say these underpasses were **dangerous places**. Places where various kinds of people are found. Bad people. Some are sleeping some are defecating, etc. These things came to my mind when I said underpass. It was thought that people should not really be afraid of this area they fear. It was discussed what to do so that they would not be afraid. As a result, it was decided to actually **revive** the underpass and make people spend time there in order to solve these problems.

A large musical instrument with **lights and sounds** was conceived. In this way, if there are people inside and we are afraid, we will be able to perceive the sounds inside and we can perceive that we should not pass through (at night). In the daytime, it was aimed to transform the places where people just passed by, to make a game and to **create a memory** there. A certain route was created **with colours**. If you go over these colours, it is aimed to play certain music. You can also play your own **music** if you wish. Notes are placed in small squares. Care was taken to use coloured areas to attract the attention of children.



İDİL AKKUZU

res. assist.

*“embodied
experience of
the everyday:
micro-interventions
in urban space”*

In his article named *The Ego and the ID*, Freud (1923) states that the process of external and internal perception takes place through the body of the individual. The branch of psychophysiology investigates one's perception of space both through the position of the body in space and its position relative to other people or objects (Freud, 1923). Besides “positionality”, “movement of the individual in space” should be included in the previous definition of perception.

How does the body exist in space? How does one experience space? Based on our own experiences, the moments when we are static in space are rare, if not absent. Even at the time of sleep, we occasionally turn. In the research titled *Experiencing Built Space: Affect and Movement*, Perez de Vega (2010) affirms that the experience of space depends on a reference system of the observer in motion. Therefore, as the person moves, the space and the contained objects are experienced from different angles. The existence of the body in space, its movement in space, and its interaction with the surroundings produce meanings of the built environment (De Certeau, 2002). Moreover, Perez de Vega (2010) emphasizes that experiencing space is also associated with the physical qualities of the container that is comprehended by our senses. While perception and sensation are distinguishable concepts, they complement each other in a unified experience of space.

perceiving space through motion

Movement affects perception of space as well as the experience of space. The state of being in motion, as mentioned in the introduction, requires the activity of both physical (bodily) and mental components. Merleau-Ponty (2013), a French philosopher of phenomenology, exemplifies the moving individual's perception of space through the mutual motion of the horizon line with the observer. The situation is similar in places with clearly defined boundaries; there is a point of view that moves with the observer and a space that we perceive through different perspectives (Locke, 2016:4). The role of the brain becomes important at this point when talking about sequential parts of the environment perceived through different perspectives. The brain works in conjunction with the rest of the body to associate and to unify these sequences.

Architecture creates livable spaces for people by taming the unlimited space-time. The movement pattern of the person inside these limits reflects the boundaries of space (Vroman, 2011). The guiding feature of spaces with visible and/or invisible boundaries, through which movement is controlled and defined should also be regarded. Therefore, the physical features of space, such as its volume and boundaries gain importance in the perception and experience of spaces.

sensation of space

The discovery of perspective in the 15th century consolidated the dominance of the eye in perceiving space. In the Renaissance, five senses were understood as a hierarchical system, with 'vision' being the most important and 'touch' being the least (Pallasmaa, 2018). This situation has created a bias in cognitive processes and has been the subject of many philosophers' studies. The 20th century constituted a turning point for the ongoing dependence on 'the eye'. Instead, Merleau-Ponty (2005) emphasized bodily experience by affirming that many qualities in our field of experience become meaningless when abstracted from the reactions they evoke in our bodies. Pioneers of phenomenology have uncovered how sensational qualities of space effect embodied experience. As Erwin Straus's (1963) work titled *The Primary World of the Senses* indicates, sensation and perception are processes that mutually support one another. While sensation is a non-rationalized bodily experience, perception is the organization and interpretation of the sensual.

Phenomenology studies in architecture have focused upon sensation through Juhani Pallasmaa's extensively referenced book *The Eyes of the Skin*. The exaltation of the sense of touch is explained in the book with the following statement: all senses, including sight, are extensions of the sense of touch (Pallasmaa, 2018:11). Architecture exists not only to inhabit the worlds of

fiction and imagination, but to interpret our experience of being in the world (Heidegger, 2010) and strengthen our sense of reality. The reason why 'seeing' has been inadequate in perceptual experience was due to its distancing to happenings. However, qualities of light, color, sound and texture make way for sensual experiences of space through various senses including that of seeing (de Vega, 2010). Although recent studies of phenomenology have concentrated on the sense of touch, the 'eye' is still a prevailing instrument in embodied experience.

In the process where the body's communication with the outside world cannot be underestimated, the detection and perception of data is also realized through bodily experience. The body's shaping of experience also creates one's self-experience; it enables the essence to come into being (Gallagher, 2005). To further elaborate, experience differs from person to person, just like cognitive processes. Therefore, the relationship that each body establishes with the outside world is a unique experience which creates an essence. Locke (2016) mentions that as a result of the incarnation of the essence, the person exists in the world both as a subject and as an object.

micro-intervention: perceived experience in everyday

Within the scope of Architectural Design Project IV's first phase, students disengaged the problems they identified in urban open spaces that they use in their daily life. As part of the theme 'micro-interventions', students generated a conceptual design through minor touches to the environment. A selection of projects dealing with body-movement-space has been of inspiration. Therefore, the rest of the article will discuss the designed embodied experience of micro-interventions by giving a reference to selected student projects.

The "High-Five" project in the booklet deals with the urban space experience through the issue of movement. The undefined movement in the streets of Kadıköy with heavy human traffic makes interaction difficult, which constitutes the problem identified by the project. The project is developed on the idea that interventions can be applied in urban space which can define pedestrian flow. The arrangement consisting of a metal bar and a hitting pillow hanging from it, resembles a frame placed at regular intervals. By combining the concepts of "limiting" and "play" it offers a critical approach in terms of generating boundaries in urban space. An experience is created beyond movement, where the act of "jumping" is combined with "touching".

"The Mo-House" project intends to transform the leisure time spent at the coast of Beşiktaş into an enriched embodied experience through using the senses of hearing and sight. Inspired by the animal world, the secret users of the city, the project envisions an urban experience beyond what is visible to

the eye. A criticism has been made that our daily perception is concerned with what is above the ground. The project draws attention to creatures that coexist among us below the ground, such as mice. In the project which follows the working principle of a submarine, the periscope which provides visual and auditory information, is fastened upon the coastline. Another criticism was the bodily distancing between the sea and the human. By solving the problem with implementing steps descending towards the sea, the project blends movement with sensual experience.

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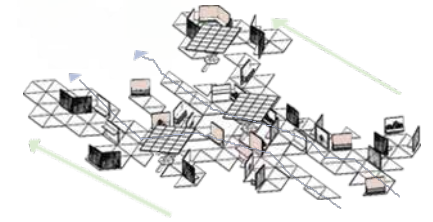
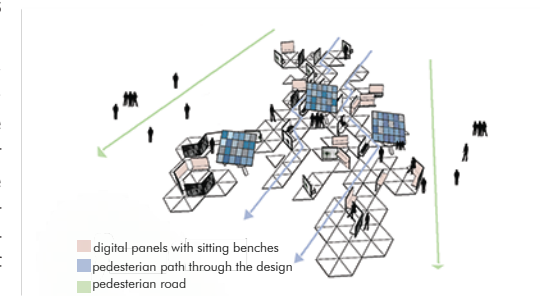


self-performing panels

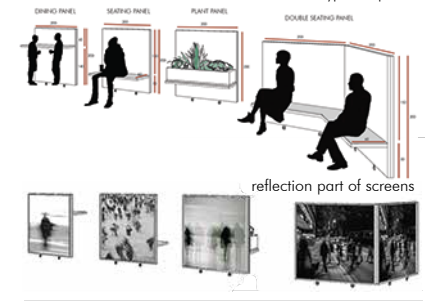
It's hard to find a place to think, meditate and escape for a moment in this chaotic city. Different presence, encounters, and unexpected reactions provide a continuous movement. The work is reborn every moment and is never alike. In this design, by using mobile panels with digital screens on them, it has been tried to make people act interactively in the crowd and come face to face with the "other", even hesitate and smile. The aim is to express a universe of emotions and experiences open to many interpretations.



perspective and routes



dimensions and types of panels



The project area is Barbaros Square in Beşiktaş. The area is very crowded and there is a constant movement of people, especially due to the transportation zone. That's why people need spaces where they can sit without getting bored. The design consists of panels that can move and have different purposes. The positioning of the panels forms a path in and out of the design. The surfaces of the panels around this road are covered with digital displays. While digital screens reflect green spaces and people in a misleading way, the interior spaces of the panels also offer people the opportunity to sit and wait without getting bored.

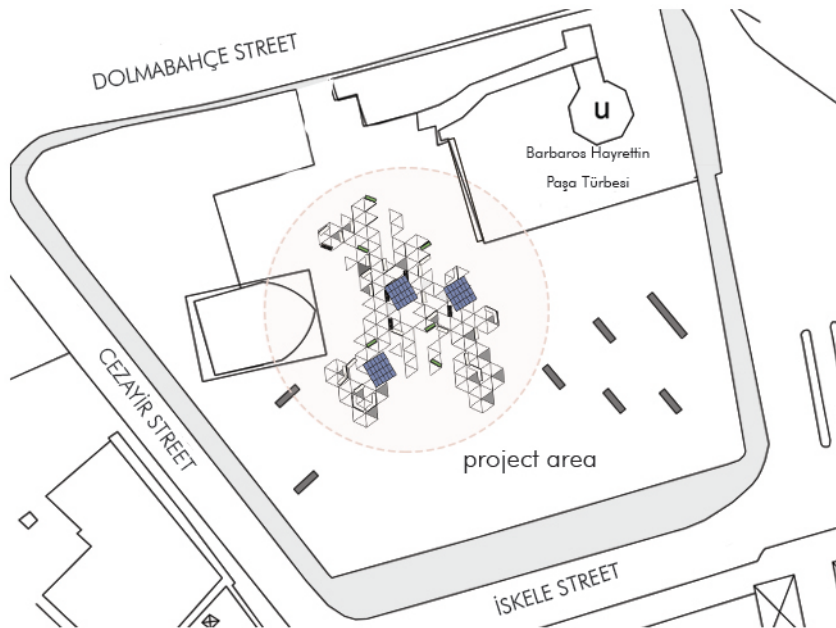
There are 4 types of panels. These are double and single seating panels, dining panel and plant panel. The dimensions of the panels are designed as 2mx2m. Some of the panels in the middle are used as a dining table. People can dine on these panels as in a snack bar or it can be a good stop for a short coffee break. In addition, it is aimed to keep the integrity of the green areas that are desired to be used in the design by positioning them on the panels.

GÖKÇE KARABULUT

“being the
performance
itself”

self-performing panels

A pattern and different material are used to separate the main floor from the design. The material is aluminium, as it is both an inexpensive and flexible material for the floor, a lightweight material for panels and rubber. In addition, the panels have special brake systems that allow them to remain stationary after moving. There are two routes in the design for pedestrians to pass through. These routes allow people to socially confront different people during their crossing.



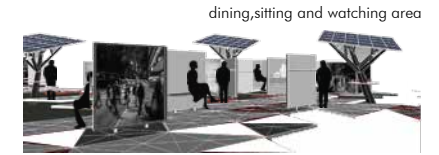
The panels are movable and this mobility allows the user to have different experiences. As a result of these movements, they can create private open, half open and closed areas within themselves. These spaces can turn into meeting points for groups or friends. Since the continuous supply of electrical energy to the panels can be an expensive option, it is aimed to provide the necessary energy from solar panels, i.e., sun trees. Sun trees are placed in 3 separate areas of the design. The solar panels in Istanbul should have an angle of 39 degrees. Considering this information, the direction of the panels is positioned in this way.

Digital screens in the panels take energy from solar panels. At the same time, the cameras inside the solar panels transfer the surrounding image to the digital panels. These cameras provide energy from the panels. Thus, the main purpose of the project is realized. We can see different people from different angles on different panels and thus we become the performance itself.

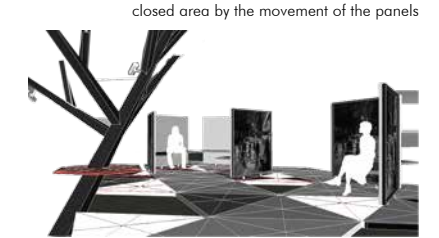
GÖKÇE KARABULUT



gathering area



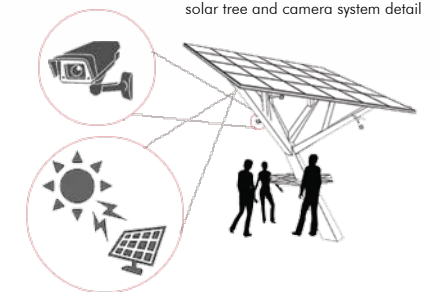
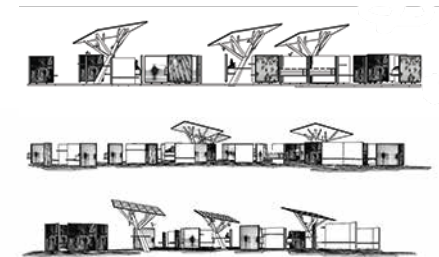
dining, sitting and watching area



closed area by the movement of the panels



elevations



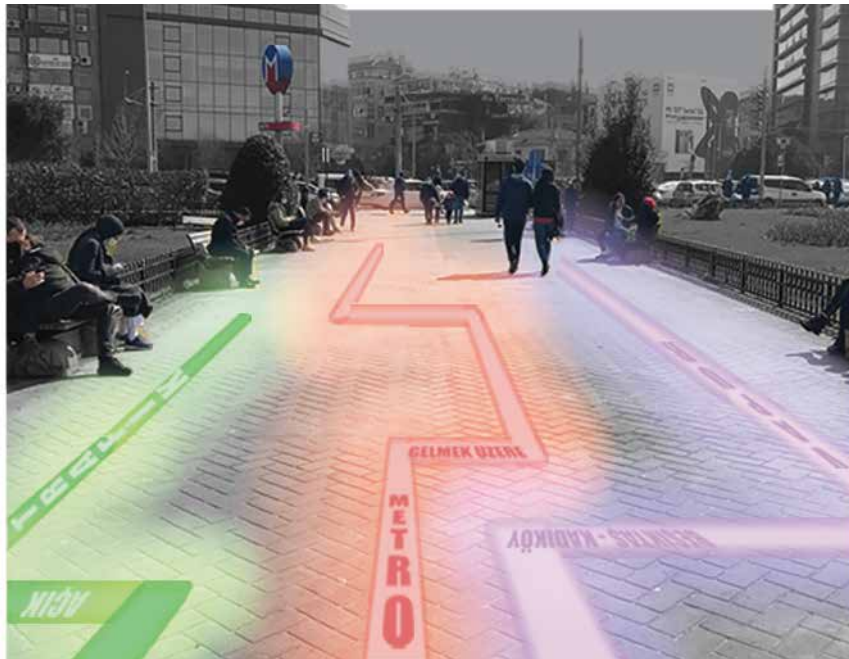
solar tree and camera system detail

ELİF ERGÜN



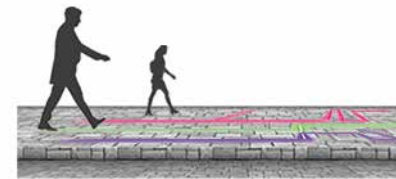
colour-info walk

The main aim of this project, which is placed in Kadıköy Park, is to provide convenience to people who are engaged in running in everyday life. It aims to eliminate all this purpose as well as the invisibility of the park. This useful add-on for the park, which is quite busy due to its proximity to public transport during commute and after-work hours, will make everything much easier thanks to the time information and traffic density information it gives about public transport.



The design, based on specific topics, aims to be able to respond to these topics. Being on the public transport route is important for convenience of use. At the same time, the frequency of use was analyzed and taken into account by both hour and age ratio.

SPONTANEOUS TO NOTICABLE



The most commonly used part of Kadıköy Park is the walking area where the Metro exit is located and where people can switch to other public transport.

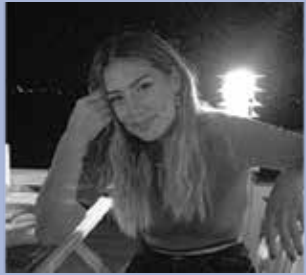
Although it is not a very long distance, the lack of information about the hours of other public transport around can be difficult for people. For this reason, time information can be given to people who use this road with lines laid on the paving stones in this area.

At the same time, a problem such as darkness occurs late. This problem can also be eliminated by creating these lines from neon colours.

Neon colours facilitate the flow of information by adjusting according to the hours of public transport.



BERRU ZEYNEP BEKİ



“the rhythm of your reflection in the street”

land of simulacrum

The blending of the optical illusion with the repetition of the reflected images of the mirrors placed at different angles creates a different experience for those passing through Pavlonia Street. It allows pedestrians to change their perception of space, the sky under their feet, and create an eternity by colliding their image with the city's context and city details. This eternity creates a spaciousness in this narrow street. Spaces that reflect visitors change the state of this narrow street by creating spaces that reflect the sky, trees and the buildings behind them.

Pavlonya Street, Kadikoy



why we need reflection?

Pavlonia Street in Kadıköy, which is a very crowded and fast district, is not very comfortable for pedestrians passing through this street. This very narrow street is claustrophobic. At the same time, the street narrows due to the aluminium barrier surrounded by a part of the street during the construction process on the side.

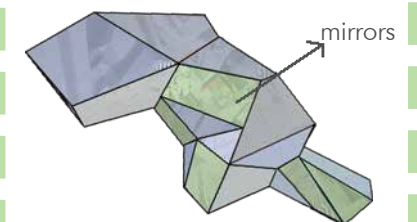


plan



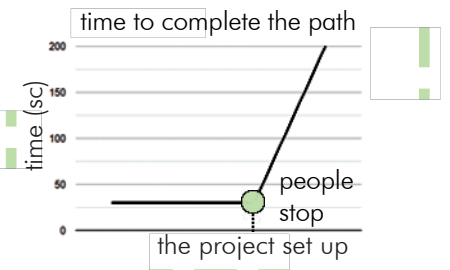
section

This dynamic installation makes the relationships between individuals and the space they pass through in two stages. The first approach is to draw attention; this illusion drawn on the ground looks 3d but it is just lines. This allows pedestrians to hesitate to understand when walking. A second step is to become aware; He proposes to go inside that his own image strikes into infinity, which he collides with urban details, now completely breaking away from the external principle, being a place outside of time and spatiality. After attracting the attention of pedestrians with the illusion drawn on the ground, they notice the sky reflected from the mirrors and experience the sky in the narrow street. The vision is more sincere.



mirrors

- sky reflection
- tree reflection
- floor reflection



NURSİMA ŞEVLI



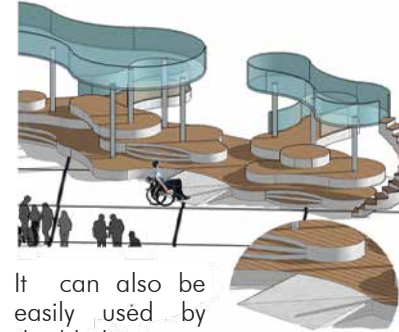
LAYERS BY THE SEA

This micro intervention is located on Beşiktaş Shore next to the Beşiktaş Pier. It is an important site for transportation because of the various bus stops and ferry piers inside of the area.



FUNCTIONS

This urban furniture allows people to do their various daily activities by offering them Beşiktaş's beautiful-seascape. The relaxing installation will calm you between the daily hustle and bustle.



It can also be easily used by disabled users.

MATERIALS & STRUCTURE

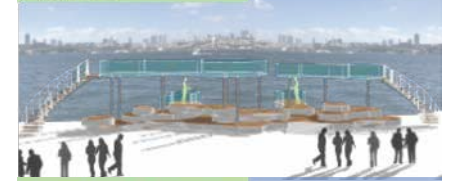
Materials that are used in this installation are wood, glass and steel.

Using wood in the sitting area creates a natural ambience. With glass railings and a glass floor on the terrace, the user view is not interrupted and the terrace will not overshadow the sitting area of the installation.

Steel is a lightweight material so it is used for the structural system of the installation and also used in stairs.



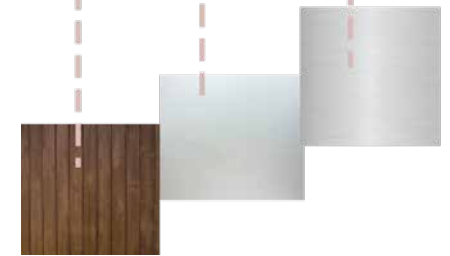
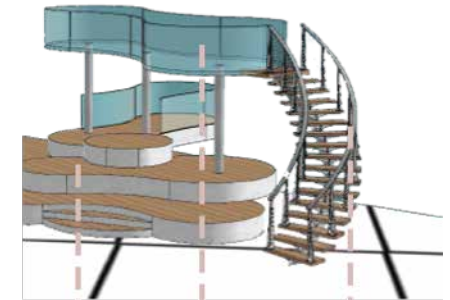
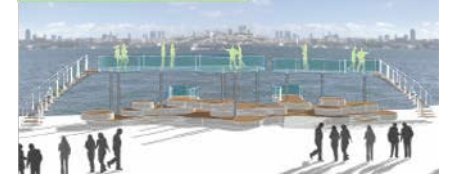
FISHING



SITTING & EATING



OBSERVING



MECİT BERKE ÇAKMAK



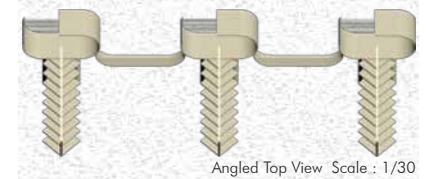
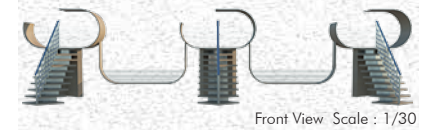
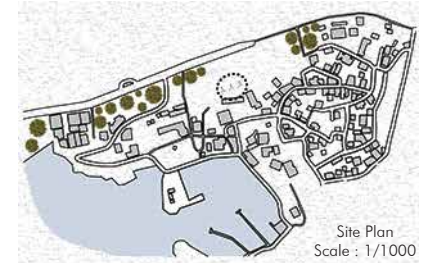
terrace de repos

The project area is 30 meters above sea level. In such an advantageous place, the team will be the view. The project consists of viewing benches with a view of the sea and an area where you can enjoy the view at a height of 2 meters from the ground. Various activities can be done on the above benches. You can easily lie down due to the curves on the ends. Or you can sit down and take beautiful pictures with your phone. At the same time, as the benches above are wide and long, you can climb two people together.



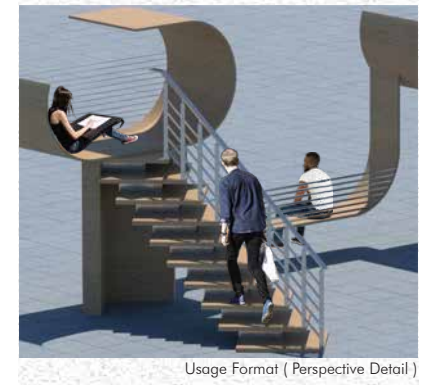
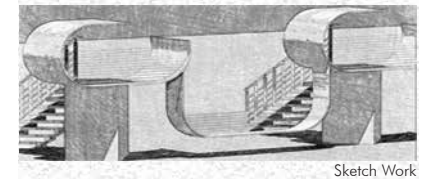
Site Analysis

The project area is located in Republic Square, in the city centre of Antalya. There is a marina in the south of the project area. Touristic yacht tours are usually organized in the region. In addition to the marina, there are walking paths around the area. The region called "Kaleiçi" is located in the southeast of the region. The region attracts attention with its historical nature. There are usually bar-style entertainment venues in the area. Also, it is possible to reach the whole city by public transportation because of the location. By the way, there is very little green space due to the surrounding crowd.



Technical Details

The materials used in the design are; wood, metal and steel. Stair steps, bench carrier systems and benches are designed from wood. The stair carrier system is designed as steel. Stair and bench railings are designed from metal. Since the sun is generally effective in Antalya the wood is chosen a light colour. The sitting and resting area is 2 meters above the ground. The bench is 45 cm above the ground. The above area is 120 cm wide and 290 cm long. The height of the canopy is 140 cm. The width of the benches below is 50 cm and 300 cm long. Bench railings are used for protection above, while below are used for back leaning. The height of the rails above is 90 cm and is suitable.



HİLMİ TUNAHAN LAFÇI

“step to the view
via landscape”

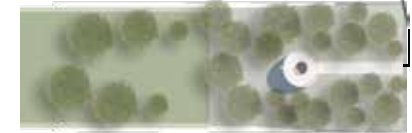
road in the green

Main aim of the project is to use effectively one of the new direct connections between the main road and the seafront. While creating a new road there, the platform will also provide a place for people who come to Kadıköy Moda Seashore to stand or sit down on chairs to watch the sea. Because of its high level, people have a wide view of the sea and have a chance to enjoy it. While watching, they don't feel the concrete because all is designed by timber.



touch to landscape

Moda Seafront gives perfect appearance with its good views. On the seafront, of course, there are benches and a sitting area on grass but these don't provide a place for people to watch the sea from a high level and sometimes especially when this area is crowded, watching the sea is not possible. So, the platform is designed to use high level well and giving people opportunity to watch the sea from above.



In order to reach this area, people have to use the staircase that is located in the landscape. The platform is located at 6m., people will come down from the top level of landscape (approximately at 14 m.) and up from the ground using the staircase. To give a feel of nature the platform was designed by timber. In the middle, a tree is planted to make sure that this area has fresh air.

DALAL
ALDROUBI

“time-out”

time out

Studies show that we spend 200 hours a year on public transportation, not counting the hours spent waiting. During these hours one is inclined to feel tired and stressed, especially when there's nowhere to sit and take a break even for a couple of minutes, this is where “Time Out” comes into play. Taking inspiration from the Yin & Yang symbol that represents the balance of life and work a seating area is designed, with a curvilinear form providing a comfortable seating area, that can turn into a semi-closed area for relaxation and taking some “Time Out”.



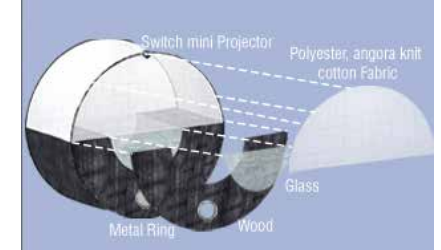
location

Located in Beşiktaş a known transportation hub in Istanbul, all who are passing through can sit down take a break and wait for their transportation in comfort, even the workers and drivers of these vehicles can sit and have their lunch break in peace, balancing their work-life and relaxation so even if they're having a rough day and want some privacy can sit and close the fabric on themselves.

Site Plan “Beşiktaş”:



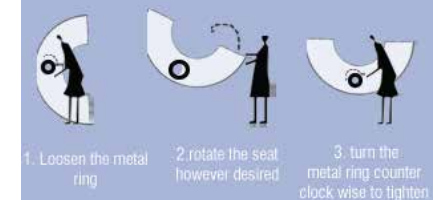
Materials:



function

When you or your children are getting restless and anxious waiting, you can simply turn one of the seats by loosening the ring around the pole, tighten the ring to stabilize the seat sit inside and close the fabric that can be pulled from both sides, resulting in a semi-private area that is provided with a projector at the intersection of the fabric that can be connected to your phone via Bluetooth to the podcast either a kids show for your children or your favourite meditation app if you would like to take this time to wind down with meditation.

User Manual:



Inside when closed with projection:



UFAK
KÜÇÜKYAZICI
res. assist.

*“the rhythm of
the social life in
the public space
and the design
process”*

The spatial characteristics of the daily life routines have changing characteristics according to public-private sphere uses therefore, the spatial rhythm varies in terms of daily life routines in the city life. In the dense urban structure, the individual searches for places where they can use privately while they have chance to communicate to the society and also have the potential spatial flexibility in terms of public-private hierarchy. Especially, with the covid-19 pandemic, new discussions arose about public space and how people engage society through their daily activities in public space. Public spaces identify the places for individual activities where people have the opportunity to express themselves to society and recreate the public-private sphere boundaries with permeable characteristics.

The metropolitan areas accommodate different social groups and various types of stimuli in the society due to the crowdedness which occur according to many economical formations from different income levels, different social activities/lifestyles, and daily life routines (Simmel, 2020). However, the changing characteristics of the different stimuluses create problematic relations unless people find ways to communicate among different groups. The public spaces have the potentials for providing the medium for the people from different social groups for participating the public life either individually or within the community in different public-private sphere levels according to spatial requirements of their daily life routines. According to this

point of view, public spaces have significant role for identifying the places where the daily life activities happen and the spatial characteristic of daily activities and those activities define architectural use (De Certau, 2008) instead of functions. In order to design the places for daily life activities, the city must be taken into consideration in terms of uses, not functions.

The architectural design process includes spatial solutions for the physical and social needs of humanity which contains the existential traces of individuals who define their state of being in the world through their spatial activities. The act of “dwelling” is the spatial positioning of individual in the natural and built environment, occupying a space in the world (Norberg-Schulz, 1980). Architecture provides the space for daily life activities via the built environment in real life while creating reciprocal relations between the space and the user experiences (Pallasmaa, 2011). Lefebvre (2014) highlights the social characteristics of the space and explains that space is not only created with abstract, mathematical definitions but also through the traces of everyday life activities which identify the position of the individual among the society. The meaning of space changes in terms of urban functions/activities according to different daily life which is a phenomenon that does not only have spatial characteristics but also has social and temporal dimensions. Therefore, the physical determination of geometric space is not enough to explain the (architectural) space in terms of individual/ society and their daily life routines, due to the spatial aspects of the “dwelling” activities which also identifies the individual’s perspectives about identifying their own understanding of the world (Merleau-Ponty, 2005).

Traditions, habits, production, and consumption patterns identify the interaction between individual and social structure. Under the influence of changing lifestyle habits of metropolitan society and the economic systems, the production of everyday life activities becomes based on consumption rituals. Consumption patterns such as preferences/experiences during the grocery shopping, dealing with errands, working habits, recreational activities recreate everyday life activities and via these patterns’ new spatial configurations in the urban environment occurs (De Certau, 2008). Daily life activities have continuous characteristics with repeated loops which misinterpreted as ordinary and consequently, architects might underestimate the value of daily life activities in the design phase due to the so-called ordinary feature (Tekeli, 2010).

The architectural design process contains different types of information for diverse variables such as architectural use/program, the requirements of users, current economic situation, daily life habits, the topography of the place, the ideological background of the designer and so on. Architectural representations provide the medium to organize different aspects of architectural design process and they have created/recreated in a continuous loop.

While considering the spatial characteristics of daily life routines, during the architectural design phases of public space, the architectural representations gain several characteristics in terms of physical characteristics/meanings but also express social aspects. In this point of view, the architectural design studio education about the public space points addresses these questions: what is the meaning of public space for individual and society? How can architects/students create architectural representations of spatial characteristics of daily life routines? How to encourage architects/students in order to consider the experiences of the users in their daily life routines?

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ALİ CİHAN YILDIZ



play dérive

play dérive is an urban game that aims players to lost themselves in the city terrain to find artistic productions, mostly street art and murals. While residents or artists trying to change the city image with their spray paint the appreciation outcome is very low. Those products are as important as the paintings we see in art galleries and museums. While drawing attention to this point, play dérive allows players to discover, entertain themselves with finding clues such as maps in different places. Game also allows players to contribute to mapping, they can add to map or change the map to make it better for other players.



debord & dérive

In psychogeography, a dérive is an unplanned journey through a landscape, usually urban, on which the subtle aesthetic contours of the surrounding architecture and geography subconsciously direct the travellers, with the ultimate goal of encountering an entirely new and authentic experience. Situationist theorist Guy Debord defines the dérive as “a mode of experimental behaviour linked to the conditions of urban society: a technique of rapid passage through varied ambiances.” He also notes “the term also designates a specific uninterrupted period of dérivings.” The term is literally translated into English as drift.

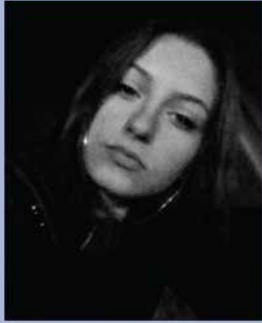
(Kevin Greeland Archive: What Is Psychogeography?)



unitary urbanism
where function ends
and **PLAY** begins



ECE ŞENTÜRK



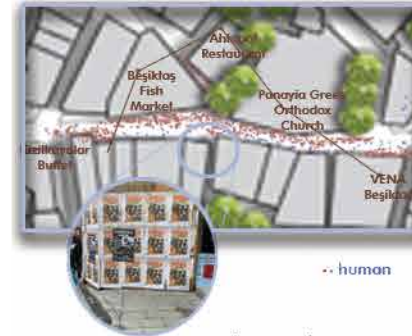
“reward comfort”

gamrest

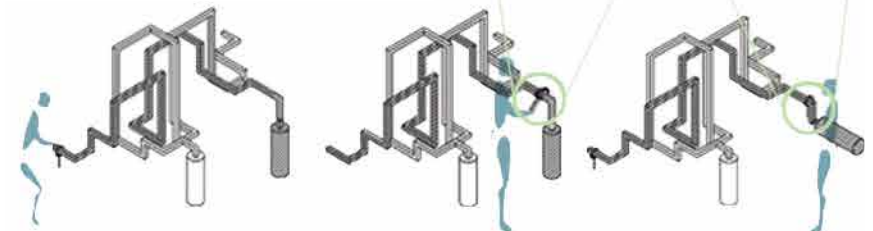
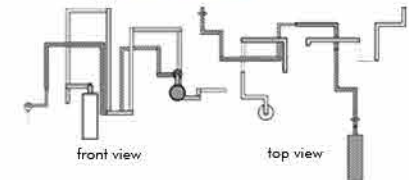
This project was made for the facades that are not used in Beşiktaş. It can be used in empty, unused or bad image areas. The aim is to add dynamism to unused facades and disrupt the flow of daily life. Because Beşiktaş is very crowded, people sometimes cannot find a place in cafes, they either wait at the door or look for another place. After the reclining place is opened, you can stand there as long as you want, chat with your friends or wait for the place to empty.



project details



As you can see above, the street is very crowded thanks to the surrounding places. The design provides an area where you can hang out outside while waiting in line or in crowded places. The design consists of bent irons that are intertwined with each other. It has two stages, the first is the playground and the second is the recreation area. The resting area is locked, you can open the rest area by playing the game. First of all, you need to take the ring on the head of the iron, follow the iron and go towards the end. Second, when you get close to the tip, the magnetic in the ring and the magnetic at the end of the iron will attract each other and the lock will unlock, so you can finally lift the rest area and lean against it.



RÜMEYSA BÜYÜKÇORAK



3d sensory maze

The Barbaros Square in Beşiktaş District was chosen as the project location. The purpose of choosing this area is the lack of social interaction. The aim of the project is to increase and activate social interaction between users. The concept in the project is to create a 3D and sensory labyrinth. The structure is geared towards activating users. The curved form created is a 3-dimensional labyrinth. It stimulates people and enables them to gain sensory and spatial experiences. Some of the curved forms are used as seating elements. The created maze appeals to our 3 senses: taste, smell and sight.



There is a pink path for the taste route. There is a coffee stop on the pink path. There is a green path for the smell route. It is equipped with plants on aluminium panels that emit various scents. When you enter the labyrinth, the green panels diverge you from the outside world for a moment. And it fascinates you with its scent. There is the purple path for the sight route. Transition colours are used on this route. Curved panels and transition colours play a spatial and visual game for users. There is a blue path for the social route. Social route was created for social interaction. It was aimed to increase the social interaction with seating elements. When a user enters the maze, it is open to different experiences.

Transparent polycarbonate sheets of the Onduline brand were used. The material can be deformed and bent. It has a translucent appearance. So, users can see their shadows. The structure is formed from an aluminium base and pillars. It is screwed onto bendable thin polycarbonate aluminium rods. Polycarbonate is painted and transformed into a coloured panel. The plants are allowed to live by hanging flora felt on the panels. This creates a green panel. Also, panels with benches, aluminium base and polycarbonate sheds allow different shapes. Panels can change for different purposes.

social route



smell route



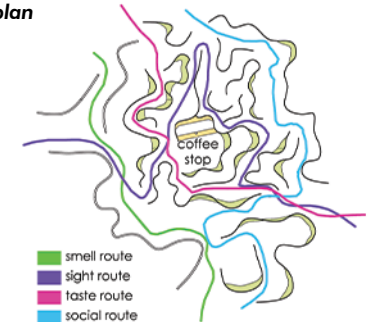
taste route



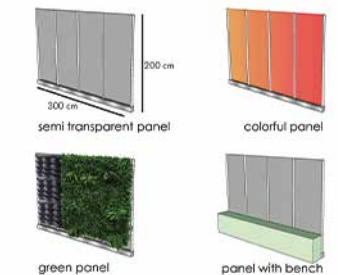
sight route



plan



panels





seat“hings

Besiktas is a place where many different people come together during the day. It has a pedestrian potential due to its central location with nearby entertainment centres, cafes, existing universities, and the presence of historic fabric...

There is a general pedestrian circulation around Besiktas Pier but the area cannot afford people needs such as sitting, waiting, socializing...

The aim of the design is to provide a waiting and sitting area that appeals to more people with more capacity and in a more comfortable way.



how it works?

Concept: Breaking the repetition and providing change.

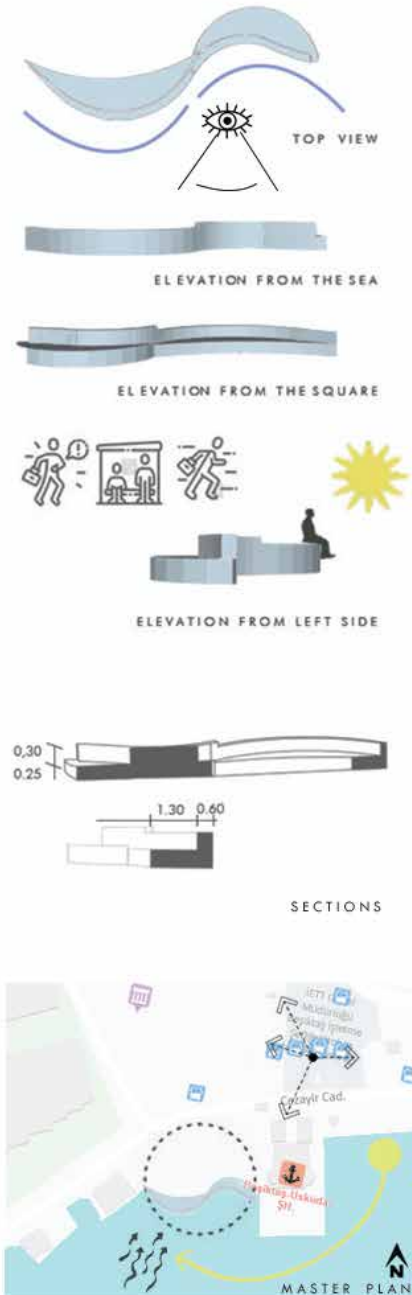
Project was designed in an organic form. The reason for this is to make the coast more attractive and point out the sea by providing a special difference to the region.

The design was carried out in the form of two curvilinear lines following each other. It consists of two steps. First one has a larger area with a covering to sit on, wait, read, watch etc. Second one is a place to have a pleasant time watching the sea. The design also acts as a guard-rail on the coastline.

Material selection and Dimensions:

The main structural element of the design is concrete due to its durability and formwork. Deck coating is applied on the first step to create more comfortable seating area. Dimensions: the longest line on the first step is 1,6 m. wide, the second step is 0,6 m. wide. First riser is 25cm., second one is 30 cm. high.

The design aims to unite the sea, peace and people in a city life full of chaos.



*discovery unit***DUYGU ECEM
TÜFEKÇİ****“learning while
playing”**

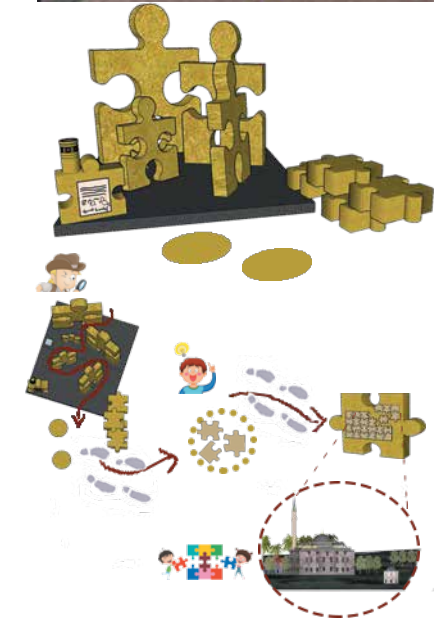
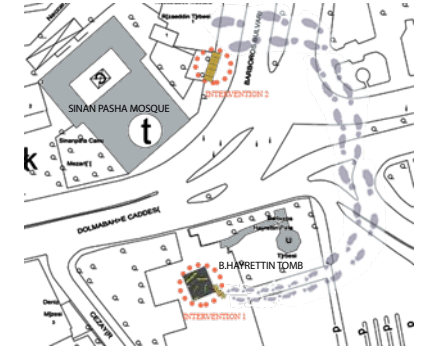
Beşiktaş is a district with a young population and historical texture. The area available to children in the district is limited. This micro intervention aims to connect the child and history with play. It is designed as a children's unit for children to learn about cultural heritage. Sinan Pasha Mosque and Barbaros Hayrettin Pasha Tomb, which are the famous works of Mimar Sinan, are located near the project area. The project focuses on these two buildings.

My project is located in Beşiktaş Barbaros Square and Barbaros Boulevard. My micro intervention represents two stages of the game.

**history and puzzle**

The first part is the puzzle labyrinth in Barbaros Square. Children collect puzzle pieces of famous architectural works in the maze. In order to reach the puzzle pieces, they throw a certain amount of money into the automata and the puzzles become detachable. Collecting the puzzles they find, the children follow the trail on the road and reach the puzzle wall, the second stage of the game. Since the puzzle wall on the boulevard relates to Sinan Pasha Mosque and Barbaros Hayrettin Pasha tomb and is in a position to face them, children will need to look at the historical sites opposite to understand what they are looking for in the puzzle pieces and examine the structures to place the puzzle pieces correctly. As they move between the two areas, they will feel the historical texture of the buildings.

The project appeals to children between the ages of 5-12. The project is placed in a crowded square so that children don't feel alone in their surroundings. According to research, this gives children self-confidence. At the same time, going from a single puzzle piece to the whole contributes to the visual memory of children and aims to keep historical places in their memories. The sitting area and the labyrinth are made of wood. Vending machine is used to secure the puzzle pieces.



EFEKAN MARAŞ



CAT-WALK

When people walk while looking at their phone, a lot of accidents occur. Phones reduce pedestrians perception of the environment. This project reduces peoples phones and brings back environmental awareness.

A rope which can be easily attached to the curb, creates awareness, adds movement to people and reduces accidents while walking.



DON'T LOOK AT THE PHONE



YUNUS
EROĞLU

"Skate to the sky"

Joy Park Platform

The main problem that I was handling while thinking about my project was, that there were no available places for teenagers. This is one of the problems that I wanted to solve. The other one is to create a space for people who are bored with the crowdedness of Kadıköy. After that, I combined these two problems in one project and tried to solve them on the platform that I created. I chose Kadıköy square for my project location because most the teenagers and people who want to relax are coming to this place. Additionally, it is easier to reach Kadıköy square.

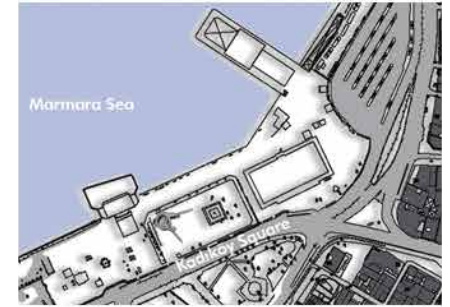


CONCEPT

The concept of my project is to create a multifunctional and temporary platform with renewable materials.

That is why I use wooden material for the frame, aluminium for the railings and concrete for the runway. This circular shape is helping both skaters and people who want to have fun and chill out in the centre of Kadıköy. The runway is pretty good for skaters and safe. This platform consists of many boxes. Inside these boxes, they can meet, have fun, play games and do whatever they want. On the top, there is a sitting area for people to watch the sunset when the skaters are not there.

SKETCHES



BERAT DOĞAÇ BEYAZYÜZ

“move like you
watch”

movieskate

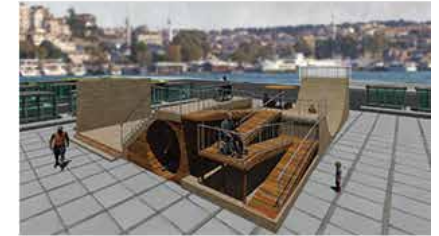
Movieskate project is located in Beşiktaş Square, Istanbul. The project aims to create a useful space for skaters in the area without disturbing any pedestrians. Movieskate project's user profile is not only for skaters. At night it becomes an open cinema open to the public. There are two ramps, a stair platform and an elliptical hole for skaters to use. Also, there is a sitting area at the corner of the skating area. Stairs will serve as a sitting area for the movies at night, in the morning skaters also can use that area for skating.



location and the site

Beşiktaş Square does not attract many people. It is an undefined space. With the positioning of the Movieskate that will change completely. The platform will be integrated with the right bottom corner of the Square which has the purpose of being as close as possible to the bus stations. Since these areas are commonly used by the people who visit Beşiktaş, the first thing that they will notice when they first enter the district will be the Movieskate.

The position of the platform is designed for getting attraction from every angle. The movie area and skating area aim to attract attention from bus stops, while the ramp which is designed for disabled people will attract from other corners of the square. Movieskate will also create its own area inside of it. It can also be observed from the sitting area.



ramp and movie area

The ramp for disabled people is not just for going up and observing the square. It has a connection with the movie area where movies will be shown daily. So, disabled people also will be able to climb up the ramp and watch movies at night.



materials

Materials of the Movieskate will be plywood in line with with the requirements of skating. Stainless steel will also be used for handrailings.



E. MERVE
AKSOY ORAL
res. assist.

“public art”

The approaches of Walter Benjamin, Henri Lefebvre and Michel de Certeau regarding spatial practices, consumption and production of everyday spaces are related with living/walking or passing through the city (Synder, 2011). Public art or art in public space can be interpreted within the framework the notion of “everyday activities.”

Habermas’s major work “The Structural Transformation of the Public Sphere” puts forward the emergence and development of the bourgeois public sphere which is defined as an area of free discussion on social, cultural and political issues in which individuals participate equally (Habermas, 1962). The “representative publicity” is defined as the form public sphere which acted in the medieval ages and early modern Europe. In this type of publicity, the power is displayed by the figure of authority such as king, prince or the nobility and “public” in what we perceive in the modern sense is absent. Although the artists and architects of the Renaissance period produced with an ideology of magnificence serving the needs and the new inclinations of their wealthy patrons (Martines, 1988), the patrons’ drive for art was actually a display of high status and wealth, leaving aside the public. The political public sphere which emerges out of the literary public sphere developed in the eighteenth century, speaks for the citizens who are part of the public who determine their destiny through free discussion (Torun, 2020).

The source of “art in the public sphere” originates from Neo-Dada and the situationist movement (Erdemci, 2020). Debord, as a leading figure of the situationist movement, described the “consumer society” in his “Society of the Spectacle”, first published in 1967 (Debord, 2014). The situationist art movement is significant for establishing the notion of art in the public space since it aims to make cultural and artistic production of “everyday life” without the division of the artists and consumers.

Art has started to be more engaged in everyday life and public sphere starting from the second half of 20th century. Public art can be defined simply as art that can be easily seen by the society, accessible and generally created in public spaces (Hayden, 1995). Public art has the power to redefine a public space that the individuals have the opportunity to have new perceptions as well as creating a public dialogue within a democratic space. Besides, public art is significant in its role for adding cultural and social value to public space as well as contributing to the notion of placemaking (Public Art Network Advisory Council, 2014). The site-specific “Cloud Gate” of Anish Kapoor (2006) located in the Millennium Park in Chicago, engages social interaction with its reflective property as well as its contribution to place-making in the city. The public art is also powerful in raising awareness, for self-reflection and giving social and cultural messages. Lorenzo Quinn’s hands sculpture artwork named “Support” which is created in Venice Biennale in 2017 is an expressive example of a temporary public art carrying an alarming ecological message. The sculptural artwork involves two giant hands rising from the Canal Grande to support Ca’ Sagredo Building. The aim of the public artwork is to raise awareness against global warming and its impact on the sinking city and water (McCormack, 2017).

The anti-disciplinary art movement “Street art”, accepts the street as an “artistic surface” and involves various forms such as installation, recycling, instant actions produced in the public space (Parlakalay, 2020, p.1165). Street artist and activist Banksy is considered as one of the most controversial and powerful street artist who provokes the public with his artwork with messages. In his giant mural called “Let Them Eat Crack” (2008) on the side of a building in the SoHo neighborhood in New York City, he criticizes the typical Wall Street representative symbolized with a rat in necktie and a briefcase and makes a reference to the quote “If they have no bread, let them eat cake” attributed to Marie Antoinette’s (Url-1).

The French photographer and street artist JR, place black and white photographs of old people on the walls of fifteen old buildings in historic neighborhoods such as Balat, Haliç, Beyoğlu and Eminönü in his project “Wrinkles of the City” (2015). It aims to bring the old people’s personal stories onto the walls in a symbolic way, so that the residents of the city encounter their wrinkles and the stories of previous generations (Sanatblog, 2015; Url-2).

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Url-3: [https://commons.wikimedia.org/wiki/File:The_Bean_-_Cloud_Gate_\(35739709561\).jpg](https://commons.wikimedia.org/wiki/File:The_Bean_-_Cloud_Gate_(35739709561).jpg)

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Url-5: <https://commons.wikimedia.org/w/index.php?search=let+them+eat+crack&title=Special:MediaSearch&go=Go&type=image>

BERNA İREM AY



“accessible art”

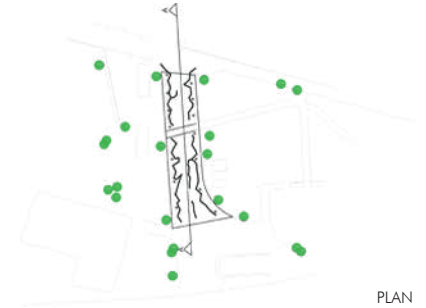
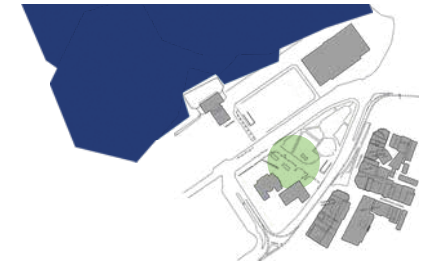
MUSEUMAZE

The name of this installation, is Museumaze. It is located in Kadıköy. Museumaze offers a visual show to the user with “articulated digital panels”. Artists will exhibit their digital performances here. The reason it is in this area is that many people have to pass through it during the day.

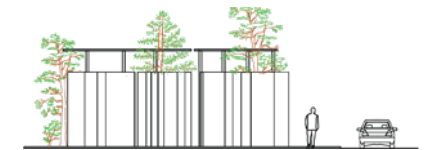


Main Design

The installation consists of rectangular blocks. These blocks are made of transparent high-quality plexi. Solar panels on the blocks will provide the energy required for digital works. And these digital works are presented to the users through the software system inside the panels. Thanks to the glass layer on top of it, while providing a suitable place for the visitors, a waiting area was also created. There is a visually impaired walking path on the road where the installation is located. Therefore, the middle of the road was left empty.



PLAN



A-A SECTION



SHAMS OTHMAN



contemplating nature

Contemplating nature is a micro intervention design that is located in Ihlamur Park in Besiktas. The area was facing a lack of sitting places and a neglect of the park usage.

My design aims to cover those issues and create relaxation and sitting areas in order to do everyday activities while creating communication with people.

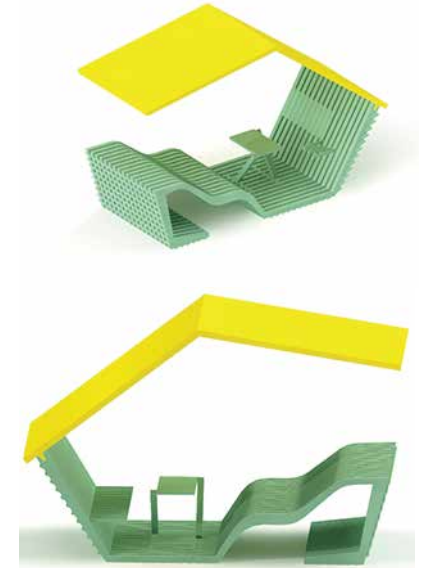
The concept is a pentagon shape, which represents the five senses. That is why I wanted the place to be all about nature sensation.



design functions

The design can be folded to change its function, also can be moved by the user wherever he/she wants to place it. It can be used for laying down, eating, working, group or individual sitting.

There are folded parts inside the structure that turns into chairs and tables. However, people can fold it according to the desired function.



materials used

For the base of the structure, I chose green-painted wood to feel the nature.

For the roof, I chose yellow recycled plastic panels to attract people with the colour.



ALMİRA AYDEMİR

“watching and
reading in the
same place”

meeting spo+

This project in Beşiktaş aims to be a place for watching short films and reading books while waiting for our friends. Thanks to this project, we can spend quality time waiting, instead of looking at our phones.



more about the project

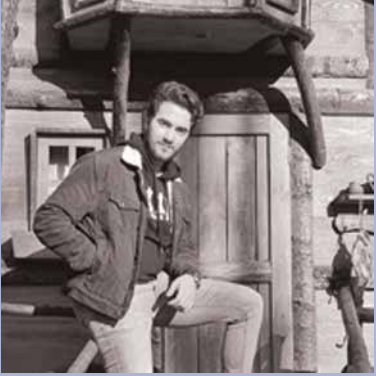
There are two parts to this project. In the semi-open first part, short films are being played. In the second part, there are books that people can sit and read. So, this project is a daily life interrupter for a short time and also a place where people will not get bored while waiting for someone to meet. Because the site is a very important transportation hub, it also becomes a daily life interrupter while people pass through.



The project is located in the square and is also near the bus stops, a path people often take. This will cause more people to interact with this micro intervention in their daily life routine after they got off the bus and are walking to another part of Beşiktaş.



SAMET POLAT



reading station

Ihlamur Kasrı, with its natural and historical texture, is a fascinating green area in Beşiktaş. There are sitting areas in certain parts of this green area, but these areas are not suitable and comfortable enough for those who want to read books in this peaceful environment. I aimed to make people who want to do this important activity in the area feel more comfortable and better and, more importantly, to make people who do not read books want to read books. So, I designed this intervention.

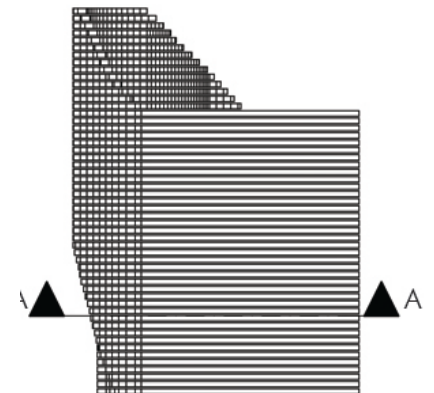
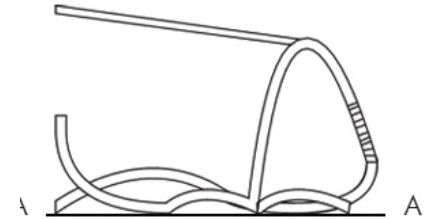


In the designed undulating surface, people will be able to read their books by stretching their feet, leaning back, in short, sitting in a way they feel comfortable and enjoy the environment. Weather conditions are also taken into consideration in the design, the canopy above provides protection from the irritating sunlight that can hinder the person while reading. Also, in this project, people can come and sit with their colleagues and work together. Due to the large size of the project, it can accommodate many people and thus groups and clubs can benefit.

While designing the intervention, literary movements and poets who used to live in the surrounding area were researched and a design was created that incorporates some features of the Garip Movement. Just as in the characteristics of this movement, an 'irregular' shape has been created and a space where people can be 'alone' while reading books is designed. In this respect, it is aimed to integrate the reader and the field. Let's exemplify this relationship through a poem by Orhan Veli Kanık, one of the main representatives of Garip Movement:

"Ağlasam sesimi duyar mısınız,
Mısralarımda;
Dokunabilir misiniz,
Göz yaşlarıma, ellerinizle."

"If I cried, would you hear my voice,
In my lines;
Can you feel,
My tears, with your hands?"



LAMEES M. A.
ELGHAPRY

“The more play-
ful place the
smarter it be-
comes”

TWISTED WAVES

The project is located in the Kadıköy district. This location is chosen because it is a public area which attracts many tourists and residents with its sea side view, so it provides a better chance to attract people.

The project aims to create dynamic social activities and attractions on the site depending the time and needs of people.

The project is located in the middle of Kadıköy Park, and it has open spaces to make it easier to walk around and through it.



CONCEPT

As we can see from the plan, the shape of the project' roofs recreates the shape of the boundaries of the green surrounding garden. This dialogue creates harmony with the crossways on the site.

The huge forms are pushed high up at the entrances of the crossways.



The project aims to satisfy the needs of the place and the people to make it multifunctional.

It is designed to let people sit above the surfaces or they could sit on the stairs, and by creating wavy shapes, it comforts their back or protects them from the weather.

Also, it creates an empty area in the middle, which people could use to perform or do whatever they want.

Finally, the project proposes a playful design that people could go walk through or under the waves from the sides and get out from other side. So it forms kind of a maze.

